



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

Gavin Newsom, Governor
Danielle Brazell, 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

Friday, October 23, 2026

10:00 A.M. – 4:05 P.M.

On Location/Virtual Hybrid Meeting

Merced Multicultural Arts Center (The MAC)
645 W. Main St. Merced, CA 95340

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 A.M.	1. Call to Order	R. Messina Captor
10:00 A.M. (3 min)	2. Roll Call and Establishment of Quorum	R. Messina Captor
10:03 A.M. (2 min)	3. Land and Peoples Acknowledgement <i>Martha Armas-Kelly is a California Native, born and raised in Merced, California, with roots in her mother's Mayan heritage and her father's Caxcan and Apache ancestry. She is an artist, vocalist, storyteller, and advocate whose work lives at the intersection of culture, community, environmental justice, and healing.</i>	M. Armas-Kelly
10:05 A.M. (5 min)	4. Opening Remarks & Community Agreements	R. Messina Captor N. Miner
10:10 A.M. (5 min)	5. Welcome Remarks <i>Colton Dennis, Executive Director, Merced County Arts Council</i>	C. Dennis
10:15 A.M. (5 min)	6. Chair's Report (TAB A)	R. Messina Captor

10:20 A.M. (5 min)	7. Executive Director's Report (TAB B)	D. Brazell
10:25 A.M. (5 min)	8. VOTING ITEM: Minutes from Previous Meetings (TAB C) <i>Council will vote to approve the following minutes:</i> <ul style="list-style-type: none"> • Council Meeting – August 14, 2026 • Council Meeting – September 30, 2026 	R. Messina Captor
10:30 A.M. (35 min)	9. VOTING ITEM: FY26-27 Allocations (TAB D) <i>The Allocations Committee will present their recommendations for the additional appropriation of \$10M in Local Assistance for general operating support in the Budget Act of FY26-27.</i> <ul style="list-style-type: none"> • Presentation (5 min) • Public Comment (20 min) • Discussion (10 min) 	N. Miner P. Mercado
11:05 A.M. (35 min)	10. CONSULTANT PRESENTATION: Native American Artist Grant Program (TAB E) <i>Stephen Valliere, MPH, Project Director at Kauffman & Associates, Inc. (KAI), will present on the Native American Artist grant program.</i> <ul style="list-style-type: none"> • Presentation (15 min) • Discussion (20 min) 	S. Valliere
11:40 A.M. (50 min)	11. VOTING ITEM: FY27-28 Programs to Open (TAB F) <i>The Programs Policy Committee will present their recommendations for which programs to open for FY27-28.</i> <ul style="list-style-type: none"> • Presentation (10 min) • Public Comment (20 min) • Discussion (20 min) 	C. Duarte V. Estrada
12:30 P.M. (30 min)	Working Lunch	

1:00 P.M. (60 min)	12. VOTING ITEM: FY27-28 Cultural District Activation Grant Program Guideline Framework (TAB G) <i>The Programs Policy Committee will present their recommendations for the FY27-28 Cultural District Activation Grant Program Guideline Framework.</i> <ul style="list-style-type: none"> • Presentation (10 min) • Public Comment (20 min) • Discussion (30 min) 	C. Duarte V. Estrada
2:00 P.M. (40 min)	13. DISCUSSION: Programs Policy Guidelines Framework (TAB H) <i>The Programs Policy Committee will lead a discussion on the Guidelines Framework</i> <ul style="list-style-type: none"> • Staff Presentation (5 Minutes) • Committee Presentation (10 Minutes) • Discussion (25 Minutes) 	C. Duarte V. Estrada R. Ratzkin
2:40 P.M. (30 min)	14. STAFF PRESENTATION: State-Local Partner Program (TAB I) <i>Programs staff will present an overview of the SLP program</i> <ul style="list-style-type: none"> • Staff Presentation (10 min) • Discussion (10 min) 	C. O'Malley N. Peeples C. Dennis
2:50 P.M. (15 min)	15. DISCUSSION: Meeting Dates and Locations <ul style="list-style-type: none"> • Presentation (5 min) • Discussion (10 min) 	R. Messina Captor
3:05 P.M. (10 min)	Break	
3:15 P.M. (10 min)	16. DISCUSSION: Nominating Committee Council Elections (TAB J) <i>The Nominating Committee will review the nomination and election process for Chair and Vice Chair.</i>	R. Barros R. Hirabayashi
3:25 P.M. (30 min)	17. General Public Comment Two forms of general public comment will be offered:	Q. Moore

	<p>1) Comments will be accepted during the meeting in person or over Zoom.</p> <p>2) Written comment submissions will also be accepted online prior to and up through 5 p.m. on the second business day following the close of the meeting.</p> <p>Live public comments may be limited to two minutes per person and 30 minutes in total, as allowed by Bagley-Keene.</p>	
3:55 P.M. (5 min)	18. In Memoriam	L. Goodwin
4:00 P.M. (5 min)	<p>19. Closing Remarks</p> <p><i>Call for agenda items for December 2026 Council Meeting</i></p>	R. Messina Captor
4:05 P.M. (5 min)	20. Adjournment	R. Messina Captor

**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. Public meetings held featuring a virtual/Zoom component will include online Spanish and ASL interpreters whenever possible. Should you need additional reasonable accommodation, please make sure you request no later than October 20, 2026, at 5 p.m. Please direct your request to Public Affairs at publicaffairs@arts.ca.gov*
- 6. Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings>.*

TAB A

California Arts Council | Public Meeting | 08/14/2026

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Chair Report

Oct. 23, 2026

October has been an important month for strengthening California's position within the national arts community and advancing opportunities for collaboration between state and federal arts leadership.

NASAA Assembly — Washington, D.C.

From October 7–9, I along with Danielle, Michelle, Kristen, Josy, Megan and Elisa, Emily and Carlos participated in the National Assembly of State Arts Agencies (NASAA) Assembly in Washington, D.C. The gathering brought together state arts agency leaders, council members, and national arts partners to discuss the future of public support for the arts. The Assembly was hosted by the DC Commission on the Arts and Humanities. Megan served on a panel for arts and corrections.

The convening provided an opportunity to exchange ideas with colleagues from across the country, consider shared challenges facing state arts agencies, and explore approaches to strengthening the role of the arts in communities, education, economic development, and civic life. The Chair panel provided insights to how other arts councils' function. Especially interesting is Colorado and Pennsylvania are now acting as profit organizations. Calling themselves "creatives industries". They are working to seen profit making opportunities for their constituents.

The Creative Aging panels brought to light how art can heal as we age. It also delved into aging arts are still viable important individuals for our society.

For California, participation in these national conversations is particularly important. Our state's extraordinary cultural diversity, creative industries, and arts organizations offer opportunities to demonstrate how public investment in the arts can contribute to community vitality.

During my time in Washington, I met with Mary Anne Carter, Chair of the National Endowment for the Arts (NEA), Nina Ozul Tunceli, NEA consultant for the 2028 LA Olympics. Ms. Carter is especially interested in how arts can heal and help our aging population. As well as agism in the workplace. These conversations provided an opportunity to engage directly with federal arts leadership and strengthen communication between California and the NEA.

Continued dialogue between state and federal arts agencies is important to identifying areas of shared interest, understanding evolving federal priorities, and exploring opportunities to support artists, cultural organizations, and communities throughout California. The national meetings reinforced the importance of positioning the California Arts Council as an effective partner in a broader network of state, federal, local, and private-sector stakeholders.

As we move toward 2027 the California Arts Council has an opportunity to help advance a statewide vision for arts and culture that reaches beyond individual programs and events. Our goal should be to build partnerships, strengthen the cultural infrastructure, and create opportunities for artistic growth. I look forward to continuing our work with fellow council members, California's arts community, state leadership, and national partners to ensure that the arts remain an essential part of California's civic, cultural, and economic future.

TAB B

California Arts Council | Public Meeting | 08/14/2026

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October 23, 2026

Dear Council,

The California Arts Council (CAC) continues to expand its investments and statewide partnerships while managing significant growth in responsibilities and operational demands. This report, together with the Council book, reflects the work of CAC staff and highlights decisions before Council, recent program accomplishments, and agency activities.

Council Decisions and Upcoming Business

Following approval of the FY 2026–27 Budget Bill Junior on September 18, Council will consider an additional \$10 million in local assistance allocations for general operating support, amending its unanimous August 14 vote. If approved, the proposal would support approximately 500 additional awards. Overall grant agreements are projected to grow from 676 in FY 2025–26 to approximately 1,500 in FY 2026–27—a 121% increase.

Council will also vote on programs to open for the FY 2027–28 grant cycle and consider the guidelines framework for the new Cultural District Activation Grant program and New Cultural District Stipend. Briefings include a final update on the Native American Artist grant program and an overview of the State-Local Partner Program. The Nominating Committee will outline the Council election process ahead of the December meeting in Oceanside.

Agency Capacity and Legislative Responsibilities

CAC is experiencing an approximately 30% staffing shortage due to retirements, separations, and extended leave. At full capacity, the agency has only 34 full- and part-time employees. Its budget has nearly doubled over the past two years, alongside substantial growth in grant administration. This mismatch between workload and staffing underscores the importance of sustained operational capacity.

The Governor recently signed AB 2541 (Gonzalez), establishing a specialized lowrider license plate, and SB 1073 (Smallwood-Cuevas), concerning a voluntary tax contribution fund for the South LA Historic Black Cultural District. Both create implementation responsibilities for CAC. Staff will meet with the legislators' offices to clarify timelines, administration, expectations, staffing, and program management.

Program Results and Statewide Reach

Through eight regional administering organizations, the Individual Artist Fellowships program awarded \$4.2 million to 293 artists. Applications came from 55 California counties following extensive localized outreach. Fellowships recognize artists at three career stages: Emerging

(\$5,000), Established (\$10,000), and Legacy (\$50,000). Recipient information is available through the eight regional partners listed below.

[Nevada County Arts & Culture](#)

[Teatro Nagual Inc.](#)

[Kala Institute](#)

[Kern Dance Alliance](#)

[Arts Council of Santa Cruz County](#)

[Los Angeles Performance Practice](#)

[Arts Orange County](#)

[City of San Diego Commission for Arts and Culture](#)

Strategic Partnerships and Field Engagement

Federal partnerships. On September 15, Chair Messina-Captor, Executive Director Brazell, and Director of Programs Kristin Margolis attended the National Endowment for the Arts (NEA) tribute concert for the 2026 Jazz Masters at Walt Disney Concert Hall. Honorees included Carmen Lundy, Airtio Moreira, Patrice Rushen, and Jazz Advocacy Award recipient Rhonda Hamilton. On September 16, CAC partnered with the NEA, the City of Los Angeles Department of Cultural Affairs, and the Los Angeles County Department of Arts and Culture on a grants workshop at the Vision Theatre. More than 600 participants heard about federal grant opportunities; Executive Director Brazell introduced NEA Chairman Mary Anne Carter.

Creative economy and regional culture. At a September 17 Orange County economic development roundtable in Mission Viejo hosted by the Orange County Inland Empire Small Business Development Center, Chief Deputy Director Radmand presented on growth and opportunities for creative businesses; Director of Programs Margolis also attended.

Council members Caleb Duarte and Roy Hirabayashi at the Great Valley Gathering in Fresno, a from October 2-4 for a free three-day celebration of Central Valley folklife presented by CAC administering organization the Alliance for California Traditional Arts with the Smithsonian Folklife Festival.

National peer exchange. From October 6–9, the CAC Chair, executive leadership, and staff attended the National Assembly of State Arts Agencies (NASAA) Assembly in Washington, DC, hosted by the DC Commission on the Arts and Humanities, to exchange ideas on the future of public support for the arts.

CAC's accomplishments are made possible by the commitment of its staff, the guidance of Council, and the artists and cultural organizations delivering programs throughout California. Thank you for your continued service and partnership.

Respectfully submitted,



Danielle Brazell
Executive Director

TAB C

California Arts Council | Public Meeting | 08/14/2026

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**Draft Minutes of Public Meeting
CALIFORNIA ARTS COUNCIL
Friday, August 14, 2026
10 A.M. – 4 P.M.
On Location/Hybrid Meeting
Marin Shakespeare Company
514 Fourth Street
San Rafael, CA 94901**

The members of the California Arts Council convened in San Rafael and via web conference to discuss and vote on various items as listed in the minutes below.

Council Members Present In-Person:

Council Vice Chair Nicola Miner
Council Member Roque Barros
Council Member Caleb Duarte
Council Member Vicki Estrada
Council Member Leah Goodwin
Council Member Roy Hirabayashi
Council Member Dorka Keehn
Council Member Phil Mercado
Council Member Rick Stein

Council Members Present Remotely:

Council Chair Roxanne Messina Captor
Council Member Alex Israel

Arts Council Staff Present:

Danielle Brazell, Executive Director
Michelle Radmand, Chief Deputy Director
Kristin Margolis, Director of Program Services
Jonathan Estrada, Arts Program Manager
Elisa Gollub, Arts Program Manager
Josy Miller, Arts Program Manager
Megan Morgan, Race & Equity Manager
Kimberly Brown, Public Affairs Specialist
Leslie Giovanini, Arts Program Specialist
Zachary Hill, IT Specialist
Qiana Moore, Events & Outreach Coordinator
Natalie Peeples, Arts Program Specialist
Gabrielle Rosado, Arts Program Specialist

Arielle Rubin, Arts Program Specialist
Emily Taggart, Arts Program Specialist

1. Call to Order

Vice Chair Nicola Miner called the meeting to order at 10:07 A.M.

2. Roll Call and Establishment of Quorum

Arts Program Manager Jonathan Estrada called the roll and quorum was established. All Council members were in attendance, with nine members of the Council present in San Rafael and two virtually on Zoom.

3. Land and People's Acknowledgement

Vice Chair Miner invited founder and director of the Alliance for Felix Cove Teresa Harlan to deliver the regional land acknowledgment for San Rafael. Harlan recognized the ancestral homelands of the Támalko/Huukuiko/Coast Miwok peoples and honored the historical and present power of Indigenous storytelling. Harlan also was previously a CAC multicultural arts fellow and staff member.

4. Opening Remarks & Community Agreements

Vice Chair Miner and Executive Director Danielle Brazell led Council through the following community agreements:

- Practice listening to understand, not just hearing.
- Wait until you are acknowledged to speak.
- When it's your time to speak, state your name and intention clearly.
- Listen to others with an open mind. Try not to project your truth onto others.
- Practice both/and thinking rather than either/or thinking.
- Have a beginner's mind. Take 100% responsibility for one's own learning.
- It's okay to disagree—disagree with ideas, not with the person.

Vice Chair Miner then briefly went over meeting resources and accessibility for attendees, thanking ASL interpreters Paula Dunn and Daniel Schwartz and Spanish-language interpreters Julie Conde and Leticia Reyna, for their simulcast translation via Zoom.

5. Welcome Remarks

The Council was welcomed first by Leslie Currier, Managing Director of Marin Shakespeare Company, the day's business meeting venue. Marin Shakespeare Company is both a longtime CAC grantee and an Arts in Corrections Coordinating Organization. Tracy Bays Booth, Managing Director of the Marin Cultural Association that serves as the State-Local Partner for Marin County, also greeted the Council and gave a brief overview of the reach of CAC funding for the region.

6. Chair's Report

Chair Roxanne Messina Captor briefly summarized her [full report](#), highlighting the 2028 Olympic and Paralympic Games as a significant opportunity to showcase California's cultural diversity to a global audience, emphasizing the need for all 58 counties to participate in the arts festival planning.

7. Executive Director's Report

Executive Director Brazell touched upon multiple points of her [full written report](#) including data requested by Council regarding general operations programming consolidation, a qualitative analysis of public comment, field research around AI impact and policy, and Arts in Corrections updates.

8. VOTING ITEM: Minutes from Previous Meetings

Vice Chair Miner then presented the minutes from the [June 26 meeting](#) for approval by Council. Chair Messina Captor abstained from the vote as she was not present at the June 26 Council meeting. As there were no objections from the rest of the Council, the minutes were approved.

9. VOTING ITEM: FY26-27 Allocations

The Council proceeded to Agenda Item 9: on the FY26-27 grant cycle allocations, with Vice Chair Miner outlining the process and call for any known or perceived conflicts of interest. Council members Hirabayashi and Stein both identified as needing to recuse themselves from the discussion and vote.

Council member Mercado presented [two recommended funding scenarios developed by the Allocations Committee](#), with Scenario 1 recommending broader reach by funding 1,200 total grants compared to Scenario 2's 883 grants. Both scenarios allocating \$24.6 million in total funding and incorporated additional scoring weight for priority criteria previously determined by Council, differing only in reach based on the percentage of funds awarded across General Operating Support, Arts and Youth, and Impact Projects grants.

A motion was made and seconded by the Allocations Committee to approve Scenario 1.

Motion:

Made by: Council Vice Chair Nicola Miner

Seconded by: Council member Phil Mercado

The Allocations Committee recommends that Council approve funding Scenario 1 as presented in the attached allocation spreadsheets.

SCENARIO 1: Broader Reach

- **\$4,215,000 – State-Local Partners (SLP) (1st year only)**
- **\$50,000 – State-Local Partner Mentorship (SLP-M)**
- **\$11,015,683 – General Operating Support (GEN)**
- **\$4,715,867 – Arts and Youth (AAY)**
- **\$3,602,629– Impact Projects (PRJ)**
- **\$1,000,000 – Folk and Traditional Arts - AO (FTA) (2nd year only)**

\$24,599,179 Total Local Assistance Appropriation

The Committee further recommends that the Council approve the Executive Director to award grants at her discretion from any Local Assistance funds not allocated by Council as well as any funds remaining from terminated grants.

Submitted public comment for this item is noted below at the end of the minutes. Live public comment can be found in the [downloadable meeting transcript and recording](#) beginning at the 39.25 minute mark and concluding at the 1:03:42 minute mark.

Discussion: Council members proposed a request to staff for future cycles that each organization's county be included in the allocations scenario data, as well as information as to the percentage of overall applicants being funded in each scenario. Council argued to make bigger moves toward more general operational support in future cycles, citing it as a common funding trend in the field.

A motion was made and seconded by the Allocations Committee for an amendment to the final paragraph of the open motion of Scenario 1 to include the Executive Director award grants at her discretion in consultation with the Allocations Committee.

Motion:

Made by: Council Chair Roxanne Messina Captor

Seconded by: Council member Phil Mercado

Vote Tally:

- Chair Messina Captor - yes
- Vice Chair Miner – yes
- Barros – yes
- Duarte – yes
- Estrada – yes
- Goodwin – yes
- Hirabayashi – refusal
- Israel – yes
- Keehn – yes
- Mercado – yes
- Stein – refusal

Result: Motion passed (9 yays – unanimous)

Vice Chair Miner called for the vote to the now-amended motion on the table:

Motion:

Made by: Council Vice Chair Nicola Miner

Seconded by: Council member Phil Mercado

The Allocations Committee recommends that Council approve funding Scenario 1 as presented in the attached allocation spreadsheets.

SCENARIO 1: Broader Reach

- **\$4,215,000 – State-Local Partners (SLP) (1st year only)**
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- **\$1,000,000 – Folk and Traditional Arts - AO (FTA) (2nd year only)**

\$24,599,179 Total Local Assistance Appropriation

The Committee further recommends that the Council approve the Executive Director, in consultation with the Allocations Committee, to award grants at her discretion from any Local Assistance funds not allocated by Council as well as any funds remaining from terminated grants.

Vote Tally:

- Chair Messina Captor - yes
- Vice Chair Miner – yes
- Barros – yes
- Duarte – yes
- Estrada – yes
- Goodwin – yes
- Hirabayashi – refusal
- Israel – yes
- Keehn – yes
- Mercado – yes
- Stein – refusal

Result: Motion passed (9 yays – unanimous)

10. STAFF PRESENTATION: Cultural Districts

Arts Program Specialists Gabrielle Rosado and Arielle Rubin provided a thorough [overview of the California Cultural Districts program](#), explaining the program's background, current status, and upcoming plans, including potential changes to the designation process and funding structure. Morgan Schauflier shared the San Rafael Arts District's experience, emphasizing the positive impact of the designation on community collaboration and economic vitality.

Council discussed concerns about perceived gentrification, joint branding, and the program's future, with suggestions to extend the designation period and increase Council involvement in the process. They touched on how to measure district goals and whether there should be limits on the number of cultural districts, with Director of Programs Services Kristin Margolis confirming there is no current limit due to unanimous legislative support. Chair Messina Captor suggested creating an ad hoc committee for cultural districts to provide Council input on the program's growth.

11. STAFF PRESENTATION: Impact Projects

Arts Program Specialists Natalie Peeples and Leslie Giovanini provided Council with an [overview of the Impact Projects grant program](#), including its background and purpose, reviewing prior council policy direction, program consolidations, budget shifts, artistic disciplines and project types, next steps and grantee highlights. Highlighted grantees included Attitudinal Healing Connections in Alameda, and their work with elders, and Piece by Piece in Los Angeles and their work with unhoused populations. They were followed by Kathryn Bates, cellist and grantee from the Del Sol String Quartet, who outlined the organization's Impact Projects-funded "Facing the Moon: Songs of the Diaspora" project, which explores the Chinese diaspora experience through new poetry and performances across multiple venues including Angel Island and the Presidio theater.

Council discussed how inspiring and powerful the program and its associated projects and presentations were. Discussion ensued about the definition of small organizations for these programs which are prioritized for organizations with total revenues below \$3 million. Discussion also included how this kind of funding can support many different communities in different ways. Examples from the presentation shows how it encourages partnership with communities and social services and is a flexible program.

12:55-1:25 WORKING LUNCH

12. CONSULTANT PRESENTATION: Native American Artist Grant Program (KAI)

Program Manager, Elisa Gollub and Program Specialist, Emily Taggart, provided a short overview of the in-progress timeline and development of the proposed [California Native American Artist Grant Program](#). They then introduced and turned over the presentation to contracted consultant, Kauffman & Associates (KAI) representative Stephen Valliere. KAI is a woman and American Indian owned consulting firm.

Stephen Valliere | AnishinabeTribe | Project Director for Kauffman & Associates focused on the details of the Native American Advisory Committee which was formed over the last year as well as several listening sessions with participants exploring implementation details and addressing concerns about skepticism from potential beneficiaries. Council members raised questions about program scope, funding levels, and whether it should be permanent or a pilot program, with staff noting that Kauffman & Associates would present high-level grant program recommendations for the October meeting. The discussion emphasized the importance of addressing trust and skepticism in the Native American community, with participants acknowledging the program's long development history since 2019 and committing to provide comparative data on existing support for Native American artists through other CAC programs.

13. DISCUSSION: Programs to Open

Programs Policy Committee, Council Members Caleb Duarte and Vicki Estrada presented on the proposed [Programs to open in 2027](#). They presented two scenarios for opening programs in 2027-28, with Councilmembers discussing whether to wait for the new strategic plan or proceed with changes now. Scenario One proposed opening the same programs as 2025 plus the proposed program for

Native American artists and Cultural Districts, while Scenario Two suggested disaggregating certain programs and adding statewide and regional networks.

Councilmembers expressed concerns about maintaining opportunities for specific communities and organizations, with some advocating for waiting until the strategic framework is complete to avoid overburdening staff. The discussion highlighted the need to balance program consolidation with maintaining support for diverse arts organizations and addressing specific community needs. The council discussed removing caps on grants and increasing funding to support more organizations across the state, with some council members supporting this change and suggesting a review of past successful grants. Staff provided data on Cultural Pathways funding and highlighted the need to hear from more voices across the state.

14. DISCUSSION: Ad Hoc 50th Anniversary Arts Awards

The meeting then moved to a discussion about continuing the 50th Anniversary Arts Awards as an annual program, with committee members Alex Israel and Leah Goodwin proposing to recognize 10 individuals or creative partnerships each year through certificates and potentially including recognition on the legislative floor. The Council discussed the concept of an annual artist award emphasizing the importance of the original mission statement from 2014. Several members suggested making the award biennial or even less frequent, using the existing legacy artist pool for nominations, and potentially focusing on fewer recipients to make the honor more special. The staff expressed concerns about bandwidth and logistics given current staffing challenges and ongoing strategic planning work.

15. General Public Comment

All submitted public comment listed at the end of these minutes. Live General Public Comment begins at minute 4:52.29 and going until 5:17:41 on the [downloadable transcript and recording](#).

16. In Memoriam

Council member Goodwin led a tribute honoring creative individuals who have passed in the days following the last business meeting at the end of June:

- Joe Melson, American Songwriter
- Sam Neal, Actor
- Brenda Fricker, Actress
- Freddie Cannon, Rock Singer
- Bill McLaughlin, Conductor
- Betty Saar, Artist
- Benjamin Alari Sainz, Poet
- Simone Forti, Dancer, Choreographer & Artist
- Vincent Pastor, Actor
- Violet Hensley Neeve Brumley, Fiddler
- John Seto, Former Arts Council Staff Member

- Kristin Noeings, Actress
- John Seifert, Actor

17. Open Council Discussion

No discussion. Council moved to the next agenda item.

18. Closing Remarks

Vice Chair Miner called for agenda items for the October 23, 2026, Council Meeting in Merced, CA. Council member Keehn requested an update on the Creative Economy Town Halls. Council member Goodwin expressed how good it was to meet and hear from additional staff members and various program presentations from the California Arts Council in-person. Executive Director Brazell invited staff and council members to take a few photos together before departing the business meeting.

Vice Chair Miner adjourned the meeting at 3:32 P.M.

**CAC PUBLIC COMMENT SUBMISSIONS
COUNCIL MEETING
AUGUST 14, 2026**

Anonymous, San Mateo County

RE: Agenda Item 15. GENERAL PUBLIC COMMENT;

What is being done to help K-12 schools and charter schools to be in compliance with the Proposition 28 law in San Mateo County? The continuing excuses, resistance, and delay tactics are adversely impacting the development of the Creative Intelligence of our children and youth in ways that are unacceptable. What can be done to have San Mateo County release a public performance report on how well Proposition 28 is working in all of its K-12 schools and charter schools that are in compliance with the law?

- **Ricky Abilez (They/Them/Theirs)**

4C LAB, Celebration Theatre, Los Angeles County

Current or Former Grantee: Impact Projects; Creative Youth Development (formerly Youth Arts Action); Arts & Cultural Organizations General Operating Relief

RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations

I'm writing in strong support of Scenario 2 funding levels.

4C LAB is a small nonprofit serving youth in the San Gabriel Valley, a historically under-resourced region of the state. Like many small arts nonprofits, we're working hard to sustain our operations during a genuinely difficult funding environment. The difference between Scenario 1 and Scenario 2 isn't marginal for organizations our size — it's the difference between scraping by and being able to actually sustain and grow the impact we're having.

Our free programming gives young people in our community a space to explore the topics and ideas they care about, often for the first time. Students have told us directly that this work helps them imagine a better future for themselves. For many of the youth we serve, this kind of creative outlet simply doesn't exist anywhere else in their daily lives.

Celebration Theatre is one of the longest running queer theatres in the nation and continues to offer some of the most groundbreaking and important Trans stories in the region.

Scenario 2 funding would allow small, community-rooted organizations like ours to keep showing up for the young people who depend on us — not just to survive year to year, but to deepen and expand the work. I urge the Council to adopt Scenario 2 for both General Operating and Impact Projects funding.

Thank you for your consideration and for your continued investment in arts access across California.

- **Leticia Santos (She/Her/Hers)**
4C Lab, Los Angeles County
RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations

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4C LAB is a small nonprofit serving youth in the San Gabriel Valley, a historically under-resourced region of the state. Like many small arts nonprofits, we're working hard to sustain our operations during a genuinely difficult funding environment. The difference between Scenario 1 and Scenario 2 isn't marginal for organizations our size — it's the difference between scraping by and being able to actually sustain and grow the impact we're having.

Our free programming gives young people in our community a space to explore the topics and ideas they care about, often for the first time. Students have told us directly that this work helps them imagine a better future for themselves. For many of the youth we serve, this kind of creative outlet simply doesn't exist anywhere else in their daily lives.

Scenario 2 funding would allow small, community-rooted organizations like ours to keep showing up for the young people who depend on us — not just to survive year to year, but to deepen and expand the work. I urge the Council to adopt Scenario 2 for both General Operating and Impact Projects funding.

Thank you for your consideration and for your continued investment in arts access across California.

- **Clifford Odame (He/Him/His)**
World Bank Edge / Agora Gallery
RE: Agenda Item 15. GENERAL PUBLIC COMMENT

Please create room for diversity as a spring board to economic growth. Because growth is not only attainable but sustainable. Be proactive, bright minds.

- **Marissa Herrera (She/Her/Hers)**
4C LAB, Los Angeles County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief; Impact Projects
RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations

As the Co-founder/Executive Artistic Director of 4C LAB, our small org has served over 20K youth and families since 2016, yet in 2026, like many organizations, we are facing a funding crisis. We have already condensed our small staff as we continue to aim to provide NO COST arts programming to under-resourced communities. Our communities continue to need a safe space to foster creativity, leadership and community. I urge the Council to adopt Scenario 2 for

both General Operating and Impact Projects funding for small organizations to not just survive, but thrive and deepen the work we have been doing for a decade. With several other funding sources perishing or making major cuts, the support of the CAC will ensure our sustainability and lead the way in supporting arts education. Thank you in advance for your support.

- **Corey Young (He/Him/His)**
4C LAB, Los Angeles County
Current or Former Grantee: Impact Projects; Arts & Cultural Organizations General Operating Relief
RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations; 15. GENERAL PUBLIC COMMENT

4C LAB is a small nonprofit serving young people in the San Gabriel Valley — a region that has long faced limited investment and support. Like many arts organizations of our size, we're working hard to keep our programs running in an increasingly challenging funding landscape. For groups like ours, the gap between Scenario 1 and Scenario 2 is not a minor adjustment; it represents the difference between barely staying afloat and being able to maintain — and meaningfully grow — the impact we're creating.

Our free programs offer local youth a rare space to explore ideas, express themselves, and engage with subjects that matter to them. Many students have told us that these experiences help them envision new possibilities for their futures. For a significant portion of the young people we serve, this kind of creative outlet simply isn't available anywhere else in their daily lives.

Scenario 2 funding would allow small, community-based organizations like ours to continue showing up for the youth who rely on us — not only to make it through each year, but to strengthen and expand the work. I respectfully urge the Council to adopt Scenario 2 for both General Operating and Impact Projects funding.

Thank you for your time and for your ongoing commitment to expanding arts access throughout California.

- **Alma Villegas (She/Her/Hers)**
Los Angeles County
Current or Former Grantee: Creative Youth Development (formerly Youth Arts Action); Artists in Schools; Arts & Cultural Organizations General Operating Relief
RE: Agenda Item 15. GENERAL PUBLIC COMMENT

Dear California Arts Council members,

I am writing on behalf of Inner-City Arts, a long-standing CAC grantee. For over 36 years, our organization has provided high-quality, multidisciplinary arts education; spanning dance,

music, visual arts, media arts, drama, ceramics, and a creativity lab on our 1-acre campus—to K–12 youth in Los Angeles who would otherwise lack access to arts programs in their neighborhood schools.

Unfortunately, this year we were ineligible to apply for General Operating Support and Creative Youth Development (formerly Youth Arts Action) grants because our operational revenue slightly exceeded the program budget caps.

We respectfully request that the Council reconsider these strict budget caps for upcoming grant cycles. Adjusting or broadening these eligibility restrictions will ensure that established organizations like Inner-City Arts, with decades of deep-rooted expertise and community trust, can continue to receive vital state support to serve young people across Los Angeles, California.

Sincerely,
Alma Villegas
Senior Director of Development
alma@inner-cityarts.org

- **Kimberly Snyder (She/Her/Hers)**
New Museum Los Gatos, Santa Clara County
Current or Former Grantee: Impact Projects; Creative California Communities; Arts & Cultural Organizations General Operating Relief
RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations

I am writing to express my support for the funding allocations outlined in scenario 1. I am against the changes outlined in scenario 2 as it severely impacts our organization, Los Gatos Museum Association.

We stand to lose two grants with these changes. \$12,000 in general operating funds and \$16,173 for our upcoming exhibition, Community Ignition: Partnership and Artmaking in the Disability Arts Community, and its related programs. Support of CAC helps us prove our worth and secure more funders for our programs.

Funding programs like Community Ignition, \$16,000 is transformational. Not only would those funds help us put on an exhibition platforming a group often left out of the traditional museum, but allows us to offer programming, tailored for people of all ability levels - dance lessons for the blind, sensory hours at the museum, and more. CAC funding directly corresponds to our ability to support our artists participating in this project.

Every arts organization that would be affected by this is a pillar in our cultural ecosystem. We are all feeling the burden of rising costs and reduced funding, while still putting in the time and

effort to maintain or grow our programs. This change would fund only performing arts, leaving visual arts completely unfunded.

Fund more programs by voting for scenario 1, spreading the impact of your support through a larger network and through more varied programming. I urge you to make the choice that benefits a larger community.

- **Alexandra Urbanowski (She/Her/Hers)**
SVCreates, Santa Clara County
Current or Former Grantee: State-Local Partnership
RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations

SVCreates is the county arts agency for Santa Clara County and a state/local partner with the CAC. As the county arts agency, SVCreates supports and works to strengthen arts organizations in our county and ensure opportunities for local artists. We know that the CAC wants to reach all corners of the state and serve artists in every region and we take seriously our role as a partner in representing and advocating for the arts groups and artists in our region.

SVCreates strongly encourages the Council to adopt scenario 1 so that more arts groups can receive grants from the CAC. These grants, even if modest in size, provide a stamp of approval and public verification of merit from the State which arts groups can leverage to raise additional funds, expand visibility, and increase public attention. A larger number of grants and funded arts organization better serves the CAC's goal of supporting a diverse range of communities, artists, and residents and cultural practices.

In our County scenario 1 funds twice as many arts organizations and projects, including important culturally specific organizations like San Jose's Chinese Performing Arts of America. Scenario 2 not only funds less organizations but also reduces total funding to our county by 23%.

We know that there is just overall not enough money to go around and appreciate the difficult decisions you must make but I ask you to support the breadth and diversity of our arts ecosystem by adopting scenario 1.

- **Ko Ser Lu Htoo (He/Him/His)**
California Karen Youth Connection, Alameda County
Current or Former Grantee: Folk and Traditional Arts
RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations;15. GENERAL PUBLIC COMMENT

Thank you to the California Arts Council for entrusting CKYC to deliver arts and cultural programs to ethnic minority communities, including Karen and Burmese communities, across

California. We are incredibly proud of the work we have accomplished together, the lives we have touched, the individuals and communities we have empowered, and the meaningful impact these programs have created. Through traditional arts, cultural celebrations, and community gatherings, we have created spaces where people can learn, celebrate, create, connect, and share their heritage. Most importantly, we have helped foster a sense of belonging, joy, pride, and connection across generations and communities. This work reminds us that arts and culture are not only about preserving traditions, they are powerful tools for building stronger, more connected, and more inclusive communities. We are deeply grateful to the California Arts Council for believing in this work and supporting our vision. CKYC will continue to stand alongside our youth, families, and communities, providing vital opportunities to celebrate culture, nurture creativity, strengthen belonging, and build a brighter future together. Together, we celebrate who we are, where we come from, and the beautiful communities we are building for generations to come.

- **Laura Sin (She/Her/Hers)**
California Karen Youth Connection, Kern County
Current or Former Grantee: Folk and Traditional Arts
RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations;15. GENERAL PUBLIC COMMENT

Thank you to the California Art Council for your exceptional support and resources provided to our California Karen Youth Connection. Your support goes far beyond words; it provides our young people with a profound sense of identity and the confidence to carry our Karen traditions forward into the future. It is very inspiring to see our Karen community unite to uplift the next generation. With the grant that we received from the CAC, we continue to provide space and access to create vital programs and activities that benefit our youth in preserving our language, customs, and values to continue to thrive for years to come. Your generous support has been a key part in ensuring that part of the Karen culture stays alive. Thank you for entrusting CKYC to deliver CAC goals and mission in underserved communities and keeping our beautiful culture vibrant and strong.

- **Richard Falcon (He/Him/His)**
Teatro Nagual, Sacramento County
Current or Former Grantee: Individual Artists Fellowships

As an AO for the Individual Artist Fellowship, it is my recommendation the council review the funding allocations for each tier. In my case opinion, reduce legacy and increase the other tiers. Additionally, I would like to speak to someone about the region allocations. If I remember correctly the amount per region is based on population. What does that mean and how is that determined?

Anonymous

Los Angeles County

RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations;15. GENERAL PUBLIC COMMENT

I am an architectural designer and social-practice artist working across art, psychology, and placemaking. I encourage the California Arts Council to explore participatory art as social infrastructure.

My Connection Cards are two connected artworks with prompts on the reverse that invite two strangers to use the artwork itself as a shared object of observation and connection. I am seeking opportunities for museums, libraries, and cultural institutions to pilot this work as programming that strengthens social connection and community belonging.

Separately, I am developing the Connection Bubble, a modular public pavilion originally proposed as an Olympic legacy project. Its enclosed form creates a sealed half-sphere; its wings open to become a stage for concerts, performances, facilitated programs, and public gatherings. An LA City Planner identified its potential to also serve as a cooling center.

These projects operate at different scales but address the same public need: creating intentional physical and social conditions for people to connect.

The Surgeon General identifies social isolation as a significant public-health concern, while California's arts strategy recognizes the role of arts and culture in mental health, civic connection, and community well-being.

I encourage CAC to help convene artists, cultural institutions, planners, and communities to pilot, evaluate, and scale arts-based approaches that make connection part of California's cultural infrastructure.

- **Sabrina Kwong (She/Her/Hers)**

Chinese Performing Arts of America (CPAA), Santa Clara County

RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations;15. GENERAL PUBLIC COMMENT

Dear California Arts Council,

My name is Sabrina Kwong, Co-Executive Director of Outreach at Chinese Performing Arts of America (CPAA), a 35-year-old multicultural arts nonprofit in San José that serves 25,000+ community members annually and is home to 40+ resident arts organizations.

I urge the Council to adopt Scenario 1 for this year's grant distribution, not Scenario 2.

Under Scenario 2, CPAA and several longstanding organizations, including City Lights, Local Color, Santa Clara Chorale, and NUMU Los Gatos, would receive \$0 in General Operating Support. For CPAA, that funding sustains free and low-cost programming for immigrant families, first-generation students, and seniors who have few other paths to arts education or cultural connection.

Scenario 1's smaller, broader grants matter beyond the dollar amount: CAC's endorsement is a stamp of approval that helps us leverage other funding. Concentrating larger awards among fewer organizations would undermine the Council's commitment to a diverse, statewide arts ecosystem, cutting out grassroots, community-rooted groups precisely when they're needed most.

I respectfully ask the Council to choose Scenario 1 and continue supporting the full breadth of California's arts organizations, especially those serving communities too often overlooked by larger institutions.

Thank you for your consideration.

Sabrina Kwong

Co-Executive Director of Outreach, CPAA Arts Center

- **Lauren Nikkel**
Fresno Arts Council, Fresno County
Current or Former Grantee: State-Local Partnership

Good morning, California Arts Council board and staff!

My name is Lauren Nikkel, and I am sending this virtual public comment to introduce myself as the recently-selected Executive Director of the Fresno Arts Council. While internal operations keep me from joining you on screen this morning, I wanted to send a warm greeting and share how much I look forward to working alongside the CAC and all of the State-Local Partners across our great State. I bring my background in workforce and economic development to this position at a critical time in the Fresno Arts Council's history, along with my experience as a social dancer, cultural arts organizer, and community builder. While there is much work to be done, we go further when we go together, and I am looking forward to going together with all of you.

The Fresno Arts Council is deeply grateful to the CAC for our longstanding State-Local Partnership, and I am personally looking forward to meeting all of you in person at the October meeting in the Central Valley. On behalf of the FAC board and staff, thank you for your ongoing support, leadership, and steadfast commitment to resourcing arts and culture initiatives across our great State. Your leadership allows SLPs like us to champion the creative spirits, vibrant places, and diverse communities that make Fresno County, and all of California, so extraordinary.

- **Carman Gaines (She/Her/Hers)**
Local Color, San Jose Arts Advocates, Santa Clara County
Current or Former Grantee: Creative Youth Development (formerly Youth Arts Action);
Arts Education Exposure
RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations

Good morning, Chair and Councilmembers. My name is Carman Gaines, and I serve as Deputy Director of Local Color, a San José-based nonprofit that builds equitable pathways for artists and creatives to thrive.

I'm speaking today to thank you for your motion in support of Scenario 1, which would provide smaller grants to more organizations across California.

For artist service organizations like Local Color, a California Arts Council grant is not only meaningful financial support. It is also a critical public endorsement. That stamp of approval helps us leverage additional funding, build trust with partners, and sustain programs that reach artists and communities who are too often under-resourced.

In Santa Clara County, the difference between these two scenarios is significant. Local Color and several other arts organizations that scored well in panel review would receive no funding at all. That means fewer points of access, fewer community-rooted programs, and fewer pathways for artists and cultural workers to stay connected to opportunity in a region where the cost of living is already pushing many out.

Thank you for taking the time to review my comment and make what I believe is the right decision.

- **Allison Cagley (She/Her/Hers) Friends of Sacramento Arts, Sacramento County**
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief
RE: Agenda Item 9. VOTING ITEM: FY26-27 Allocations

Why is there a \$100k difference between Scenario 1 and 2? Where does that \$100k go?

Thank you.

Anonymous
San Francisco County
Current or Former Grantee: Artists in Communities; Artists in Schools; Arts & Cultural Organizations General Operating Relief; Creative Youth Development (formerly Youth Arts Action); Impact Projects; Local Impact; Statewide and Regional Networks

Please change current review procedure so that panelists have a chance to discuss the applications that they have reviewed after scoring. They should not be operating in a silo. This

is a chance for people to catch anything that is out of wack. I believe this was the policy before COVID and it should be reinstated. Sometimes it is all “6”s from panelists and then one panelist gives a “1” - clearly that one panelist is missing something... Also, please be sure that what panelists are asked to score correlates to the question. Often times the question and what is being reviewed do not correlate. Yoiks!

- **Mark McMullen (He/Him/His)**
Sonoma County
RE: Agenda Item Culture District Program

I attended the 8/14 meeting. I am from Healdsburg.

Staff said there is no limit on CD program’s size, and that they are already thinking about decoupling “when & how” to open it from “how it gets funded.” I want to encourage Council to act on that by creating a tiered designation system, so more communities get recognized without needing full funding for each one. Nothing in AB 189 caps districts or ties designation to a cash grant. “Community” was left open ended on purpose, and the three-partner rule is an administrative add-on, not something the law requires. The law does require technical assistance, promotional support, and interagency collaboration, none of which depends on budget. Those should be a basic floor every district gets no matter the tier, with the more involved tier getting more on top.

On saturation, a district still must show real cultural activity & compete for designation. That review is already the limit, not a fixed number of slots.

On displacement, CAC does not need to build an AB 812 developer guide, CA for the Arts already publishes one CAC could adopt and hand out. The harder gap, broader anti displacement support, takes real staff time, so that level makes more sense reserved for the higher tier, with lighter tier districts receiving at higher tier.

A lighter tier should not come at the expense of districts already in place. I also support the Chair’s ad hoc committee idea, and would ask that rural and smaller communities get a seat at that table.

- **Anh-Tuan Le, Bowers Renaissance**
Orange County

Presentations by CAC’s Arielle Rubin and Morgan Schaufler of San Rafael’s YIA were very informative and encouraging.

The Bowers Renaissance Task Force will continue to follow CAC’s activities bc: (a) a team member submitted an Impact Grant application in April; and (b) we are currently planning how to groom a Museum District (“District”) as envisioned in Santa Ana’s planning study dated 1987. Besides the Bowers Museum as anchor, the District is richly populated with arts, cultural,

and teaching organizations: e.g., Discovery Cube, The Wooden Floor Dance School, the OC School of the Arts, the OC Children's Therapeutic Arts Center, the Maharajah House's art and its historic status; two community colleges nearby, etc.

Our original convening intent was to establish a 35,000-sf Vietnamese American Cultural Center @theBOWERS ("VACC@B") permissible by the recently passed rezoning which enables high-density housing/mixed-use up to 10-story building height. We have since expanded planning into other initiatives: (1) "Proyecto Hogares de Santa Ana" to build affordable and low-income housing, including artists' co-housing; and (2) the GOZiT micro-transit service to enhance mobility and reduce parking demands. Most excitingly, we have aligned partners to found PeacebuildingOC, with its landmark architecture co-located at the Bowers site, to become a first-in-the-nation Peacemaking Practicum and an international destination just 3.5 miles from world-famous Disneyland.

Indeed, we look forward to applying to CAC in its 2027 cycle to become OC's first CA Cultural District. Such a designation will help the City of Santa Ana and OC attract investment for redevelopment in the area.



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**Draft Minutes of Public Meeting
CALIFORNIA ARTS COUNCIL
Wednesday, September 30, 2026
10 A.M. – 12:25 P.M.
On Location/Hybrid Meeting**

The members of the California Arts Council convened a public meeting held in six locations and via web conference to discuss various items as listed in the minutes below.

Location	Address	Room	City, State, ZIP
SF Arts Commission	401 Van Ness Ave	Room 125	San Francisco, CA 94102
San Diego County Administration Center	1600 Pacific Hwy	Room 301	San Diego, CA 92101
City Hall City of West Hollywood	8300 Santa Monica Blvd	1st Floor – Community Meeting Room	West Hollywood, CA 90069
San Jose City Hall	200 East Santa Clara Street	11 th Floor Tower Room 1132	San Jose, CA 95113
Fresno City College	1101 East University Ave	Rm 102 – Art Dept	Fresno, CA 93741
California Arts Council	2750 Gateway Oaks Dr	Suite 300	Sacramento, CA 95833

Council Members Present In-Person:

Council Chair Roxanne Messina Captor
Council Vice Chair Nicola Miner
Council Member Roque Barros
Council Member Caleb Duarte
Council Member Vicki Estrada
Council Member Leah Goodwin
Council Member Roy Hirabayashi
Council Member Dorka Keehn
Council Member Rick Stein

Council Members Not Present:

Council Member Phil Mercado

Arts Council Staff Present:

Danielle Brazell, Executive Director

Michelle Radmand, Chief Deputy Director
Kristin Margolis, Director of Program Services
Jonathan Estrada, Arts Program Manager
Elisa Gollub, Arts Program Manager
Josy Miller, Arts Program Manager
Megan Morgan, Race & Equity Manager
Carlos Casillas, Arts Program Specialist
Leslie Giovanini, Arts Program Specialist
Macy Mannix, Budget and HR Specialist
Steve Mok, Graphic Designer III
Charles O'Malley, Arts Program Specialist

1. Call to Order

Chair Roxanne Messina Captor called the meeting to order at 10:05 AM.

2. Roll Call and Establishment of Quorum

Arts Program Manager Josy Miller called the roll and quorum was established. Ten Council members were in attendance, with ten members of the Council present in the locations listed above.

3. Land and People's Acknowledgement

Chair Roxanne Messina Captor acknowledged Council member Roy Hirabayshi to present the Land and People's Acknowledgement.

4. Discussion: Allocations Committee

Chair Roxanne Messina Captor introduced Vice Chair Nicola Miner, the Allocations Committee, to present and lead a discussion on the additional appropriation of \$10M in local assistance for general operating support in the Budget Act of FY26-27.

5. Discussion: Programs Policy Committee

Chair Roxanne Messina Captor introduced Council members Vicki Estrada and Caleb Duarte, the Programs Policy Committee, to present and lead a discussion on the Cultural Districts program and the additional \$4M to support the program in the Budget Act of FY26-27.

6. General Public Comment

All submitted public comment are listed at the end of these minutes. Live General Public Comment begins at minute 1:06:39 and goes until 2:04:07 on the [downloadable transcript and recording](#). Live general public comment was taken from all locations identified above and via zoom.

7. Closing Remarks

Chair Roxanne Messina Captor adjourned the meeting at 12:10 PM.



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CAC PUBLIC COMMENT SUBMISSIONS COUNCIL MEETING SEPTEMBER 30, 2026

- **Name:** Jacquie Atchison (She/Her/Hers)
Organization: Arts Council for Monterey County, Monterey County
Current or Former Grantee: State-Local Partnership
RE: 6. GENERAL PUBLIC COMMENT

I encourage the California Arts Council to use the \$4 million Cultural Districts appropriation to both strengthen California's 24 existing Cultural Districts and expand this important program into counties that have not yet had the opportunity to participate.

California has made an important investment by designating these districts, but designation alone is not enough. Existing Cultural Districts need meaningful, sustained resources to support coordination, artists and cultural organizations, community engagement, marketing, cultural preservation, creative businesses, and the partnerships necessary to turn designation into lasting economic and community impact.

At the same time, a portion of the funding should be reserved to establish new Cultural Districts, with priority given to counties that currently have no state-designated district. Geographic equity matters. Rural, inland, and historically under-resourced communities should have the same opportunity to use arts and culture as tools for economic development, community identity, tourism, and belonging. This \$4 million provides an opportunity to do both: invest in the success of the districts California has already designated while creating a pathway for more communities to participate. A strong Cultural Districts program should ultimately reflect the extraordinary cultural diversity of our entire state.

- **Name:** Anna Penido (She/Her/Hers)
Organization: Whole Mind Symphony (501) (c) (3), Los Angeles County
Current or Former Grantee: Not a current or former grantee
RE:

The Art Council should reserve a part of the budget to grant specifically the population that is mostly excluded from everything - which is people with serious mental illness (SMI) especially those with schizophrenia. There are brilliant artists inside institutions without access to music and art. The application for grant - even for specialized non-profits should be easier. Our non-profit is run by mothers of those with SMI and it's difficult to find time for the lengthy paperwork. We did one outstanding concert in 2023 with SMI musicians performing thanks to a CalMHSA community grant during mental health month, but from 2024-26 our application was not granted. There are no grants for those who already have the illness. This is a big gap that the Art Council can fix.



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- **Name:** Peter Allen (He/Him/His)
Organization: Teatro Visión de San José, Santa Clara County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief; Arts and Accessibility; Arts Education Exposure; Creative Youth Development (formerly Youth Arts Action); Impact Projects; Local Impact
RE: 4. DISCUSSION: Allocations Committee

Dear Council Members:

I write to you to share my perspective as Board President of Teatro Visión, a Chicana/Latina theater company based in San José with more than four decades of service to underserved and underrepresented communities. As you consider how to allocate an additional appropriation of \$10M in Local Assistance for general operating support, I encourage you to direct this funding toward the pool of prior CAC grantees, including Teatro Visión, who did not receive funding in the initial FY26-27 budget cycle due to a change in spending priorities.

The loss of this funding has put several of our key programs in jeopardy, including our annual youth production and other initiatives with a proven positive impact on local students and communities. Additional support from the California Arts Council would not only help to sustain these programs, but also relieve the burden placed on our organization by cuts in federal and philanthropic funding for BIPOC-led arts organizations with missions grounded in the principles of diversity, equity, and inclusion.

With the spectre of ICE and the Trump administration looming over our community, the work of Teatro Visión to uplift the voices of Latinxs, create a dignified and empowering sense of identity, inspire action, build respect and understanding, and explore the social and psychological experiences of Latinxs is needed more than ever.

Thank you for your service and consideration.

Peter Allen



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- **Name:** Marissa Martinez (She/Her/Hers)
Organization: Teatro Vision, Santa Clara County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief; Arts and Accessibility; Arts Education Exposure; Creative Youth Development (formerly Youth Arts Action); Impact Projects; Local Impact
RE: 6. GENERAL PUBLIC COMMENT

Dear Council Members:

I write to you to share my perspective as a board member of Teatro Visión, a Chicana/Latina theater company based in San José with more than four decades of service to underserved and underrepresented communities. As you consider how to allocate an additional appropriation of \$10M in Local Assistance for general operating support, I encourage you to direct this funding toward the pool of prior CAC grantees, including Teatro Visión, who did not receive funding in the initial FY26-27 budget cycle due to a change in spending priorities.

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- **Name:** Salvador Badillo Rios (He/They)
Organization: Teatro Visión, Santa Clara County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief; Arts and Accessibility; Arts Education Exposure; Creative Youth Development (formerly Youth Arts Action); Impact Projects; Local Impact
RE: 6. GENERAL PUBLIC COMMENT

I write to you to share my perspective as a board member of Teatro Visión, a Chicana/Latinx theater company based in San José with more than four decades of service to underserved and underrepresented communities. As you consider how to allocate an additional appropriation of \$10M in Local Assistance for general operating support, I encourage you to direct this funding toward the pool of prior CAC grantees, including Teatro Visión, who did not receive funding in the initial FY26-27 budget cycle due to a change in spending priorities.

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Thank you for your service and consideration.

Salvador Badillo Rios, PhD



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- **Name:** Leigh Henderson (She/Her/Hers)
Organization: Teatro Visión, Santa Clara County
Current or Former Grantee: Arts and Accessibility; Arts Education Exposure; Creative Youth Development (formerly Youth Arts Action); Impact Projects; Local Impact; Arts & Cultural Organizations General Operating Relief
RE: 4. DISCUSSION: Allocations Committee

Dear Council Members:

I am writing as a current board member, former staff member, and longtime artist of Teatro Visión, a Chicana/Latina theater company based in San José with more than four decades of service to underserved and underrepresented communities. As you consider how to allocate an additional appropriation of \$10M in Local Assistance for general operating support, I encourage you to direct funding toward prior CAC grantees, including Teatro Visión, who did not receive funding in the initial FY26-27 budget cycle due to a change in spending priorities.

The loss of this funding has put several of our key programs in jeopardy, including our annual youth production and other initiatives with a proven positive impact on local students and communities. Additional support from the California Arts Council would not only help to sustain these programs, but also relieve the burden placed on our organization by cuts in federal and philanthropic funding for BIPOC-led arts organizations with missions grounded in the principles of diversity, equity, and inclusion.

With the spectre of ICE and the Trump administration looming over our community, the work of Teatro Visión to uplift the voices of Latinxs, create a dignified and empowering sense of identity, inspire action, build respect and understanding, and explore the social and psychological experiences of Latinxs is needed more than ever.

Thank you for your service and consideration.

Leigh Henderson



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- **Name:** ANONYMOUS

Thank you for the opportunity to comment. I am writing to strongly advocate for the new funding appropriation to expand support for prior grantees with a proven track record of success. Our organization successfully administered CAC grants in the past, delivering impactful results for our youth and diverse communities. However, we did not receive funding during the last cycle due to highly competitive, limited resource caps.

When proven organizations face funding gaps, critical community pipelines break. Expanding the appropriation is vital to protect infrastructure since prior grantees have the local trust and staff ready to deploy funds immediately and give existing programs continuity.

We urge you to increase the total appropriation so high-performing prior grantees can resume their critical work.

- **Name:** Naomi Diouf (She/Her/Hers)

Organization: Diamano Coura West African Dance Company, Alameda County

Current or Former Grantee: Artists in Communities; Arts & Cultural Organizations General Operating Relief; Folk and Traditional Arts; Impact Projects

RE: 6. GENERAL PUBLIC COMMENT

Thanks to CAC and other arts advocacy organizations for this great opportunity respecting arts dissemination. This a great opportunity to grant to the organizations and individuals that were denied funding in the regular funding opportunities due to insufficient funds. We hope the council would consider that this is an opportunity to forward the societal works worth of other organizations. Thanks for the consideration. With great respect; the struggle continues.

Naomi Diouf

Diamano Coura West African Dance Company



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- **Name:** Tonya Suker (She/Her/Hers)
Organization: Playful People Productions, Santa Clara County
RE: 6. GENERAL PUBLIC COMMENT

I strongly encourage the Council to allocate ALL of the new influx of funds (\$10M) towards the PAEPF grant. Our org was sidelined due to lack of funds from the first round, even though we qualified and larger orgs in our area got funded. As a small non-profit (under \$1M annual revenue), these funds would provide a vital lifeline, which was the intention of the PAEPF program. PLEASE continue down the list of already-submitted applicants!

If you decide to require new applications for the program, please give weight to prioritize applicants who were not funded in the first application process (or even restrict previously-funded PAEPF grantees from applying to a subsequent round, for equity purposes, at least for a year?). Please construct a way to distribute the funds to the broadest set of previously-unfunded recipients possible. Our org is fully-AB5 compliant and spends 2/3 of our budget paying fair wages for local CA artists creating live, local theatre. Please help us stabilize our budget and continue to build our Bay Area arts economy!

- **Name:** Linda Grimes (She/Her/Hers)
Organization: San Pedro Waterfront Arts District, Los Angeles County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief; California Cultural Districts
RE:

The San Pedro Waterfront Arts District sends our loud support for granting additional funds to for the California Cultural Districts. We have made good use of the current funding and have detailed plans to continue our work to promote San Pedro artists. We appreciate the CAC's understanding that this is crucial work to keep the arts alive in San Pedro and we THANK YOU!



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- **Name:** Emily Waenink
RE: 6. GENERAL PUBLIC COMMENT

Dear Council Members:

I write to you to share my perspective as a board member of Teatro Visión, a Chicana/Latina theater company based in San José with more than four decades of service to underserved and underrepresented communities. As you consider how to allocate an additional appropriation of \$10M in Local Assistance for general operating support, I encourage you to direct this funding toward the pool of prior CAC grantees, including Teatro Visión, who did not receive funding in the initial FY26-27 budget cycle due to a change in spending priorities.

The loss of this funding has put several of our key programs in jeopardy, including our annual youth production and other initiatives with a proven positive impact on local students and communities. Additional support from the California Arts Council would not only help to sustain these programs, but also relieve the burden placed on our organization by cuts in federal and philanthropic funding for BIPOC-led arts organizations with missions grounded in the principles of diversity, equity, and inclusion.

With the spectre of ICE and the Trump administration looming over our community, the work of Teatro Visión to uplift the voices of Latinxs, create a dignified and empowering sense of identity, inspire action, build respect and understanding, and explore the social and psychological experiences of Latinxs is needed more than ever.

Thank you for your service and consideration.

Emily



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- **Name:** CJ DiMento (She/Her/Hers)
Organization: Oceanside Cultural Arts District, San Diego County
Current or Former Grantee: California Cultural Districts
RE: 6. GENERAL PUBLIC COMMENT

As an initial designee, the California Cultural Districts program has impacted our City and its arts practitioners and organizations in innumerable ways. We were incredibly prideful and grateful for the platform it provided and continue to be. As an emerging district, created via the pilot program, you helped establish and give visibility to an important asset in the state. The funding support from the CA Arts Council has made possible the first arts & culture staff member in our community's history, allowed us to leverage for additional grant funding as well as making possible grants for over 60 artists. Without the funding, none of this would have happened and most likely will not continue at an impactful level. At the Oceanside Cultural Arts District, we are in alignment with the California Cultural Districts Coalition and we support staff's recommendation of funding for existing cultural districts. Thank you for your ongoing advocacy and support of our work in California's greatest sector!

- **Name:** Amber Evans (She/Her/Hers)
Organization: Rotten City Cultural District - City of Emeryville, Alameda County
Current or Former Grantee: California Cultural Districts
RE: 5. Discussion of Council's Role with Cultural District Designations and Designation Grants

Rotten City Cultural District as here <https://youtu.be/6UYy8fTvpaE> is implementing an award-winning District (Helen Putnam Award for Excellence) and leveraged State funding to receive in kind support from a local retail operator (\$72,000/year), partners' artist investments and gallery activations, City investment in public art installations (\$75,000) and City support for continued RCCD artist residencies (\$30,000). At risk from disinvestment or delay in funding to the RCCD include loss of leveraged space, cancelation, or delay of the Emeryville Cinema Festival after two successful years, loss of residency program (due to loss of funds or loss of space) and/or loss of Art and Culture marketing and programming. We ask that the CAC fund the existing 24 Districts at \$150,000 each without a delay relating to application and instead release funds ASAP with careful consideration of and minimization of match. Reporting requirements can insure proper use of funds without delaying programming. Questions regarding qualifying match: will in-kind resources be counted, or funding to partners organizations for art programing, or funds paid prior to allocation (these may be critical to bridge to May 2027 leaving less available funds for match after May 2027), and can ticket prices be considered match? Flexibility in timing and sources of in kind and cash and varied parties making match is critical to funding aligning with needs and mitigation of loss of leveraged resources.



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- **Name:** Joselyn Wilkinson (She/Her/Hers)
Organization: Grand Vision Foundation, Los Angeles County
Current or Former Grantee: Artists in Communities; Artists in Schools; Arts & Cultural Organizations General Operating Relief; Arts Education Exposure; Arts Integration Training; California Creative Corps
RE: Agenda item 4 and 5

Thank you to the members of the California Arts Council for this opportunity. As an artist and administrator who works with CAC grantee organization, Grand Vision Foundation, I strongly recommend utilizing all new allocated funding this fiscal year, and putting it into action in the field where it can sustain cultural workers and work. The demonstrated value and needs of our sector are great, but many donors and funders are pulling back at the same moment that costs of doing business are going up. It is critical that our tax dollars are utilized now to support organizations that do vital cultural work in our communities.

Per agenda item 4, we support Council's idea to double the number of GEN applicants, increasing the total awardees in the GEN OPS category from 662 to 1158. These applications are highly scored and vetted. If Council can meet more of the demonstrated need of the field, it strengthens its standing, effectiveness and case for support for future years, as we continue advocating for a \$50 million budget for the CAC.

Per agenda item 5, we support Council's recommendation to open new Cultural District designations in 2027, and grant up to \$150,000 per existing CD. However, we recommend that if possible, funding be awarded to CDs that have already demonstrated their worthiness and fiscal responsibility for this current fiscal year. This could be done by granting award extensions for existing grants or by making general support awards.



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- **Name:** Taran Schindler (She/Her/Hers)
Organization: Grand Vision Foundation, Los Angeles County
Current or Former Grantee: Artists in Schools; Arts & Cultural Organizations General
Operating Relief; Arts Education Exposure; Artists in Communities
RE: 6. GENERAL PUBLIC COMMENT

Per agenda item 4, Grand Vision Foundation urges the Council to prioritize additional funding for organizations scoring above 4 and supports the proposal to double the number of GEN applicants, increasing the total awardees in the GEN OPS category from 662 to 1158.

Behind every creative and cultural project is administrative infrastructure that keeps nonprofits running. In these more difficult financial times, supporting these already vetted organizations stabilizes important community programming - in our case, our extensive youth music education program and our live music venue located in San Pedro, an area of the city of Los Angeles with limited access to the arts.

It is essential that the Council fully distribute these funds to signal to state leaders that nonprofits are struggling in today's economy. Leaving money unallocated sends a false message that arts organizations are financially stable, making it far easier for decision-makers to justify future budget cuts.



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- **Name:** Jacob Yoder-Schrock (He/Him/His)
Organization: Teatro Visión, Santa Clara County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief; Arts and Accessibility; Arts Education Exposure; Creative Youth Development (formerly Youth Arts Action); Impact Projects; Local Impact
RE: 4. DISCUSSION: Allocations Committee

Dear Council Members:

I write to you to share my perspective as Managing Director of Teatro Visión, a Chicana/Latina theater company based in San José with more than four decades of service to underserved and underrepresented communities. As you consider how to allocate an additional appropriation of \$10M in Local Assistance for general operating support, I encourage you to direct this funding toward the pool of prior CAC grantees, including Teatro Visión, who did not receive funding in the initial FY26-27 budget cycle due to a change in spending priorities.

The loss of this funding has put several of our key programs in jeopardy, including our annual youth production and other initiatives with a proven positive impact on local students and communities. Additional support from the California Arts Council would not only help to sustain these programs, but also relieve the burden placed on our organization by cuts in federal and philanthropic funding for BIPOC-led arts organizations with missions grounded in the principles of diversity, equity, and inclusion.

With the spectre of ICE and the Trump administration looming over our community, the work of Teatro Visión to uplift the voices of Latinxs, create a dignified and empowering sense of identity, inspire action, build respect and understanding, and explore the social and psychological experiences of Latinxs is needed more than ever.

Thank you for your service and consideration.

Jacob



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- **NAME:** Kristin Fukushima (She/Her/Hers)
Organization: Little Tokyo Community Council/Sustainable Little Tokyo, Los Angeles County
Current or Former Grantee: California Cultural Districts
RE: 6. GENERAL PUBLIC COMMENT

Alongside our fellow Cultural Districts, the Little Tokyo Cultural District strongly supports the expansion of this program to designate additional districts. As a member of the first cohort, we have been able to see how powerful and important this program is, and there are many communities and districts that deserve to be included, recognized, and supported within the program. We hope to see the program continued and expanded. We also are excited to see that with additional funding secured, there are opportunities for the existing Cultural Districts, including the first cohort, to be additionally supported. Unrestricted funding for the Cultural Districts is a key tool to support resiliency and growth of the districts. For any matching requirements, we ask that CAC allow districts to fulfill match requirements through in-kind support and other flexible means.

Overall, we support CAC's proposal, and are excited to continue to partner with CAC on the future of California's Cultural Districts.

Best,

Kristin Fukushima

- **Name:** Anne Viricel (She/Her/Hers)
Organization: San Bernardino Symphony Association, San Bernardino County
Current or Former Grantee: Arts Education Exposure; Creative Youth Development (formerly Youth Arts Action)
RE: 6. GENERAL PUBLIC COMMENT

Dear Members of the California Arts Council,

Thank you for your stewardship and for securing the additional \$10 million for General Operating Support. I strongly urge the Council to apply this new allocation toward funding the remaining grant applications that have already been vetted through your rigorous peer-review process.

My organization, the San Bernardino Symphony Orchestra, received a strong panel score of 5.7 out of 6 points, just missing the 5.8 funding threshold. Our score was reduced by 0.2 points due to criteria that inadvertently penalize mid-sized, high-impact institutions: having received a previous grant and maintaining an operating budget over \$200,000. Our budget size is a direct reflection of the massive, diverse, and historically underserved populations we successfully serve and which the CAC has generously supported in years past.

By applying the new \$10 million to fund highly qualified, down-the-line applications like ours, the Council can immediately fulfill its commitment to broad geographic reach and regional funding equity. The Inland Empire remains one of the most consistently underfunded regions for the arts in California (bottom 5% of funding per capita), despite its massive growth and economic need. Utilizing these funds to absorb highly ranked applications would immediately inject resources where they are needed most.

Thank you for your consideration of this request.



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- **Name:** Elise Swanson (She/Her/Hers)
Organization: San Pedro Chamber of Commerce, Los Angeles County
Current or Former Grantee: California Cultural Districts;
RE: Item 5

Chair Messina Captor and Members of the Council,

The San Pedro Chamber of Commerce strongly supports ongoing state funding for California's Cultural Districts.

As a founding member of the San Pedro Arts & Cultural District, one of the state's original districts, we have seen the impact of state support firsthand. It has drawn visitors to our waterfront and downtown, supported artists and creative businesses, and strengthened our community's identity. For our members, the arts are an economic engine.

We thank the Governor and Legislature for the \$4 million augmentation in AB 113, and we urge the Council to:

Create the proposed Activation Grant Program and release up to \$150,000 to each existing district this fiscal year so they can continue this important work. Today there is no mechanism to support districts after designation, and established districts are ready to put these funds to work.

Make this the start of ongoing funding. Cultural districts are long-term efforts that need consistent, predictable support.

Adopt the \$20,000 minimum for new designation grants so new districts have a real foundation.

Cultural Districts deliver economic development, creative jobs, and a strong sense of place. Please sustain and grow this investment.

Respectfully,

Elise Swanson

President/CEO

San Pedro Chamber of Commerce



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- **Name:** Bob Lehman (He/Him/His)
Organization: San Diego ART Matters, San Diego County
Current or Former Grantee: Statewide and Regional Networks
RE: Agenda Items 4 & 5

I want to begin by celebrating this significant new investment in California's arts and culture sector. The additional \$10 million for General Operating Support and \$4 million for Cultural Districts is exciting news and reflects years of advocacy by artists, organizations and communities across California.

As the Council considers how these new resources are distributed, I encourage CAC to make geographic equity and statewide reach important considerations.

A recent CalMatters analysis found that \$86 million in the state budget went directly to arts projects, museums and dance troupes, with more than 40% going to San Francisco. It also found that 17 California counties received no earmark funding at all.

That makes CAC's additional General Operating Support funding especially important. This is an opportunity to ensure state arts investment reaches communities throughout California, including San Diego, the Inland Empire, Central Valley, North State and rural communities.

This is an exciting moment for California arts funding. I hope CAC can use these new resources to strengthen our entire statewide creative ecosystem and expand access to organizations regardless of where they are located.

Thank you to the Council, staff and advocates who helped make this investment possible.



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**CAC PUBLIC COMMENT SUBMISSIONS
COUNCIL MEETING
SEPTEMBER 30, 2026**

- **Name:** Cherese Brauer (She/Her/Hers)
Organization: Diamano Coura West African Dance Company, Alameda County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief; Impact Projects
RE: 6. GENERAL PUBLIC COMMENT

Diamano Coura West African Dance Company based in Oakland, California has been a vital contributor to the vibrant cultural arts and well-being infrastructure of Oakland and the Bay Area for over 30 years. Diamano Coura is part of the Malonga Arts Collective which is a cultural pearl of Oakland, the East Bay, and the Bay Area. Diamano Coura has greatly benefited and remained open due to the support of California Arts Council General Operating Support and Impact Project Grants, but this year we were not awarded either grant for the first time in years. Every penny matters to small, community-based arts organizations like us. Like many other traditional and cultural arts organizations, we are struggling to stay alive and open in the current funding climate and economy. For the first time, the Board of Diamano Coura is at an inflection point where we are discussing how to avoid shuttering our company and programming. It is terrifying and sad. We are requesting to be reconsidered to receive funding for the Impact Project Grant and General Operating support for the FY26-27 fiscal year.

- **Name:** Amy Balsbaugh (She/Her/Hers)
Organization: San Francisco Children's Art Center, San Francisco County
Current or Former Grantee: Artists in Schools; Arts & Cultural Organizations General Operating Relief
RE: 6. GENERAL PUBLIC COMMENT

My organization was 1 of 12 that received a panel score of 6.0 on 2026 Gen Ops cycle. But because we did not qualify for either of the 2 extra points, we only rec'd 40% of the total award amount. I advocate that part of this allocation should be used to increase the total award for orgs that the panel unanimously determined were in complete alignment with the grant priorities. As to the extra point given for HPI priority by office zip code, that point fails to capture the nuance of location of office vs. where programs are delivered. Although we are in a higher ranked HPI zip code, we are here because of a below-market-value rent we receive being part of a larger nonprofit arts and culture complex (fort mason). The majority of our program work occurs serving economically vulnerable students in the city's zip codes with the lowest HPI rankings.



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- **Name:** Ruth Nott (She/Her/Hers)
Organization: Consultant and ArtSpan, San Francisco County
Current or Former Grantee: Not a current or former grantee; Former grantee at Former organizations
RE: Distribution of \$10M

I recommend allocating the entire \$10M this fiscal year. I'm concerned about allocating some of the funds to SLP in 2027-28; perhaps those funds could be removed/reallocated by the State/a new governor. Also, I'm aware of a number of organizations that will not make it to the 2027-28 fiscal year, or have made drastic reductions in expenses, and these funds could help them now. We should also pay attention to how the other \$67M is being allocated: those grants will be made before the end of 2026.

- **Name:** Andrew Wood
Organization: San Francisco International Arts Festival, San Francisco County
RE: \$10 Million for General Operating Grants

Dear Council Members,

I agree that it is better to allocate the funds quickly before the end of the current administration to ensure that it is spent on the arts.

I support the committee recommendation to fund applicants that scored 4.0 or above with \$5 million of the additional funds. The ability to double the number of grants awarded will support hundreds of California organizations. A grant from the California Arts Council is very important to our operation and will help us in delivering on our mission and keeping our commitments to our artists, audience and community.

Thank you



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- **Name:** Amy Eriksen (She/Her/Hers)
Organization: Arts United San Pedro, Los Angeles County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief
RE: Cultural Districts ;6. GENERAL PUBLIC COMMENT

Thanks to the Council, Staff and all of the Advocates. I want to make sure and share that this is a great inflection point, with the necessity to keep advocating that these funds keep being added to the budget for districts. By the number of people on this quickly added meeting happening today, we see how important these districts have been to our artists across the state.

We must support all 24 districts going forward equally with the knowledge, resources and funding. Helping districts without a clear organization that runs the district to pay for staff to do the projects is very important. Smaller districts, even in urban areas, need this support. We also need more districts to be designated so that the entire legislature starts to see the importance of arts and artists as economic drivers in our neighborhoods.

And a reminder that no match was requested for the first small funding of \$10,000 for the first or second round of designations. That small funding gave us a year to figure out what the priorities were for the artists in our district and get ready to hit the ground running when funding could come a year later. We hope that you will designate 20 new districts, especially those already visited. This would help save staff time and get funds to artists quickly, with the last \$400,000, each of those districts could receive \$20,000 to start a new precedent for new districts. I agree with everything that Peter Comiskey and Tracy Hudak shared as well.



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- **Name:** Joshua Lamont (He/Him/His)
County: Los Angeles County
Current or Former Grantee: California Cultural Districts
RE: 6. GENERAL PUBLIC COMMENT

Thank you to the Council members, staff, and supporters who have committed to equity in the arts for residents here. The work is seen, felt, and respected.

I write to agree with recommendations set forth today and also acknowledge Ms. Brazell's and Ms. Margolis' statements around funding. As this is a one-time \$4M gift, the goal should be to spend the money. Spend the money because there's no telling if funding will come again. So spend the money. I would also caution some Council members fears around designation without funding. If you have the designation, you can always apply for funding. Either now or later, but if you are not designated, you are missing a big portion of funding. I also agree with Tracy Hudack's comments on bypassing organizations/businesses that are already earmarked with legislative funding.

Lastly, I would focus as much funding on general operating expenses as possible. Arts organizations are already programming and will continue to do so with limited to no budget. That work will never stop. What cannot happen is arts organizations having to leave a district altogether because they do not have the general operating support to stay open. It would defeat the purpose of having a cultural district to begin with. And I would include CAC in that. Ensure that there is organizational capacity for this work because the goal is to scale this. If the Council cannot provide for its own needs, how can it provide for us?

Thank you for your work and time!

- **Name:** Jah-Yee (She/Her/Hers)
County: Alameda County
Current or Former Grantee: Folk and Traditional Arts
RE: 6. GENERAL PUBLIC COMMENT

I am someone who has greatly benefitted from the arts, especially the deep, transformative work from Diamano Coura West African Dance Company. For over 20 years, I have witnessed the arts heal people, connect people to build community, and be a force for change in our society. In our current climate, it is even more important for funding to be invested in the arts which we know is incredibly powerful tool in education, health, and empowerment. I urge to you to approve the additional appropriations. Thank you.



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- **Name:** David Sauer (He/Him/His)
Organization: Arts Council for Long Beach Board of Directors, Los Angeles County
Current or Former Grantee: California Creative Corps
RE: 4: General Operating Support

Hi, I'm David Sauer with the Arts Council for Long Beach Board of Directors. I'm here to support the Allocations Committee's strategy of directing the \$10 million in extra operating support toward organizations with a score of 4.7 or higher. Since those applicants have already gone through the panel review process, we can get this money out to communities without unnecessary delays. Local arts councils play a huge role in making these state dollars go further by channeling them straight to the artists and smaller organizations that need them most. I'm proud to be part of that. Thank you so much!

- **Name:** Marc Davidson (Prefer not to answer)
Organization: Arts Council for Long Beach, Los Angeles County
Current or Former Grantee: Not a current or former grantee
RE: 6. GENERAL PUBLIC COMMENT

"My Name is Marc Davidson, and I serve on the Board of Directors of the Arts Council for Long Beach. Thank you for the new \$4 million investment in the California Cultural Districts program. I encourage the Council to use a portion of this funding to designate additional finalists from this year's cycle. These communities have already been reviewed by the Council, and designating them now would put this investment to work right away while continuing to support the existing districts. Thank you for your consideration.



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- **Name:** Lex Leifheit (She/Her/Hers)
Organization: FIELDWAVE, San Francisco County
Current or Former Grantee: State-Local Partnership; Former SLP grantee, current year review panelist
RE: Cultural Districts Activation Grants

Dear Council leaders and Commissioners, thank you for providing the public forum and thoughtful discussion regarding the \$4 million enhancement budgeted to support California's Cultural Districts.

I am writing as a longtime cultural strategist and grantmaker to recommend that the Cultural District Activation Grant prioritize flexibility, equity, and long-term capacity. Specifically, I encourage CAC to avoid a mandatory match that could disadvantage districts with less fundraising infrastructure; provide grants as general operating or broadly flexible support rather than project-restricted funding; allow a two-year grant period; recognize regional differences in the cost of doing business without reducing support for lower-cost communities; and evaluate outcomes across three areas—narrative and cultural identity, equitable economic development, and district capacity/strategic planning.

I also recommend a learning-oriented evaluation approach that emphasizes contribution over attribution, allows locally relevant measures, and treats evaluation and capacity-building costs as allowable expenses. These recommendations align with CAC's Creative Economy Strategic Plan and existing State-Local Partners practices.

In consideration of the public comment form's word limit I've linked to a longer memo:

https://www.dropbox.com/scl/fi/xjsssn49crbswwlj4u8g/FIELDWAVE_CAC_CulturalDistricts_memo10012026.pdf?rlkey=29vcsp8clz3m3qs9hl51df6rn&st=kdganea0&dl=0



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- **Name:** Letitia Ivins (She/Her/Hers)
Organization: The Music Center, Los Angeles County
Current or Former Grantee: Arts Education Exposure; Arts Integration Training; Artists in Schools; Creative Youth Development (formerly Youth Arts Action);
RE: 6. GENERAL PUBLIC COMMENT;

After participating in FY27 budget advocacy efforts, we, The Music Center, are heartened by this state budget win! At the table in Sacramento with a truly representative group of fellow arts non-profits: new, legacy, traditional, large, mid-size and smaller arts organizations representing the full breadth of our ecology, we affirmed our symbiotic and mutually supportive way of being. At The Music Center, we fundraise to employ and/or support over 220 individual artists and upwards of 50 arts organizations per year. We work at scale. Meanwhile, the performing arts field is struggling. Many of us have not bounced back from pre-pandemic levels of activity. Arts production fuels our local economy however surging costs are a barrier to sustaining and growing programs in service of and in response to public need. Compounding this, the loss of state funds prevents The Music Center from reaching numerous LA communities. We urge the California Arts Council to consider a nuanced approach to state funding – one that acknowledges both the broad reach and impact of all organizations, as well as the costs borne by larger arts-producing organizations, by creating funding opportunities to organizations with budget sizes above the current \$3-5M threshold. This is not a zero-sum game; it is the sum of our diverse and interconnected field that deserves state support.



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

Gavin Newsom, **Governor**

Danielle Brazell, **Executive Director**

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
(916) 322-6555 | www.arts.ca.gov

- **Name:** Italia Bautista (She/Her/Hers)
Organization: Teatro Visión
RE: 6. GENERAL PUBLIC COMMENT

Dear Council Members:

I write to you to share my perspective as a staff member of Teatro Visión, a Chicane/Latine theater company based in San José with more than four decades of service to underserved and underrepresented communities. As you consider how to allocate an additional appropriation of \$10M in Local Assistance for general operating support, I encourage you to direct this funding toward the pool of prior CAC grantees, including Teatro Visión, who did not receive funding in the initial FY26-27 budget cycle due to a change in spending priorities.

The loss of this funding has put several of our key programs in jeopardy, including our annual youth production and other initiatives with a proven positive impact on local students and communities. Additional support from the California Arts Council would not only help to sustain these programs, but also relieve the burden placed on our organization by cuts in federal and philanthropic funding for BIPOC-led arts organizations with missions grounded in the principles of diversity, equity, and inclusion.

With the spectre of ICE and the Trump administration looming over our community, the work of Teatro Visión to uplift the voices of Latinxs, create a dignified and empowering sense of identity, inspire action, build respect and understanding, and explore the social and psychological experiences of Latinxs is needed more than ever.

Thank you for your service and consideration.

Italia Bautista Barcenas



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- **Name:** Naima Orozco-Valdivia (She/Her/Hers)
Organization: Center Theatre Group, Los Angeles County
Current or Former Grantee: Arts & Cultural Organizations General Operating Relief
RE: 6. GENERAL PUBLIC COMMENT

I'm writing on behalf of Center Theatre Group to urge the CAC to allow organizations above the current \$3 million threshold to be eligible for the additional funding received. The California arts ecosystem does not operate in isolation. Organizations of every size depend on one another to collaborate, provide platforms for artists, create employment, and develop audiences. Organizations like CTG play an important role, not only through our own programs, but by connecting artists, organizations, and communities to resources and opportunities. For CTG this has taken various forms including but not limited to providing free rehearsal space for nonprofits in our region. In Los Angeles, where access to space is difficult and costly, this support of local artists uplifts the regions' arts ecosystem. Excluding organizations based solely on budget size risks reducing the reach of public investment and limiting programs that have introduced generations of people to the arts. CAC support for CTG's Storytelling Residency Program has allowed us to build multi-year relationships with high schools and provide consistent opportunities for students and teaching artists. That continuity creates meaningful, lasting impact and requires stable, diverse funding. We ask the CAC to recognize the interconnected nature of California's arts ecosystem and expand eligibility above the \$3 million threshold so public funds can support collaboration, access, and impact across the full sector.

- **Name:** Amanda Fruta (She/Her/Hers)
RE: 6. GENERAL PUBLIC COMMENT

Item 5: Cultural Districts

"My Name is [Name], and I serve on the Board of Directors of the Arts Council for Long Beach. Thank you for the new \$4 million investment in the California Cultural Districts program. I encourage the Council to use a portion of this funding to designate additional finalists from this year's cycle. These communities have already been reviewed by the Council, and designating them now would put this investment to work right away while continuing to support the existing districts. Thank you for your consideration."

TAB D

California Arts Council | Public Meeting | 08/14/2026

[Return to Agenda](#)

Policy Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

DATE: October 23, 2026
TO: All Council Members
FROM: Allocations Committee – Phil Mercado and Nicola Miner
RE: Vote on FY2026-2027 Budget Augmentation Allocations

The Allocations Committee recommends that Council vote to approve the following allocation scenario for the additional \$10 million for general operating support grants to arts organization for FY2026-27:

- **Augment 2026 State-Local Partner (SLP) contracts to encumber both years of funding for the two-year Grant Activity Period**
 - Total additional allocation for SLP contracts: \$4,215,000
- **Fund additional General Operating Support (GEN) program applicants that were scored 4 – 5.7 at 40% of the request amount**
 - Total additional allocation for GEN applicants: \$5,762,820

Purpose: The purpose of this memo is to recommend allocations of the \$10 million increase to CAC's Local Assistance funding for general operating support grants for the FY2026-27 fiscal year.

Background: On September 18, 2026, Governor Newsom signed AB 113, which revised the Budget Act of 2026-27. The revisions include one-time augmentations to CAC's FY2026-27 local assistance budget for an additional \$10 million for general operating support grants for arts organizations, which is applicable to CAC's General Operating Support (GEN) program and State-Local Partner (SLP) program. On September 30, 2026, at a public virtual Council meeting, the Council discussed considerations, risks, and a potential scenario for allocating the \$10 million augmentation to CAC's FY26-27 budget specifically to support general operating support grants for arts organizations. Council feedback and public comment indicated support of the scenario the Committee proposed, which is outlined below.

Recommended 2026 Scenario:

- **Augment 2026 SLP contracts to encumber both years of funding for the two-year Grant Activity Period**
 - Total additional allocation for SLP contracts: \$4,215,000

- Fund additional GEN program applicants that were scored 4 – 5.7 at 40% of the request amount
 - Total additional allocation for GEN applicants: \$5,762,820
- Total additional allocations to SLP and GEN program for general operating support grants equal \$9,977,820.

Recommended 2026 Timeline:

- October 23: Council Allocations Vote
- Early November: Contracts Released for newly awarded SLP and GEN grantees*
- Early January 2027: Final Contract Document Deadline (incl. Revisions)
- March-April 2027: Payments Mailed to Grantees from State Controller's Office

**Grantees will receive a notice of intent to award and are considered fully awarded once contracts have been completed by the grantee and CAC*

Other Supporting Documents:

Decision Support Tool

Supplementary Allocations Scenario

Report Prepared by: Kristin Margolis, Director of Programs and Josy Miller, Programs Manager, in collaboration with the Allocations Committee

ALLOCATIONS VOTE

FY2026-2027 Budget

Augmentation Allocations

Allocations Committee
Phil Mercado and Nicola Miner

10/23/2026



BACKGROUND

BACKGROUND



Image courtesy of Idris Ackamoor and Cultural Odyssey

- Council discussed scenario, considerations, and risks at September virtual meeting
- Council feedback and public comment supported this action

RECOMMENDED FUNDING SCENARIO



RECOMMENDED FUNDING SCENARIO

- Augment 2026 SLP contracts to encumber both years of funding for the two-year Grant Activity Period
 - Total additional allocation: \$4,215,000

- Fund additional GEN applicants that were scored 4 – 5.7 at 40% of the request amount
 - Total additional allocation: \$5,762,820

EXISTING ALLOCATIONS - SLP and General Operating Support Only

Program	2026 Approved Maximum Award	# of Total Applicants	Total Request Amount	Current Approved Allocation	# Currently Approved Grants
State-Local Partners (Second Year Encumbrance)	\$ 75,000	56	\$ 4,200,000	\$ 4,215,000	56
General Operating Support	\$ 30,000	1343	\$ 38,569,328	\$ 11,015,683	662
		1399	\$ 42,769,328	\$ 15,230,683	718
		Allocated:		\$ 15,230,683	
		Available:		\$ 15,230,683	
		Amount Left:		\$ -	

RECOMMENDED FUNDING SCENARIO

SLP and General Operating Support Only

Program	Additional Encumbrance	Scenario 1b # of Grantees	Scenario 1b # of Priority Grantees
State-Local Partners (Second Year Encumbrance)	\$ 4,215,000	56	
General Operating Support	\$ 5,762,820	496	910
Totals	\$ 9,977,820	552	
Available Additional Allocations	\$ 10,000,000		
Amount Left	\$ 22,180		

TIMELINE

TIMELINE

- October 23: Council Allocations Vote
- Early November: Contracts Released for newly awarded SLP and GEN grantees*
- Early January 2027: Final Contract Document Deadline (incl. Revisions)
- March-April 2027: Payments Mailed to Grantees from State Controller's Office

DISCUSSION

THANK YOU

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CALIFORNIA
ARTS COUNCIL
A STATE AGENCY

“Asking questions, cultivating transparency and being honest is key in the decision-making process.”
– adrienne maree brown

California Arts Council
Decision Support Tool

What is the Decision Support Tool?

The Decision Support Tool encourages us to make decisions that are grounded in our Racial Equity Action Plan. The purpose of the tool is to invite us all with different functions and roles to think and talk through a variety of possible impacts resulting from any decision-making action.

This tool is meant to be used after your initial brainstorming phase to test the action’s alignment within our [Strategic Framework](#) and [Root Cause Rationale](#). Sections can be completed by staff or council, as needed, to complete this exercise.

***Please note that a response is needed in each section of this worksheet**, if the answer is no or you cannot provide an answer, please STOP and reach out to a supervisor or appropriate council member for additional guidance before completing additional questions.

Who is completing this DST?

Josy Miller, Programs Manager, and Kristin Margolis, Director of Programs in collaboration with the Allocations Committee

What is the decision that needs to be made? (1-3 sentences)	How to allocate the \$10 million augmentation to the CAC's FY2026-27 budget specifically to support general operating support for arts organizations
Why is this decision important and what situation or process is informing it? (1-3 sentences)	<p>On Friday, September 18, 2026, Governor Newsom signed AB 113, which revised the Budget Act of 2026-27. The revisions include one-time augmentations to the CAC's FY2026-27 local assistance budget for an additional \$10 million for general operating support grants for arts organizations, which is applicable to CAC's General Operating Support (GEN) program and State-Local Partner (SLP) program.</p> <p>On September 30, 2026, at a virtual Council meeting, the Council discussed considerations, risks, and a potential scenario for allocating the \$10 million augmentation to CAC's budget specifically to support general operating support grants for arts organizations. Council feedback and public comment indicated support of the scenario the Committee proposed, which is outlined below.</p>
When does this decision need to be made?	The vote must take place at this Council meeting in order for funds to be encumbered and distributed to grantees as soon as possible. The proposed timeline is as follows:
What is the proposed timeline?	October 23: Council Allocations Vote
Is there flexibility on the timeline?	Early November: Contracts Released for newly awarded SLP and GEN grantees*
	Early January 2027: Final Contract Document Deadline (incl. Revisions)
	March-April 2027: Payments Mailed to Grantees from State Controller's Office
	Any delay in the timeline jeopardizes the agency's ability to encumber funds prior to the end of FY2026-27.
Where and how does this action live within the agency's Strategic Framework, specifically:	<p>The recommended scenario meets local needs by ensuring consistent funding for all SLPs for their full two-year grant activity period. It reduces barriers to funding by making grants to all GenOps applicants that received a rank of 4 ("Good") or higher from the panels, including funding an additional 283 priority organizations.</p> <p>This vote also responds to input from the public which was overwhelmingly in support of the scenario when it was presented at the September 30 virtual Council meeting.</p>
Do we have the staffing capacity to support this decision and action? If yes, please list who will be accountable for each stage of implementation.	Yes. As with the initial allocations that were approved in August, CAC Programs, Operations, and Public Affairs staff will coordinate to issue and process contracts and payments, and to support public messaging of the grant awards.
If no, please stop here.	
Do we have funding for this decision and action? If yes, please state briefly the source of funding.	Yes, as noted above
If no, please stop here.	
Who needs to make the final decision?	Council makes the final decision, as these funds are included in the Local Assistance portion of the CAC budget.
<ul style="list-style-type: none">ManagementCouncilOther <p>(Please explain and provide a brief outline of the process.)</p>	
Who is expected to benefit from this decision and action, and what methods have been used to research and/or gather community input?	Applicants to the General Operating Support grant, and all State-Local Partners are expected to benefit from this decision, and the communities served by these grantees. Public comment was heard at the September 30, 2026 meeting and supports this decision.
What might be unintended consequences, drawbacks, opportunities or domino effects from this decision and action?	A significant opportunity that will result from this decision is the freeing up of \$4.2 million in the FY2027 budget that would otherwise have needed to be used to support the second year of the SLP grants. Council will be able to use the entirety of the FY2027 Local Assistance budget as it sees fit.
Will this action hinder or help:	This action will help:
<ul style="list-style-type: none">Small Organizations?Certain regions of the state?Communities with disabilities?People who communicate in languages other than English?Communities who face social stigma, trauma and/or safety concerns?Communities with fewer technological resources and/or expertise?Communities who have been historically marginalized or oppressed?	<p>* All areas of the state (via the SLPs).</p> <p>* Small organizations, first-time grantees, and organizations serving communities in the lower two HPI quartiles: this scenario will fund an additional 283 priority organizations.</p>
Note that the decision should help at least one of the above .	
If yes to any hindrance, what adjustments could be made to offset the disadvantage?	

<p>Has a survey of research or best practices been conducted to support this action in a Racial Equity context? For example, this could include research from other institutions or sectors that are related, or a list of relevant articles or policies from similar agencies or organizations.</p> <p>If yes, briefly state this research here in a few sentences. If no, please stop here.</p>	<p>Yes - geographic equity is a key racial equity strategy, as noted in the current Strategic Framework: https://arts.ca.gov/about/how-we-think/. Funding the State-Local Partners consistently over two years will provide stability to hub organizations in communities in which they are often the only or one of the only direct providers of arts learning and participation opportunities.</p> <p>Furthermore, the GEN grants are funding small and midsize organizations, many of whom provide services to the most systemically underresourced communities in the state (per the Healthy Places Index): https://www.healthypacesindex.org/</p>
<p>What is the potential impact on staff at different levels of the organization?</p>	<p>This scenario will result in an additional 496 GEN contracts and payments being processed, as well as 56 SLP awards needing amendment. This will be a high volume of work for staff, but will be able to be executed successfully.</p>
<p>What is the potential impact on the field?</p>	<p>The field will benefit enormously from this additional investment, with an additional 496 organizations across the state receiving funding.</p>
<p>Does this action address the following in the long-term? Your response should include at least one of the below options, please briefly elaborate on your answer:</p> <ul style="list-style-type: none">• Addresses root causes of inequity• Instills faith in government transparency, accountability and stewardship• Positions CAC as a leader in the field	<p>This action very much works to instill faith in government transparency, accountability, and stewardship. By making this vote, Council will respond thoughtfully and effectively to the \$10 million augmentation, ensuring that those funds are able to get out to the field as quickly as possible and in a manner that aligns with the agency mission, vision, and values.</p>
<p>Please outline next steps to support the decision-making that is needed to move forward from now.</p>	<p>The Council will hear a presentation from the Allocations Committee, as well as public comment on this item prior to any motion being called for a vote.</p>
<p>How will the decision and progress on the action be tracked and communicated to various audiences both internally and externally?</p>	<p>The vote will be documented in the meeting minutes. A press release will be issued by the agency along with direct communication to all new grantees regarding timeline and next steps. Staff tracks progress towards completion of contracting, payment, and reporting on an ongoing basis.</p>
<p>How will we know if the expected goal or benefit is achieved?</p>	<p>Interim and final reports for the FY2026-27 grant cycle will be submitted in October 2027. Staff will analyze all reports to identify, consolidate, and report back to Council and the Legislature on the impact of this increased investment.</p>
<p>What is the support mechanism if progress is stalled or if unexpected consequences, criticism or backlash develops?</p>	<p>Staff provides ongoing technical assistance to awardees to ensure timely completion of their contract and reporting documents.</p>

- Thank you for completing this DST!
 - At your next Council Committee Meeting, please discuss next steps for introduction to the wider Council, further plan development and implementation.
 - You can make updates to this form in future if requested by key players and decision-makers. Please save a copy of your responses to refer back to.

Program	2026 Approved Maximum Award	# of Total Applicants	Total Request Amount	Current Approved Allocation	# Currently Approved Grants	Additional Encumbrance	Scenario 1b # of Grantees	Total Recommended Allocation	Total # of Grantees (w/Supplement)	Total # of Priority GEN Grantees (w/Supplement)
State-Local Partners (Second Year Encumbrance)	\$ 75,000	56	\$ 4,275,000	\$ 4,215,000	56	\$ 4,215,000	56	\$ 8,430,000	56	
General Operating Support	\$ 30,000	1343	\$ 38,569,328	\$ 11,015,683	662	\$ 5,762,820	496	\$ 16,778,503	1158	910
Totals		1399	\$ 42,844,328	\$ 15,230,683	718	\$ 9,977,820	552	\$ 25,208,503	1214	
			Allocated:	\$ 15,230,683		\$ 9,977,820				
			Available:	\$ 15,230,683		\$ 10,000,000				
			Amount Left:	\$ -		\$ 22,180				

State-Local Partner Allocation Scenarios

Application ID	Applicant Organization	Fiscal Sponsor	Grant Request Amount	Final Rank (Unrounded)	Final Rank (Rounded)	TR Last Completed FY	Scenario 1 - 2nd year funding
SLP-26-28535	HUMBOLDT ARTS COUNCIL		\$75,000	5.8	6	\$209,143	\$75,000
SLP-26-28482	Creative Sonoma		\$75,000	5.6	6	\$1,765,494	\$75,000
SLP-26-30089	MERCED COUNTY ARTS COUNCIL INC		\$75,000	5.6	6	\$797,536	\$75,000
SLP-26-29729	Santa Barbara County Office of Arts and Culture		\$75,000	5.6	6	\$1,086,607	\$75,000
SLP-26-29667	ARTS COUNCIL FOR MONTEREY COUNTY		\$75,000	5.5	6	\$2,135,992	\$75,000
SLP-26-28505	Arts and Culture El Dorado		\$75,000	5.4	5	\$402,369	\$74,250.00
SLP-26-31197	ARTS CONNECTION		\$75,000	5.4	5	\$971,496	\$74,250.00
SLP-26-29747	ARTS COUNCIL SANTA CRUZ COUNTY		\$75,000	5.4	5	\$2,444,147	\$74,250.00
SLP-26-28839	ARTSCCC	INDEPENDENT ARTS & MEDIA	\$75,000	5.4	5	\$355,132	\$74,250.00
SLP-26-28455	SILICON VALLEY CREATES		\$75,000	5.4	5	\$1,830,446	\$74,250.00
SLP-26-30265	Alameda County Arts Commission		\$75,000	5.25	5	\$1,376,998	\$74,250.00
SLP-26-29493	ARTS COLLABORATIVE OF NEVADA COUNTY		\$75,000	5.2	5	\$719,687	\$74,250.00
SLP-26-29822	ARTS COUNCIL OF KERN		\$75,000	5.2	5	\$1,716,772	\$74,250.00
SLP-26-30363	ARTS ORANGE COUNTY		\$75,000	5.2	5	\$747,063	\$74,250.00
SLP-26-28624	CENTRAL CALIFORNIA ART LEAGUE INC		\$75,000	5.2	5	\$249,323	\$74,250.00
SLP-26-28504	INYO COUNCIL FOR THE ARTS		\$75,000	5.2	5	\$442,755	\$74,250.00
SLP-26-29896	LAKE COUNTY ARTS COUNCIL		\$75,000	5.2	5	\$306,727	\$74,250.00
SLP-26-29065	MARIPOSA COUNTY ARTS COUNCIL INC		\$75,000	5.2	5	\$975,540	\$74,250.00
SLP-26-29967	SAN BENITO COUNTY ARTS COUNCIL		\$75,000	5.2	5	\$1,081,377	\$74,250.00
SLP-26-29357	THE ARTS COUNCIL OF PLACER COUNTY		\$75,000	5.2	5	\$298,069	\$74,250.00
SLP-26-29064	County of San Diego, Office of Economic Development and Government Affairs		\$75,000	5	5	\$4,785,967	\$74,250.00
SLP-26-28541	DEL NORTE ASSOCIATION FOR CULTURAL AWARENESS		\$75,000	5	5	\$147,000	\$74,250.00
SLP-26-29526	GLENN COUNTY ARTS AND CULTURE INC		\$75,000	5	5	\$25,000	\$74,250.00
SLP-26-29786	MARIN CULTURAL ASSOCIATION		\$75,000	5	5	\$286,595	\$74,250.00
SLP-26-30002	Sacramento County - Office of Economic Development		\$75,000	5	5	\$1,795,766	\$74,250.00
SLP-26-31369	SAN LUIS OBISPO COUNTY ARTS COUNCIL		\$75,000	5	5	\$138,850	\$74,250.00
SLP-26-30507	SISKIYOU COUNTY ARTS COUNCIL		\$75,000	5	5	\$102,428	\$74,250.00
SLP-26-28534	YOLO COUNTY ARTS COUNCIL INC		\$75,000	5	5	\$464,634	\$74,250.00
SLP-26-28886	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL		\$150,000	5	5	\$475,543	\$148,500.00
SLP-26-29586	PLUMAS COUNTY ARTS COMMISSION		\$75,000	4.8	5	\$244,668	\$74,250.00
SLP-26-28651	San Mateo County Office of Arts and Culture		\$75,000	4.8	5	\$501,681	\$74,250.00
SLP-26-28846	TEHAMA COUNTY ARTS COUNCIL		\$75,000	4.8	5	\$79,717	\$74,250.00
SLP-26-28700	VENTURA COUNTY ARTS COUNCIL		\$75,000	4.8	5	\$301,395	\$74,250.00
SLP-26-28445	AMADOR COUNTY ARTS COUNCIL		\$75,000	4.6	5	\$217,226	\$74,250.00
SLP-26-30353	ARTS COUNCIL NAPA VALLEY		\$75,000	4.6	5	\$279,414	\$74,250.00
SLP-26-28795	ARTS COUNCIL OF MENDOCINO COUNTY		\$75,000	4.6	5	\$92,118	\$74,250.00
SLP-26-30224	FRESNO ARTS COUNCIL INC		\$75,000	4.6	5	\$2,232,663	\$74,250.00
SLP-26-29957	MODOC COUNTY ARTS COUNCIL INC		\$75,000	4.6	5	\$67,866	\$74,250.00
SLP-26-28456	MONO ARTS COUNCIL		\$75,000	4.6	5	\$479,138	\$74,250.00
SLP-26-29770	STOCKTON ART LEAGUE		\$75,000	4.6	5	\$122,129	\$74,250.00
SLP-26-31415	VISALIA ARTS CONSORTIUM INC		\$75,000	4.6	5	\$346,380	\$74,250.00
SLP-26-28619	Los Angeles County Department of Arts and Culture		\$75,000	4.5	5	\$30,073,426	\$74,250.00
SLP-26-30029	CALAVERAS COUNTY ARTS COUNCIL		\$75,000	4.4	4	\$81,201	\$72,750.00
SLP-26-28582	COLUSA COUNTY ARTS COUNCIL		\$75,000	4.4	4	\$182,074	\$72,750.00
SLP-26-30657	NORTH COUNTY COALITION FOR THE ARTS		\$75,000	4.4	4	\$101,960	\$72,750.00
SLP-26-28968	RIVERSIDE ARTS COUNCIL		\$75,000	4.4	4	\$391,050	\$72,750.00
SLP-26-29735	SHASTA COUNTY ARTS COUNCIL		\$75,000	4.4	4	\$215,955	\$72,750.00
SLP-26-30913	SIERRA COUNTY ARTS COUNCIL		\$75,000	4.4	4	\$136,220	\$72,750.00
SLP-26-30713	SOLANO COUNTY ARTS COUNCIL		\$75,000	4.4	4	\$90,000	\$72,750.00

Rank	% of Request
6	100%
5	99%
4	97%
# of orgs	56

Total Recommended
\$ 4,215,000

State-Local Partner Allocation Scenarios

SLP-26-30206	TRINITY COUNTY ARTS COUNCIL ASSOCIATION		\$75,000	4.2	4	\$128,537	\$72,750.00
SLP-26-29191	UPSTATE COMMUNITY ENHANCEMENT FOUNDATION INC		\$75,000	4.2	4	\$69,805	\$72,750.00
SLP-26-28966	MADERA COUNTY ARTS COUNCIL		\$75,000	4	4	\$822,219	\$72,750.00
SLP-26-30932	LASSEN COUNTY ARTS COUNCIL INC		\$75,000	3.8	4	\$81,457	\$72,750.00
SLP-26-30917	San Francisco Arts Commission		\$75,000	3.8	4	\$32,226,207	\$72,750.00
SLP-26-29944	TUOLUMNE COUNTY ARTS ALLIANCE INC		\$75,000	3.8	4	\$166,141	\$72,750.00
SLP-26-28494	ARTS AND CULTURE ALPINE COUNTY		\$75,000	3.6	4	\$36,171	\$72,750.00

Application ID	Applicant Organization	Fiscal Sponsor	Grant Request Amount	Final Rank	TR Last Completed FY	TR Priority Weight	Have you ever received a grant from CAC?	New Grantee Priority Weight	HPI Priority?	HPI Priority Weight	Total Priority Weight	Rank with Priority Weight	Scenario 1 (Initial Allocations)	Scenario 1b (Supplemental)
GEN-26-29121	San Francisco Recovery Theatre	INTERSECTION FOR THE ARTS	\$30,000	5.8	\$137,253	1	No	0.5	1	0.5	2.0	7.8	\$30,000	
GEN-26-28698	VIETNAMESE HERITAGE MUSEUM		\$22,000		\$175,606	1		0.5	1	0.5	2.0	2.0	\$22,000	
GEN-26-29946	Mercury Music Foundation		\$30,000	5.75	\$90,200	1	No	0.5	1	0.5	2.0	7.8	\$30,000	
GEN-26-30085	TeenTix LA	COMMUNITY PARTNERS	\$30,000	5.6667	\$117,108	1		0.5	1	0.5	2.0	7.7	\$30,000	
GEN-26-31405	Healthy Bodies, Healthy Minds	INDEPENDENT ARTS & MEDIA	\$30,000	5.6	\$61,882	1	No	0.5	1	0.5	2.0	7.6	\$30,000	
GEN-26-30966	CoTA (Collaborations: Teachers and Artists)	Commonweal	\$30,000	6	\$157,739	1	Yes	0	1	0.5	1.5	7.5	\$30,000	
GEN-26-30544	MIL-TREE VETERAN PROJECT		\$30,000	6	\$140,244	1	Yes	0	1	0.5	1.5	7.5	\$30,000	
GEN-26-30249	Beautiful Beginnings Arts Collective	BAYVIEW SOL	\$30,000	5.4	\$54,205	1	No	0.5	1	0.5	2.0	7.4	\$30,000	
GEN-26-30930	Humboldt Veterans Clay Group	INK PEOPLE INC	\$30,000	5.4	\$11,920	1	No	0.5	1	0.5	2.0	7.4	\$30,000	
GEN-26-31070	ARCHITECTURE ADVOCACY		\$30,000	5.4	\$126,217	1		0.5	1	0.5	2.0	7.4	\$30,000	
GEN-26-29648	POETIC JUSTICE INCORPORATED		\$30,000	5.8	\$107,923	1	Yes	0	1	0.5	1.5	7.3	\$30,000	
GEN-26-28957	SUPPORT BLACK THEATRE		\$30,000	5.8	\$226,372	1	Yes	0	1	0.5	1.5	7.3	\$30,000	
GEN-26-31302	AfroSolo Theatre Company	PLAYGROUND INC	\$30,000	5.75	\$180,418	1	Yes	0	1	0.5	1.5	7.3	\$30,000	
GEN-26-31133	CREATIVE HOUSE		\$30,000	5.75	\$237,438	1	Yes	0	1	0.5	1.5	7.3	\$30,000	
GEN-26-29541	LOS ANGELES CHOREOGRAPHERS AND DANCERS INC		\$30,000	5.75	\$146,542	1	Yes	0	1	0.5	1.5	7.3	\$30,000	
GEN-26-30791	Media Arts Santa Ana (MASA)	COMMUNITY PARTNERS	\$30,000	5.75	\$52,481	1	Yes	0	1	0.5	1.5	7.3	\$30,000	
GEN-26-28691	Megan Lowe Dances	DANCERS GROUP	\$30,000	5.75	\$151,933	1	Yes	0	1	0.5	1.5	7.3	\$30,000	
GEN-26-30516	MELODIA MARIPOSA		\$30,000	5.75	\$116,400	1	Yes	0	1	0.5	1.5	7.3	\$30,000	
GEN-26-29079	MENDOCINO DANCE PROJECT		\$24,000	5.75	\$89,314	1	Yes	0	1	0.5	1.5	7.3	\$24,000	
GEN-26-29602	MODEST FLY ART STUDIO		\$30,000	5.75	\$215,920	1	Yes	0	1	0.5	1.5	7.3	\$30,000	
GEN-26-29465	TEMECULA VALLEY WRITERS ILLUSTRATORS INC		\$30,000	5.75	\$42,224	1		0.5	0	0	1.5	7.3	\$30,000	
GEN-26-30722	COLLABORATIVE URBAN SCULPTURE		\$30,000	5.25	\$243,123	1		0.5	1	0.5	2.0	7.3	\$30,000	
GEN-26-31455	SAN FRANCISCO PHILHARMONIC ORCHESTRA		\$30,000	5.25	\$158,949	1		0.5	1	0.5	2.0	7.3	\$30,000	
GEN-26-31105	TECH TOSS INC		\$30,000	5.25	\$22,199	1		0.5	1	0.5	2.0	7.3	\$30,000	
GEN-26-29682	Art Time Presents	FULCRUM ARTS	\$10,000	5.2	\$3,345	1	No	0.5	1	0.5	2.0	7.2	\$10,000	
GEN-26-31042	OCEANICA BALLET INC		\$30,000	5.2	\$131,403	1	No	0.5	1	0.5	2.0	7.2	\$30,000	
GEN-26-29373	ANNA H WANG CONCERT SERIES WEST INC		\$5,000	5.2	\$12,096	1		0.5	1	0.5	2.0	7.2	\$5,000	
GEN-26-29872	SANCTUARY OF THE SACRED ARTS		\$30,000	5.2	\$175	1		0.5	1	0.5	2.0	7.2	\$30,000	
GEN-26-31082	WOMXN 2 WOMXN		\$25,000	5.2	\$35,872	1		0.5	1	0.5	2.0	7.2	\$25,000	
GEN-26-28440	ARTHATCH		\$30,000	5.6	\$167,312	1	Yes	0	1	0.5	1.5	7.1	\$30,000	
GEN-26-29206	CHICO ART CENTER		\$30,000	5.6	\$99,162	1	Yes	0	1	0.5	1.5	7.1	\$30,000	
GEN-26-29310	IZCALLI ESCUELA DE LA RAZA		\$30,000	5.6	\$234,948	1	Yes	0	1	0.5	1.5	7.1	\$30,000	
GEN-26-28477	LOS ANGELES DRAMA CLUB INC		\$30,000	5.6	\$47,210	1	Yes	0	1	0.5	1.5	7.1	\$30,000	
GEN-26-28679	WOMEN ECO ARTISTS DIALOG		\$30,000	5.6	\$53,442	1	Yes	0	1	0.5	1.5	7.1	\$30,000	
GEN-26-29030	Yeah. Art!		\$30,000	5.6	\$192,569	1	Yes	0	1	0.5	1.5	7.1	\$30,000	
GEN-26-29454	OAKLAND ART MURMUR INC		\$30,000	5.6	\$145,006	1	No	0.5	0	0	1.5	7.1	\$30,000	
GEN-26-29947	OAKLAND CIVIC ORCHESTRA ASSOCIATION		\$20,000	5.6	\$35,404	1	No	0.5	0	0	1.5	7.1	\$20,000	
GEN-26-31501	OAKLAND FUND FOR THE ARTS		\$30,000	5.6	\$158,150	1	No	0.5	0	0	1.5	7.1	\$30,000	
GEN-26-28559	WRIGHTWOOD ARTS CENTER		\$30,000	5.6	\$39,364	1	No	0.5	0	0	1.5	7.1	\$30,000	
GEN-26-30018	Oakland Style Lab	INDEPENDENT ARTS & MEDIA	\$30,000	5.6	\$51,600	1		0.5	0	0	1.5	7.1	\$30,000	
GEN-26-30155	SAFE BLACK SPACE		\$30,000	5.6	\$195,601	1		0.5	0	0	1.5	7.1	\$30,000	
GEN-26-30303	SANTA BARBARA DANCE INSTITUTE		\$30,000	6	\$140,944	1	Yes	0	0	0	1.0	7.0	\$30,000	
GEN-26-29331	GIVE 4 KIDZ		\$30,000	5.5	\$107,500	1	Yes	0	1	0.5	1.5	7.0	\$30,000	
GEN-26-29480	GREEN ROOM THEATRE COMPANY		\$30,000	5.5	\$212,371	1	Yes	0	1	0.5	1.5	7.0	\$30,000	
GEN-26-28539	MORONGO BASIN CULTURAL ARTS COUNCIL		\$30,000	5.5	\$132,137	1	Yes	0	1	0.5	1.5	7.0	\$30,000	
GEN-26-29435	The San Francisco Neo-Futurists	INTERSECTION FOR THE ARTS	\$30,000	5.5	\$236,992	1	Yes	0	1	0.5	1.5	7.0	\$30,000	
GEN-26-29812	The Young Shakespeareans	Community Initiatives	\$30,000	5.5	\$218,314	1	Yes	0	1	0.5	1.5	7.0	\$30,000	
GEN-26-28728	THE ELECTRIC COMPANY THEATRE		\$30,000	5.5	\$148,043	1	No	0.5	0	0	1.5	7.0	\$30,000	
GEN-26-31024	COASTAL MUSIC AND ARTS FOUNDATION		\$30,000	5	\$65,340	1	No	0.5	1	0.5	2.0	7.0	\$30,000	
GEN-26-30131	NORTH SHORE SYMPHONY		\$20,000	5	\$81,060	1	No	0.5	1	0.5	2.0	7.0	\$20,000	
GEN-26-30676	Nu-Bein Hippie Productions	ARTIST MAGNET JUSTICE ALLIANCE INC	\$30,000	5	\$52,770	1	No	0.5	1	0.5	2.0	7.0	\$30,000	
GEN-26-29112	POETIC RESEARCH BUREAU		\$30,000	5	\$50,733	1	No	0.5	1	0.5	2.0	7.0	\$30,000	
GEN-26-28763	Sunday Jump	Pilipino Workers Center	\$30,000	5	\$14,556	1	No	0.5	1	0.5	2.0	7.0	\$30,000	
GEN-26-30026	TEHACHAPI COMMUNITY ORCHESTRA FOUNDATION		\$30,000	5	\$58,295	1	No	0.5	1	0.5	2.0	7.0	\$30,000	
GEN-26-29908	MEZZANINE FILM INC		\$30,000	5.5	\$242,410	1		0.5	0	0	1.5	7.0	\$30,000	
GEN-26-29907	MIDTOWN RADIO		\$30,000	5.5	\$10,923	1		0.5	0	0	1.5	7.0	\$30,000	
GEN-26-29790	HILLCREST WIND ENSEMBLE		\$10,000	5	\$34,173	1		0.5	1	0.5	2.0	7.0	\$10,000	
GEN-26-31238	Red Clay Sound Haus	INDEPENDENT ARTS & MEDIA	\$30,000	5	\$58,000	1		0.5	1	0.5	2.0	7.0	\$30,000	
GEN-26-31005	THE EAST COUNTY ART ASSOCIATION		\$30,000	5	\$105,403	1		0.5	1	0.5	2.0	7.0	\$30,000	

Rank	% of Request
4.0-5.7 (supplemental; note initial funded ranks >5.7)	40%
Total # applicants	1343
# of initial allocations	662
# of supplemental allocations	496
Total # of priority orgs	910

Recommended Additional Encumbrance	
\$	5,762,820

Application ID	Applicant Organization	Fiscal Sponsor	Grant Request Amount	Final Rank	TR Last Completed FY	TR Priority Weight	Have you ever received a grant from CAC?	New Grantee Priority Weight	HPI Priority?	HPI Priority Weight	Total Priority Weight	Rank with Priority Weight	Scenario 1 (Initial Allocations)	Scenario 1b (Supplemental)
GEN-26-30019	Benkadi, a project of Community Partners	COMMUNITY PARTNERS	\$30,000	5.4	\$90,552	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-30627	BEZERK PRODUCTIONS		\$30,000	5.4	\$200,074	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-29795	Cunamacué		\$30,000	5.4	\$73,721	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-29264	DRAWBRIDGE AN ARTS PROGRAM FOR HOMELESS CHILDREN		\$30,000	5.4	\$246,659	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-29890	EAST WIND FOUNDATION FOR YOUTH		\$30,000	5.4	\$196,641	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-29068	homeLA	FULCRUM ARTS	\$30,000	5.4	\$87,107	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-30185	KERN DANCE ALLIANCE		\$30,000	5.4	\$187,210	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-30677	LIBERTY PAINTING CORP		\$30,000	5.4	\$125,680	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-28530	LOS ANGELES CONTEMPORARY ARCHIVE		\$30,000	5.4	\$118,383	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-28668	LOS ANGELES UNITED METHODIST MUSEUM OF SOCIAL JUSTICE		\$30,000	5.4	\$141,706	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-30912	Pelisa Arts & Enery		\$30,000	5.4	\$164,600	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-29916	SACRAMENTO MASTER SINGERS		\$30,000	5.4	\$146,042	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-29420	SACRAMENTO WOMENS CHORUS		\$16,300	5.4	\$72,979	1	Yes	0	1	0.5	1.5	6.9	\$13,040	
GEN-26-30402	San Francisco Transgender Film Festival	FRESH MEAT PRODUCTIONS	\$30,000	5.4	\$240,645	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-28782	SYNCHROMY		\$30,000	5.4	\$128,409	1	Yes	0	1	0.5	1.5	6.9	\$24,000	
GEN-26-29898	TAKOMIX		\$25,000	5.4	\$58,110	1	Yes	0	1	0.5	1.5	6.9	\$20,000	
GEN-26-30439	BIPOC Acro Collective Care Ecosystem (BACCES)	INDEPENDENT ARTS & MEDIA	\$30,000	5.4	\$9,754	1	No	0.5	0	0	1.5	6.9	\$24,000	
GEN-26-30788	ONE FOUND SOUND INC		\$30,000	5.4	\$123,599	1	No	0.5	0	0	1.5	6.9	\$24,000	
GEN-26-29557	Pinecones and Portals Hiking Theater Company		\$30,000	5.4	\$24,817	1	No	0.5	0	0	1.5	6.9	\$24,000	
GEN-26-29834	Audiopharmacy Prescriptions	Intersection for the Arts	\$30,000	5.4	\$60,581	1		0.5	0	0	1.5	6.9	\$24,000	
GEN-26-30246	SAN CLEMENTE COMMUNITY THEATRE		\$30,000	5.4	\$230,746	1		0.5	0	0	1.5	6.9	\$24,000	
GEN-26-31475	SANTA BARBARA GAY MEN S CHORUS INC		\$30,000	5.4	\$78,539	1		0.5	0	0	1.5	6.9	\$24,000	
GEN-26-28793	ASIAN AMERICAN WOMEN ARTISTS ASSOCIATION INC		\$30,000	5.8	\$127,464	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-28811	ASIAN CULTURE AND MEDIA ALLIANCE INC		\$30,000	5.8	\$139,700	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-28644	AUDIUM INCORPORATED		\$30,000	5.8	\$228,699	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29870	Black Women's Roots Festival	SIMA STUDIOS	\$30,000	5.8	\$31,515	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-30725	BLINDSPOT COLLECTIVE		\$30,000	5.8	\$247,951	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29960	Children's Art Studio Richmond / Taller de Arte Para Niños Richmond	Independent Arts & Media	\$30,000	5.8	\$41,198	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29324	Chrysalis Studio	OCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE	\$30,000	5.8	\$221,107	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29377	David Herrera Performance Company	DANCERS GROUP	\$30,000	5.8	\$58,605	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29236	PETALUMA ARTS COUNCIL		\$30,000	5.8	\$143,100	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29076	PLAYWRIGHTS FOUNDATION INC		\$30,000	5.8	\$242,463	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29698	ROGUE ARTISTS ENSEMBLE		\$30,000	5.8	\$199,933	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29745	RX BALLROOM DANCE		\$30,000	5.8	\$179,652	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-28526	SACRAMENTO FINE ARTS CENTER		\$30,000	5.8	\$201,196	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29044	WRITE OUT LOUD		\$30,000	5.8	\$207,636	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-31518	ARTISTS AT PLAY		\$30,000	4.8	\$63,927	1	No	0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-29910	HEMET VALLEY ART ASSOCIATION INC		\$30,000	4.8	\$78,610	1	No	0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-29275	JUNE LAKE LOOP PERFORMING ARTS ASSOCIATION		\$30,000	4.8	\$202,502	1	No	0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-29201	RIVERSIDE COMMUNITY ARTS ASSOCIATION		\$30,000	4.8	\$73,233	1	No	0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-29806	Sew Loka	Clare Rose Foundation Center for Creative Youth Development	\$30,000	4.8	\$5,500	1	No	0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-30864	SO OH SHINALI SISTER PROJECT		\$30,000	5.8	\$1,335,851	0		0.5	1	0.5	1.0	6.8	\$24,000	
GEN-26-29290	BURBANK COMMUNITY BAND INC		\$30,000	4.8	\$22,024	1		0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-31515	CALIFORNIA OPERA GUILD		\$30,000	4.8	\$144,000	1		0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-28863	KULTUR MERCADO		\$10,000	4.8	\$5,470	1		0.5	1	0.5	2.0	6.8	\$8,000	
GEN-26-30308	LOS ANGELES THEATRE ACADEMY INC		\$30,000	4.8	\$249,658	1		0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-31056	NEW THEATER HOLLYWOOD		\$30,000	4.8	\$166,930	1		0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-29700	SMILE-ING BOYS INC		\$18,700	4.8	\$101,629	1		0.5	1	0.5	2.0	6.8	\$14,960	
GEN-26-29488	SODE SCHOOL OF PERFORMING ARTS AND SOPHIE OLSON DANCE EXPLOSION INC		\$25,000	4.8	\$80,939	1		0.5	1	0.5	2.0	6.8	\$20,000	
GEN-26-29360	SONGWRITER SANCTUARY SAN DIEGO		\$30,000	4.8	\$17,925	1		0.5	1	0.5	2.0	6.8	\$24,000	

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GEN-26-31219	MENTAL STATE FOUNDATION INC		\$30,000	5.75	\$16,402	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-29075	Red Poppy Art House		\$30,000	5.75	\$155,358	1	Yes	0	0	0	1.0	6.8	\$24,000	
GEN-26-30388	4C LAB		\$30,000	5.25	\$228,778	1	Yes	0	1	0.5	1.5	6.8	\$24,000	
GEN-26-31100	FREE THOUGHT REVOLUTION		\$30,000	5.25	\$23,508	1	Yes	0	1	0.5	1.5	6.8	\$24,000	
GEN-26-31376	IMPERIAL VALLEY DESERT MUSEUM SOCIETY INC		\$18,000	5.25	\$224,250	1	Yes	0	1	0.5	1.5	6.8	\$14,400	
GEN-26-30653	MEXICALI BIENNIAL INC		\$30,000	5.25	\$187,221	1	Yes	0	1	0.5	1.5	6.8	\$24,000	
GEN-26-29490	THE DANCE RESOURCE CENTER OF GREATER LOS ANGELES		\$30,000	5.25	\$245,433	1	Yes	0	1	0.5	1.5	6.8	\$24,000	
GEN-26-28592	TERRA CALIENTE ACADEMY OF ARTS		\$30,000	5.25	\$71,782	1	Yes	0	1	0.5	1.5	6.8	\$24,000	
GEN-26-30014	FOUNTAIN THEATRE		\$30,000	5.75	\$692,907	0	No	0.5	1	0.5	1.0	6.8	\$24,000	
GEN-26-29050	ACT OUT THEATRE COMPANY		\$30,000	5.25	\$181,935	1	No	0.5	0	0	1.5	6.8	\$24,000	
GEN-26-29911	COIN & GHOST		\$10,000	4.75	\$60,827	1	No	0.5	1	0.5	2.0	6.8	\$8,000	
GEN-26-29344	GALLERY ROUTE ONE		\$30,000	4.75	\$231,819	1	No	0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-30437	THE OTHER SIDE OF THE HILL PRODUCTIONS INC		\$30,000	4.75	\$164,412	1	No	0.5	1	0.5	2.0	6.8	\$24,000	
GEN-26-30763	INTERNATIONAL PERFORMING ARTS OF AMERICA		\$30,000	5.25	\$95,933	1		0.5	0	0	1.5	6.8	\$24,000	
GEN-26-29210	MIGENTE CA INC		\$30,000	5.25	\$11,647	1		0.5	0	0	1.5	6.8	\$24,000	
GEN-26-31122	ARTS ENRICHMENT FOR ALL INC		\$30,000	5.2	\$244,234	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-31486	BALLET FOLKLORICO ANAHUAC		\$30,000	5.2	\$116,674	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-31068	BARRIO ARTISTS PARTNERSHIP		\$30,000	5.2	\$165,734	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-28748	CAKECUTTER INSTITUTE		\$30,000	5.2	\$116,500	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-31374	CHILDRENS PLAYTIME PRODUCTIONS		\$30,000	5.2	\$132,393	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-30716	Cinema Sala Foundation		\$30,000	5.2	\$4,370	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-29743	CITY OF CALEXICO		\$30,000	5.2	\$58,577	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-29949	CULTURE FLOW PROJECTS		\$30,000	5.2	\$100,425	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-30476	DSTL ARTS		\$30,000	5.2	\$82,320	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-29965	FILMFORUM INC		\$30,000	5.2	\$100,350	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-28861	LARRY SPRING MUSEUM		\$30,000	5.2	\$41,860	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-31037	LibroMobile Arts Cooperative	MA SERIES ARTS	\$30,000	5.2	\$94,461	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-28690	LOITER GALLERIES INC		\$30,000	5.2	\$41,598	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-31051	MARIACHI WOMENS FOUNDATION		\$30,000	5.2	\$118,260	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-31489	NUEVA VISION COMMUNITY SCHOOL		\$30,000	5.2	\$111,841	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-28463	SAINT REMY ARTS AND CULTURE		\$30,000	5.2	\$32,574	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-31179	SNS CHOIRS		\$25,000	5.2	\$64,151	1	Yes	0	1	0.5	1.5	6.7	\$20,000	
GEN-26-28555	STRINDBERG LABORATORY		\$30,000	5.2	\$52,199	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-28789	Tuleburg Press		\$30,000	5.2	\$176,370	1	Yes	0	1	0.5	1.5	6.7	\$24,000	
GEN-26-29864	CENTER FOR MUSIC AND WELLNESS INC		\$30,000	5.2	\$73,822	1	No	0.5	0	0	1.5	6.7	\$24,000	
GEN-26-30503	Shruti Abhishek Dance	INDEPENDENT ARTS & MEDIA	\$30,000	5.2	\$119,765	1	No	0.5	0	0	1.5	6.7	\$24,000	
GEN-26-30479	World Builders Incubator		\$25,000	5.2	\$104,462	1	No	0.5	0	0	1.5	6.7	\$20,000	
GEN-26-30177	ARTERITANO FOUNDATION		\$30,000	5.2	\$1,425	1		0.5	0	0	1.5	6.7	\$24,000	
GEN-26-28519	JUNTOS COLLECTIVE INC		\$10,000	5.2	\$74,412	1		0.5	0	0	1.5	6.7	\$8,000	
GEN-26-29673	MARIACHI JUVENIL DE SAN DIEGO		\$30,000	5.2	\$41,100	1		0.5	0	0	1.5	6.7	\$24,000	
GEN-26-30600	THEATRE OF YUGEN INCORPORATED		\$30,000	5.6667	\$183,290	1	Yes	0	0	0	1.0	6.7	\$24,000	
GEN-26-30004	BALLET FOLKLORICO DEL PACIFICO		\$30,000	5.6	\$49,993	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-29254	CHEZA NAMI FOUNDATION INC		\$30,000	5.6	\$130,100	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-30871	CIRCO ZERO		\$30,000	5.6	\$213,386	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-29342	CUBACARIBE		\$30,000	5.6	\$236,101	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-30215	L A RIVER PUBLIC ART PROJECT		\$30,000	5.6	\$184,806	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-29401	LOS ROBLES CHILDRENS CHOIR INC		\$30,000	5.6	\$157,227	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-29155	pateldanceworks	Shawli-Anderson Modern Dance Center	\$30,000	5.6	\$40,585	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-29195	Santa Cecilia Arts & Learning Center	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION	\$30,000	5.6	\$174,178	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-31507	SMALL PRESS TRAFFIC LITERARY ARTS CENTER		\$30,000	5.6	\$240,398	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-30109	StageWrite: Building Literacy Through Theatre	INDEPENDENT ARTS & MEDIA	\$30,000	5.6	\$243,976	1	Yes	0	0	0	1.0	6.6	\$24,000	
GEN-26-28665	ART EXPLORERS INC		\$30,000	5.6	\$402,548	0	No	0.5	1	0.5	1.0	6.6	\$24,000	
GEN-26-31471	Epic Players Inc.		\$25,000	5.6	\$930,854	0	No	0.5	1	0.5	1.0	6.6	\$20,000	
GEN-26-30043	BIG IDEA THEATRE		\$30,000	4.6	\$91,734	1	No	0.5	1	0.5	2.0	6.6	\$24,000	
GEN-26-29608	HMONG CULTURE CAMP		\$30,000	4.6	\$73,966	1	No	0.5	1	0.5	2.0	6.6	\$24,000	
GEN-26-29941	RESONANCE COLLECTIVE		\$10,000	4.6	\$105,838	1	No	0.5	1	0.5	2.0	6.6	\$8,000	
GEN-26-30357	SAFE HOME HOUSING		\$30,000	4.6	\$2,322	1	No	0.5	1	0.5	2.0	6.6	\$24,000	
GEN-26-31487	BALLET FOLKLORICO IMPERIAL		\$15,000	4.6	\$20,000	1		0.5	1	0.5	2.0	6.6	\$12,000	
GEN-26-29509	Cantilever Collective	Lula Washington Contemporary Dance Foundation	\$30,000	4.6	\$7,833	1		0.5	1	0.5	2.0	6.6	\$24,000	
GEN-26-31394	EUREKA CONCERT AND FILM CENTER		\$30,000	4.6	\$132,135	1		0.5	1	0.5	2.0	6.6	\$24,000	

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GEN-26-28938	KERN RIVER VALLEY ART ASSOCIATION		\$22,000	4.6	\$151,624	1		0.5	1	0.5	2.0	6.6	\$17,600	
GEN-26-31577	RECIPROKA CORPORATION		\$30,000	4.6	\$60,312	1		0.5	1	0.5	2.0	6.6	\$24,000	
GEN-26-31388	TAUPOU SAMOA CULTURAL ARTS		\$30,000	4.6	\$78,963	1		0.5	1	0.5	2.0	6.6	\$24,000	
GEN-26-31531	YOUTH WRITERS CAMP INC		\$30,000	4.6	\$10,000	1		0.5	1	0.5	2.0	6.6	\$24,000	
GEN-26-29954	ARTLAB21 FOUNDATION		\$30,000	6	\$526,209	0	Yes	0	1	0.5	0.5	6.5	\$18,000	
GEN-26-30121	GOLDEN VALLEY COMMUNITY BROADCASTERS		\$30,000	6	\$576,235	0	Yes	0	1	0.5	0.5	6.5	\$18,000	
GEN-26-28934	Micaya Presents		\$30,000	6	\$310,668	0	Yes	0	1	0.5	0.5	6.5	\$18,000	
GEN-26-31203	CLARION PERFORMING ARTS CENTER		\$30,000	5.5	\$199,926	1	Yes	0	0	0	1.0	6.5	\$18,000	
GEN-26-31186	FIRST NIGHT MONTEREY INC		\$25,000	5.5	\$225,540	1	Yes	0	0	0	1.0	6.5	\$15,000	
GEN-26-30252	INDIAN FILM FESTIVAL OF LOS ANGELES		\$30,000	5.5	\$213,695	1	Yes	0	0	0	1.0	6.5	\$18,000	
GEN-26-31434	INKBOAT INC		\$30,000	5.5	\$152,800	1	Yes	0	0	0	1.0	6.5	\$18,000	
GEN-26-30262	MIXED BAG PRODUCTIONS		\$30,000	5.5	\$101,050	1	Yes	0	0	0	1.0	6.5	\$18,000	
GEN-26-30191	Afro Urban Society	DANCERS GROUP	\$30,000	5	\$52,040	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-28590	ART SPREAD		\$20,000	5	\$33,200	1	Yes	0	1	0.5	1.5	6.5	\$12,000	
GEN-26-29486	ART-IN-THE-PARK COMMUNITY CULTURAL PROGRAMS		\$30,000	5	\$87,230	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-31184	ARTS FOR THE SCHOOLS		\$30,000	5	\$213,355	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-30178	BLACK BUTTE CENTER FOR RAILROAD CULTURE		\$15,000	5	\$36,106	1	Yes	0	1	0.5	1.5	6.5	\$9,000	
GEN-26-28894	CANYON CINEMA FOUNDATION		\$30,000	5	\$213,679	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-28981	CASA DE BRAZILIAN FOLKLORIC ARTS OF SACRAMENTO		\$20,000	5	\$43,300	1	Yes	0	1	0.5	1.5	6.5	\$12,000	
GEN-26-30573	City of Selma		\$30,000	5	\$239,691	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-30821	Clarion Alley Mural Project	Independent Arts and Media	\$30,000	5	\$36,978	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-30368	COMPANY OF ANGELS INC		\$30,000	5	\$177,790	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-29930	Ensemble for These Times	INTERMUSIC SF	\$28,000	5	\$82,035	1	Yes	0	1	0.5	1.5	6.5	\$16,800	
GEN-26-29854	ENSEMBLE STUDIO THEATRE THE L.A. PROJECT		\$30,000	5	\$59,580	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-31264	FICTIONAL ARTISTS CONTEMPORARY THEATRE SAN FRANCISCO - FACTSF		\$30,000	5	\$238,406	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-28623	FRIENDS OF SACRAMENTO ARTS		\$30,000	5	\$83,045	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-28650	IDRIS ACKAMMOOR AND CULTURAL ODYSSEY		\$30,000	5	\$148,387	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-28962	INTERNATIONAL ORANGE CHORALE OF SAN FRANCISCO		\$30,000	5	\$57,585	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-28835	L.A ARTCORE CENTER		\$30,000	5	\$147,302	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-30254	NAVA DANCE THEATRE		\$30,000	5	\$219,609	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-28945	Personal Space Inc		\$30,000	5	\$119,421	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-29354	The Institute for Traditional Studies		\$11,000	5	\$9,564	1	Yes	0	1	0.5	1.5	6.5	\$6,600	
GEN-26-29793	VELASLAVASAY PANORAMA		\$30,000	5	\$219,224	1	Yes	0	1	0.5	1.5	6.5	\$18,000	
GEN-26-29932	Youth ARTS Alive	Santa Barbara County Action Network (SBCAN)	\$25,000	5	\$110,602	1	Yes	0	1	0.5	1.5	6.5	\$15,000	
GEN-26-30806	FRIENDS OF LEVITT PAVILION - CITY OF ANGELS		\$30,000	5.5	\$754,802	0	No	0.5	1	0.5	1.0	6.5	\$18,000	
GEN-26-31095	ARTS & ENRICHMENT ACADEMY		\$30,000	5	\$76,037	1	No	0.5	0	0	1.5	6.5	\$18,000	
GEN-26-28768	Bethesda Repertory Theatre Inc.		\$30,000	5	\$36,281	1	No	0.5	0	0	1.5	6.5	\$18,000	
GEN-26-31175	CLOVERDALE PERFORMING ARTS CENTER INC		\$30,000	5	\$181,343	1	No	0.5	0	0	1.5	6.5	\$18,000	
GEN-26-31396	KUBO Organizing Project	CHARITABLE VENTURES OF ORANGECOUNTY INC	\$30,000	5	\$70,844	1	No	0.5	0	0	1.5	6.5	\$18,000	
GEN-26-29506	LIGHTNING ROD THEATER INC		\$30,000	5	\$7,453	1	No	0.5	0	0	1.5	6.5	\$18,000	
GEN-26-31561	OWVRANG INSTITUTE OF ARTS AND CULTURE		\$30,000	5	\$44,260	1	No	0.5	0	0	1.5	6.5	\$18,000	
GEN-26-28685	VISIONARY DANCE THEATRE		\$30,000	5	\$40,000	1	No	0.5	0	0	1.5	6.5	\$18,000	
GEN-26-30654	Friends of Positional Projects		\$23,000	4.5	\$115,333	1	No	0.5	1	0.5	2.0	6.5	\$13,800	
GEN-26-31091	InnerG		\$30,000	4.5	\$14,910	1	No	0.5	1	0.5	2.0	6.5	\$18,000	
GEN-26-31077	MOVEMENT ARTS OF CHICO		\$29,869	4.5	\$44,514	1	No	0.5	1	0.5	2.0	6.5	\$17,921	
GEN-26-29333	BODY WISDOM INC		\$30,000	5	\$146,368	1		0.5	0	0	1.5	6.5	\$18,000	
GEN-26-30560	Friends of Torrance Theatre Company		\$30,000	5	\$76,550	1		0.5	0	0	1.5	6.5	\$18,000	
GEN-26-29457	KALADHAARA ARTS ACADEMY		\$30,000	5	\$164,799	1		0.5	0	0	1.5	6.5	\$18,000	
GEN-26-30283	LONG BEACH CELLO ORCHESTRA		\$12,500	5	\$7,554	1		0.5	0	0	1.5	6.5	\$7,500	
GEN-26-28663	Pointeworks		\$30,000	5	\$153,747	1		0.5	0	0	1.5	6.5	\$18,000	
GEN-26-30652	SAN DIEGO ART DIRECTORY		\$30,000	5	\$36,500	1		0.5	0	0	1.5	6.5	\$18,000	
GEN-26-30210	SAN DIEGO JAZZ VENTURES INC		\$25,000	5	\$244,381	1		0.5	0	0	1.5	6.5	\$15,000	
GEN-26-28892	THREE THIRTY THREE ARTS		\$30,000	5	\$123,348	1		0.5	0	0	1.5	6.5	\$18,000	
GEN-26-28734	YOSEMITE SIERRA ARTISTS		\$30,000	5	\$37,300	1		0.5	0	0	1.5	6.5	\$18,000	
GEN-26-31081	TEMECULA VALLEY ART LEAGUE		\$12,000	4.5	\$6,852	1		0.5	1	0.5	2.0	6.5	\$7,200	
GEN-26-28485	ARTES VOCALES INC		\$30,000	5.4	\$79,651	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-30837	BERKELEY ART CENTER ASSOCIATION		\$30,000	5.4	\$190,014	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-28953	BEST FREQUENCIES INC		\$30,000	5.4	\$71,243	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-28853	BOXTALES THEATRE COMPANY		\$30,000	5.4	\$176,297	1	Yes	0	0	0	1.0	6.4	\$18,000	

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GEN-26-29460	CALIFORNIA LGBT ARTS ALLIANCE		\$12,000	5.4	\$23,120	1	Yes	0	0	0	1.0	6.4	\$7,200	
GEN-26-29685	CHORAL ARTS INITIATIVE		\$30,000	5.4	\$160,769	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-30136	Civic Design Studio	PHILANTHROPIC VENTURES FOUNDATION	\$30,000	5.4	\$160,434	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-30645	ELYSIAN VALLEY ARTS COLLECTIVE		\$30,000	5.4	\$60,212	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-29684	JAZZLINE INSTITUTE		\$30,000	5.4	\$65,401	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-31084	KOHO	Kultivate Labs	\$30,000	5.4	\$199,096	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-30170	LAITY THEATER COMPANY		\$30,000	5.4	\$55,330	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-29695	LASOP FOUNDATION INC		\$30,000	5.4	\$17,572	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-28588	Longshadr Productions	DELL-ARTE INC	\$30,000	5.4	\$28,800	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-30772	LUKE MADRIGAL INDIGENOUS STORYTELLING NON PROFIT		\$30,000	5.4	\$42,989	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-30393	PARANGAL DANCE COMPANY		\$30,000	5.4	\$212,500	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-31265	PRESIDIO PERFORMING ARTS FOUNDATION A CA NON-PROFIT PUBLIC BENEFIT COR		\$30,000	5.4	\$164,925	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-30372	PURPLE SILK MUSIC EDUCATION FOUNDATION INC		\$30,000	5.4	\$162,563	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-28602	SACRA PROFANA		\$30,000	5.4	\$198,919	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-29855	San Diego Creative Youth Development Network	MEDIA ARTS CENTER SAN DIEGO	\$30,000	5.4	\$99,645	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-29380	SANTA BARBARA REVELS INC		\$30,000	5.4	\$167,923	1	Yes	0	0	0	1.0	6.4	\$18,000	
GEN-26-28525	CABALLEROS-THE GAY MENS CHORUS OF PALM SPRINGS		\$30,000	5.4	\$457,503	0	No	0.5	1	0.5	1.0	6.4	\$18,000	
GEN-26-29162	LOS ANGELES CENTER OF PHOTOGRAPHY		\$30,000	5.4	\$1,091,127	0	No	0.5	1	0.5	1.0	6.4	\$18,000	
GEN-26-30127	San Diego Made		\$30,000	5.4	\$550,907	0	No	0.5	1	0.5	1.0	6.4	\$18,000	
GEN-26-28852	KERN RIVER VALLEY HISTORICAL SOCIETY		\$30,000	4.4	\$111,487	1	No	0.5	1	0.5	2.0	6.4	\$18,000	
GEN-26-29479	VALLEJO CHORAL SOCIETY		\$30,000	4.4	\$57,990	1	No	0.5	1	0.5	2.0	6.4	\$18,000	
GEN-26-31519	APPLE CORE PROJECT INC		\$30,000	4.4	\$70,048	1		0.5	1	0.5	2.0	6.4	\$18,000	
GEN-26-28617	Best Practice	MEDIA ARTS CENTER SAN DIEGO	\$15,000	4.4	\$26,379	1		0.5	1	0.5	2.0	6.4	\$9,000	
GEN-26-30648	DA POETRY LOUNGE CO		\$30,000	4.4	\$181,054	1		0.5	1	0.5	2.0	6.4	\$18,000	
GEN-26-29029	DESERT COMMUNITY ORCHESTRA ASSOCIATION		\$12,000	4.4	\$31,196	1		0.5	1	0.5	2.0	6.4	\$7,200	
GEN-26-28719	HESPERIA ART CLUB INC		\$30,000	4.4	\$36,148	1		0.5	1	0.5	2.0	6.4	\$18,000	
GEN-26-29018	Hi-Desert Artists	AHA PROJECTS	\$30,000	4.4	\$70,700	1		0.5	1	0.5	2.0	6.4	\$18,000	
GEN-26-31538	SCHOOL OF SEXUALITY PROJECT INC		\$30,000	4.4	\$100,130	1		0.5	1	0.5	2.0	6.4	\$18,000	
GEN-26-30928	TAHOE LITERARY FESTIVAL INC		\$30,000	4.4	\$33,425	1		0.5	1	0.5	2.0	6.4	\$18,000	
GEN-26-30362	Taste of Freedom Project		\$30,000	4.4	\$11,414	1		0.5	1	0.5	2.0	6.4	\$18,000	
GEN-26-30740	WATSONVILLE TAIKO GROUP A NONPROFIT CORP		\$20,000	4.4	\$83,271	1		0.5	1	0.5	2.0	6.4	\$12,000	
GEN-26-28849	ECOARTS OF LAKE COUNTY		\$30,000	5.8	\$376,816	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-30383	Everybody Dance LA		\$30,000	5.8	\$2,163,329	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-31258	HIJOS DEL SOL ARTS PRODUCTIONS		\$30,000	5.8	\$631,774	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-29615	LEELA INSTITUTE		\$30,000	5.8	\$290,328	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-30761	MURPHYS CREEK THEATRE		\$30,000	5.8	\$774,108	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-30494	NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CULTURAL EDUCATION		\$30,000	5.8	\$769,200	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-31028	OXNARD PERFORMING ARTS CENTER CORPORATION		\$30,000	5.8	\$752,240	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-30146	PACIFIC OPERA PROJECT INCORPORATED		\$30,000	5.8	\$1,180,869	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-28868	RUCKUSROOTS INC		\$30,000	5.8	\$326,377	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-30106	Salastina		\$30,000	5.8	\$572,332	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-29321	SAN FRANCISCO YOUTH THEATRE		\$30,000	5.8	\$812,000	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-29780	SAN LUIS OBISPO MUSEUM OF ART		\$30,000	5.8	\$779,242	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-30855	STREET SYMPHONY PROJECT INC		\$30,000	5.8	\$547,154	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-29408	Yucca Valley Material Lab		\$30,000	5.8	\$278,700	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-28911	Arts Education Alliance of the Bay Area	Intersection for the Arts	\$30,000	4.8	\$158,000	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-30013	Arts United San Pedro	ANGELS GATE CULTURAL CENTER INC	\$30,000	4.8	\$167,700	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-29245	BALLET AFSANEH ART AND CULTURE SOCIETY		\$30,000	4.8	\$110,509	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-30690	Bridging Live Arts		\$30,000	4.8	\$147,830	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-29048	BURBANK PHILHARMONIC ORCHESTRA		\$30,000	4.8	\$68,451	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-28772	Everyday Arts		\$30,000	4.8	\$101,106	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-31295	HEALING RHYTHMS		\$30,000	4.8	\$243,969	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-31048	JOAN LOS ANGELES		\$30,000	4.8	\$234,585	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-29505	MUSEUM OF NORTHERN CALIFORNIA ART		\$30,000	4.8	\$212,971	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-30110	Women Who Submit		\$15,000	4.8	\$36,300	1	Yes	0	1	0.5	1.5	6.3	\$9,000	
GEN-26-29535	MURALISM		\$30,000	5.8	\$526,443	0	No	0.5	0	0	0.5	6.3	\$18,000	
GEN-26-29796	OLD TOWN ARTISAN STUDIO INC		\$30,000	5.8	\$1,763,000	0	No	0.5	0	0	0.5	6.3	\$18,000	

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GEN-26-29596	DORLAND MOUNTAIN ARTS COLONY INC		\$30,000	4.8	\$177,634	1	No	0.5	0	0	1.5	6.3	\$18,000	
GEN-26-29422	FILMMAKERS COLLABORATIVE INC		\$30,000	4.8	\$106,688	1	No	0.5	0	0	1.5	6.3	\$18,000	
GEN-26-31459	HEARTIZENS		\$25,000	4.8	\$70,712	1	No	0.5	0	0	1.5	6.3	\$15,000	
GEN-26-29011	Reel Start		\$30,000	4.8	\$236,159	1	No	0.5	0	0	1.5	6.3	\$18,000	
GEN-26-29678	SAIKAT		\$30,000	4.8	\$245,600	1	No	0.5	0	0	1.5	6.3	\$18,000	
GEN-26-31066	Berkeley Poetry Festival	POETRY FLASH	\$30,000	4.8	\$17,000	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-28634	CHURCH OF CLOWN		\$30,000	4.8	\$202,462	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-29582	CLARE ROSE FOUNDATION CENTER FOR CREATIVE YOUTH DEVELOPMENT		\$30,000	4.8	\$234,006	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-30031	CULTURE KIDS PRODUCTIONS		\$30,000	4.8	\$12,000	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-29383	LAKE ALMANOR BASIN PERFORMING ARTS ASSOCIATION		\$30,000	4.8	\$46,700	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-28912	Non Stop Bhangra	Philanthropic Ventures Foundation	\$30,000	4.8	\$135,709	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-29528	NOVA COMMUNITY ARTS		\$30,000	4.8	\$169,001	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-31431	PETALUMA MUSEUM ASSOCIATION		\$30,000	4.8	\$165,419	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-29268	SANTA CLARA CHORALE INC		\$30,000	4.8	\$132,598	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-31104	SOUND SOURCE AV		\$30,000	4.8	\$30,000	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-31523	Stand And Say Something Initiative	INDEPENDENT ARTS & MEDIA	\$30,000	4.8	\$1,000	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-30961	UNPRECEDENTED MUSIC ASSOCIATION		\$30,000	4.8	\$8,504	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-28923	XELA INSTITUTE OF ART		\$30,000	4.8	\$24,806	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-30498	ABOUT PRODUCTIONS		\$30,000	5.75	\$260,669	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-30482	Creative Acts		\$30,000	5.75	\$858,719	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-30037	FRIENDS OF PERALTA HACIENDA HISTORICAL PARK		\$30,000	5.75	\$763,398	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-30922	MICHAEL S DAUGHTER FOUNDATION		\$30,000	5.75	\$1,193,152	0	Yes	0	1	0.5	0.5	6.3	\$18,000	
GEN-26-29722	CLASSICAL CROSSROADS INC		\$30,000	5.25	\$57,856	1	Yes	0	0	0	1.0	6.3	\$18,000	
GEN-26-28500	CONAMOR		\$20,000	5.25	\$29,844	1	Yes	0	0	0	1.0	6.3	\$12,000	
GEN-26-30430	Long Beach Youth Chorus		\$15,000	5.25	\$97,255	1	Yes	0	0	0	1.0	6.3	\$9,000	
GEN-26-28712	MEDICAL CLOWN PROJECT		\$30,000	5.25	\$148,594	1	Yes	0	0	0	1.0	6.3	\$18,000	
GEN-26-28587	THE STOCKTON CHORALE		\$30,000	5.25	\$239,797	1	Yes	0	0	0	1.0	6.3	\$18,000	
GEN-26-28446	TheatreWorkers Project		\$30,000	5.25	\$65,986	1	Yes	0	0	0	1.0	6.3	\$18,000	
GEN-26-29917	WAYWARD ARTIST INC		\$30,000	5.25	\$80,018	1	Yes	0	0	0	1.0	6.3	\$18,000	
GEN-26-29381	11 11 A CREATIVE COLLECTIVE		\$30,000	4.75	\$138,785	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-30895	Compound VV Foundation		\$30,000	4.75	\$20,314	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-31129	FLORICANTO DANCE THEATRE		\$30,000	4.75	\$163,326	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-31150	FREEDOM BAND FOUNDATION OF LOS ANGELES		\$30,000	4.75	\$62,689	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-29724	FUTURENOMIC RESOURCES INCORPORATED		\$25,000	4.75	\$95,000	1	Yes	0	1	0.5	1.5	6.3	\$15,000	
GEN-26-28692	GRUPO DE TEATRO SINERGIA-SINER		\$30,000	4.75	\$242,734	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-28488	Hanford Multicultural Theater Company		\$30,000	4.75	\$52,044	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-30602	INSTITUTO MAZATLAN BELLAS ARTES DE SACRAMENTO		\$30,000	4.75	\$168,768	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-31332	MEDIUM PHOTOGRAPHY		\$30,000	4.75	\$63,933	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-31127	TEATRO DE LAS AMERICAS INCORPORATED		\$30,000	4.75	\$56,507	1	Yes	0	1	0.5	1.5	6.3	\$18,000	
GEN-26-30991	WILD UP		\$30,000	5.75	\$864,297	0	No	0.5	0	0	0.5	6.3	\$18,000	
GEN-26-30202	CLAZZICAL NOTES		\$30,000	4.75	\$62,447	1	No	0.5	0	0	1.5	6.3	\$18,000	
GEN-26-28828	HAGOMEL FOUNDATION		\$30,000	4.75	\$62,291	1	No	0.5	0	0	1.5	6.3	\$18,000	
GEN-26-29677	ACTIVITIES 4 ALL		\$30,000	4.25	\$86,046	1	No	0.5	1	0.5	2.0	6.3	\$18,000	
GEN-26-30888	Conceptual Art Therapy		\$30,000	4.25	\$205,719	1	No	0.5	1	0.5	2.0	6.3	\$18,000	
GEN-26-29197	Actors' Reading Collective	NEW PERFORMANCE TRADITIONS	\$20,000	4.75	\$62,828	1		0.5	0	0	1.5	6.3	\$12,000	
GEN-26-30056	Miracle Makers International Film Festival	Grateful Film Fund	\$30,000	4.75	\$7,313	1		0.5	0	0	1.5	6.3	\$18,000	
GEN-26-29285	THEATRE FLAMENCO OF SAN FRANCISCO INC		\$20,000	4.75	\$215,208	1		0.5	0	0	1.5	6.3	\$12,000	
GEN-26-31148	HARLOT HEART		\$27,000	4.25	\$6,600	1		0.5	1	0.5	2.0	6.3	\$16,200	
GEN-26-30756	I Street Art Cooperative, INC	FRIENDS OF SACRAMENTO ARTS	\$11,800	4.25	\$20,500	1		0.5	1	0.5	2.0	6.3	\$7,080	
GEN-26-29531	MODESTO BAND OF STANISLAUS COUNTY		\$30,000	4.25	\$67,115	1		0.5	1	0.5	2.0	6.3	\$18,000	
GEN-26-29755	Ammunition Theatre Company	FULCRUM ARTS	\$30,000	5.2	\$12,917	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-28641	ART OF THE MATTER PERFORMANCE FOUNDATION		\$30,000	5.2	\$158,670	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-29205	CALIFORNIA MUSIC CENTER		\$25,000	5.2	\$139,423	1	Yes	0	0	0	1.0	6.2	\$15,000	
GEN-26-29157	CHIMAERA PROJECT		\$30,000	5.2	\$114,500	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-30614	CRITICAL MASS DANCE COMPANY		\$30,000	5.2	\$130,290	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-29124	Diamond Wave	INDEPENDENT ARTS & MEDIA	\$30,000	5.2	\$151,484	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-28750	HELIX COLLECTIVE		\$30,000	5.2	\$87,805	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-29006	HIDDEN GEM CREATIVE STUDIOS		\$30,000	5.2	\$57,838	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-31574	LONG BEACH FILIPINO FESTIVAL		\$30,000	5.2	\$40,000	1	Yes	0	0	0	1.0	6.2	\$18,000	

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GEN-26-30735	Marava Performing Arts Collective	DANCERS GROUP	\$30,000	5.2	\$60,031	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-29599	NAKA Dance Theater		\$30,000	5.2	\$130,220	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-29826	NOAH PURIFOY FOUNDATION		\$30,000	5.2	\$111,687	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-30307	OAKTOWN JAZZ WORKSHOP		\$30,000	5.2	\$221,592	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-30905	PROJECT BLANK		\$30,000	5.2	\$131,334	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-31071	SACRED MUSIC FELLOWSHIP		\$30,000	5.2	\$52,904	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-31060	SAN DIEGO MUSEUM COUNCIL INC		\$30,000	5.2	\$233,641	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-29779	SAN FERNANDO VALLEY YOUTH CHORUS		\$30,000	5.2	\$128,167	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-31173	SAN FRANCISCO ART AND FILM PROGRAM		\$25,000	5.2	\$156,266	1	Yes	0	0	0	1.0	6.2	\$15,000	
GEN-26-28696	SAN FRANCISCO WOMEN ARTISTS		\$30,000	5.2	\$227,259	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-28613	Scholarship Audition Performance Preparatory Academy		\$30,000	5.2	\$134,473	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-29234	School of the Getdown	INTERSECTION FOR THE ARTS	\$30,000	5.2	\$200,252	1	Yes	0	0	0	1.0	6.2	\$18,000	
GEN-26-29114	ZAWAYA		\$15,000	5.2	\$197,074	1	Yes	0	0	0	1.0	6.2	\$9,000	
GEN-26-30084	BAKERSFIELD SYMPHONY ORCHESTRA INC		\$30,000	5.2	\$1,044,627	0	No	0.5	1	0.5	1.0	6.2	\$18,000	
GEN-26-30599	BAYVIEW OPERA HOUSE INC		\$30,000	5.2	\$1,571,635	0	No	0.5	1	0.5	1.0	6.2	\$18,000	
GEN-26-28611	OTHER MINDS		\$30,000	5.2	\$778,616	0	No	0.5	1	0.5	1.0	6.2	\$18,000	
GEN-26-29087	VIVA DOWNTOWN REDDING INC		\$18,000	5.2	\$402,250	0	No	0.5	1	0.5	1.0	6.2	\$10,800	
GEN-26-29035	RETURNING SOLDIERS SPEAK		\$30,000	4.2	\$3,051	1	No	0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-29216	Ri-Nu Imagination		\$30,000	4.2	\$119,999	1	No	0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-31479	Richmond Renaissance	INDEPENDENT ARTS & MEDIA	\$30,000	4.2	\$179,349	1	No	0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-30042	ROOT ACCESS HACKERSPACE		\$30,000	4.2	\$59,759	1	No	0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-31165	SISKIYOU MEDIA COUNCIL INC		\$30,000	4.2	\$20,208	1	No	0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-28466	SACRAMENTO EDUCATIONAL CABLE CONSORTIUM		\$30,000	5.2	\$1,216,763	0		0.5	1	0.5	1.0	6.2	\$18,000	
GEN-26-30929	DOMESTIC WEST		\$30,000	4.2	\$70,349	1		0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-28608	DTLA PROUD FESTIVAL INC		\$30,000	4.2	\$225,633	1		0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-29709	KOL SEPHARDIC CHOIR ROSE INC		\$10,000	4.2	\$52,000	1		0.5	1	0.5	2.0	6.2	\$6,000	
GEN-26-29771	KWANG MYUNG MISSION		\$20,000	4.2	\$47,000	1		0.5	1	0.5	2.0	6.2	\$12,000	
GEN-26-30176	LOMPOC VALLEY ART ASSOCIATION		\$30,000	4.2	\$34,631	1		0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-31524	LOS ANGELES BRASS ALLIANCE		\$30,000	4.2	\$3,580	1		0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-30454	PLAN OF ACTION		\$30,000	4.2	\$28,812	1		0.5	1	0.5	2.0	6.2	\$18,000	
GEN-26-28855	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS		\$30,000	5.6667	\$2,720,990	0	Yes	0	1	0.5	0.5	6.2	\$18,000	
GEN-26-28825	ANGELS GATE CULTURAL CENTER INC		\$30,000	5.6	\$1,326,563	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-28502	ARMS WIDE OPEN		\$30,000	5.6	\$1,156,504	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-29040	CAMERATA SINGERS OF LONG BEACH INC		\$30,000	5.6	\$667,302	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-30578	LEFT COAST CHAMBER ENSEMBLE INC		\$30,000	5.6	\$252,843	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-31279	LITQUAKE FOUNDATION		\$30,000	5.6	\$799,812	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-30011	New Performance Traditions		\$30,000	5.6	\$605,269	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-29576	Painted Brain		\$30,000	5.6	\$1,908,167	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-28563	PAJARO VALLEY ARTS COUNCIL		\$30,000	5.6	\$360,747	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-30850	SACRAMENTO COMEDY SPOT		\$30,000	5.6	\$409,359	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-28783	SAN FRANCISCO BOYS CHORUS		\$30,000	5.6	\$1,495,646	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-29781	UPTOWN TENDERLOIN INC		\$30,000	5.6	\$747,948	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-29723	Urban Jazz Dance Company	INTERSECTION FOR THE ARTS	\$30,000	5.6	\$508,517	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-28831	WHIPPOORWILL ARTS INC		\$30,000	5.6	\$437,984	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-28742	WORLD STAGE PERFORMANCE GALLERY		\$30,000	5.6	\$445,476	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-30577	WriteGirl	COMMUNITY PARTNERS	\$30,000	5.6	\$540,772	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-29843	YouthBeat		\$30,000	5.6	\$1,296,795	0	Yes	0	1	0.5	0.5	6.1	\$12,000	
GEN-26-28840	ARROWHEAD ARTS ASSOCIATION		\$30,000	4.6	\$152,686	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-28760	ARTS VISALIA		\$30,000	4.6	\$167,357	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-29455	ASOCIACION CULTURAL LOS ANGELES		\$15,000	4.6	\$17,651	1	Yes	0	1	0.5	1.5	6.1	\$6,000	
GEN-26-29731	AXIOM REPERTORY THEATRE		\$30,000	4.6	\$236,522	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-29109	BoxoPROJECTS	Fulcrum Arts	\$30,000	4.6	\$105,292	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-28887	BROAD ROOM CREATIVE COLLECTIVE SACRAMENTO		\$30,000	4.6	\$124,108	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-30702	EAST COUNTY YOUTH SYMPHONY		\$30,000	4.6	\$67,538	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-29637	ESCONDIDO ARTS PARTNERSHIP		\$30,000	4.6	\$164,499	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-31080	Eye Zen Presents	INTERSECTION FOR THE ARTS	\$30,000	4.6	\$109,764	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-31280	KADIMA CONSERVATORY OF MUSIC INC		\$30,000	4.6	\$143,523	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-29996	LOS ANGELES WOMENS THEATRE FESTIVAL		\$30,000	4.6	\$60,229	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-30207	MUSEUM OF DANCE		\$30,000	4.6	\$136,216	1	Yes	0	1	0.5	1.5	6.1	\$12,000	

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GEN-26-29220	MUSICIANS FOR EDUCATION INC		\$30,000	4.6	\$213,971	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-30682	NEW VINTAGE BAROQUE INC		\$30,000	4.6	\$116,436	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-28717	ONSTAGE PLAYHOUSE INC		\$30,000	4.6	\$216,187	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-28512	PASADENA PRO MUSICA		\$8,000	4.6	\$110,409	1	Yes	0	1	0.5	1.5	6.1	\$3,200	
GEN-26-30453	Prospect Art		\$15,000	4.6	\$51,460	1	Yes	0	1	0.5	1.5	6.1	\$6,000	
GEN-26-29175	RENAISSANCE INSTITUTE OF MUSIC		\$30,000	4.6	\$21,764	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-29332	SO SAY WE ALL		\$30,000	4.6	\$120,121	1	Yes	0	1	0.5	1.5	6.1	\$12,000	
GEN-26-30045	ANGELES CHORALE		\$30,000	4.6	\$112,633	1	No	0.5	0	0	1.5	6.1	\$12,000	
GEN-26-30766	ARTLANDS CREATIVE		\$30,000	4.6	\$145,202	1	No	0.5	0	0	1.5	6.1	\$12,000	
GEN-26-31470	BODYSTORM	CIRCO ZERO	\$30,000	4.6	\$71,986	1	No	0.5	0	0	1.5	6.1	\$12,000	
GEN-26-30314	CAPOEIRA ARTS FOUNDATION INC		\$30,000	4.6	\$183,682	1	No	0.5	0	0	1.5	6.1	\$12,000	
GEN-26-31256	LAGUNA BEACH CHAMBER SINGERS		\$30,000	4.6	\$53,815	1	No	0.5	0	0	1.5	6.1	\$12,000	
GEN-26-29263	LOS ANGELES DOCTORS SYMPHONY ORCHESTRA		\$30,000	4.6	\$87,090	1	No	0.5	0	0	1.5	6.1	\$12,000	
GEN-26-30403	OLD FIRST CENTER FOR THE ARTS		\$30,000	4.6	\$143,853	1	No	0.5	0	0	1.5	6.1	\$12,000	
GEN-26-31153	Black [Space] Residency	THE AFRICAN AMERICAN ART AND CULTURE COMPLEX	\$28,000	4.6	\$7,000	1		0.5	0	0	1.5	6.1	\$11,200	
GEN-26-29394	Citric Acid	Community Hub de Santa Ana	\$9,900	4.6	\$866	1		0.5	0	0	1.5	6.1	\$3,960	
GEN-26-28557	HEALING THRU RHYTHM		\$30,000	4.6	\$12,226	1		0.5	0	0	1.5	6.1	\$12,000	
GEN-26-30016	HOLLYWOOD ARAB FILM FESTIVAL CORPORATION		\$30,000	4.6	\$80,224	1		0.5	0	0	1.5	6.1	\$12,000	
GEN-26-28910	LEFT COAST MUSIC		\$10,000	4.6	\$22,150	1		0.5	0	0	1.5	6.1	\$4,000	
GEN-26-31215	OMULU CAPOEIRA GROUP		\$30,000	4.6	\$38,000	1		0.5	0	0	1.5	6.1	\$12,000	
GEN-26-29518	ORIGINAL SCRAPER BIKE TEAM		\$30,000	4.6	\$206,250	1		0.5	0	0	1.5	6.1	\$12,000	
GEN-26-30768	STRIVING TO SERVE		\$30,000	4.6	\$14,000	1		0.5	0	0	1.5	6.1	\$12,000	
GEN-26-28583	TABLE ART SOCIETY		\$30,000	4.6	\$14,626	1		0.5	0	0	1.5	6.1	\$12,000	
GEN-26-29760	YOUR BIG VOICE FOUNDATION		\$30,000	4.6	\$61,841	1		0.5	0	0	1.5	6.1	\$12,000	
GEN-26-31308	Black Artist Foundry		\$30,000	4.6	\$1	1		0.5	0	0	1.5	6.1	\$12,000	
GEN-26-31364	CHAMELEON MUSEUM AND GALLERY INC		\$30,000	4.6	\$11	1		0.5	0	0	1.5	6.1	\$12,000	
GEN-26-30976	51OAKLAND		\$30,000	6	\$373,064	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-30746	ABADA-CAPOEIRA SAN FRANCISCO		\$30,000	6	\$600,778	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-30035	ARTOGETHER		\$30,000	6	\$761,901	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-31268	BEYOND BAROQUE FOUNDATION		\$30,000	6	\$647,836	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-29784	CALIFORNIA DANCE INSTITUTE		\$30,000	6	\$410,664	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-30448	CHAPTER 510 INK		\$30,000	6	\$932,066	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-30063	Grown Women Dance Collective	DANCERS GROUP	\$30,000	6	\$449,937	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-29525	LOCO BLOCO	Braval for Women in the Arts	\$30,000	6	\$359,800	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-29368	MEDIA ARTS CENTER SAN DIEGO		\$30,000	6	\$2,059,915	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-29603	OUTWORDS ARCHIVE INC		\$30,000	6	\$702,073	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-28620	SAN FRANCISCO CHILDRENS ART CENTER		\$30,000	6	\$291,708	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-29281	WOMENS AUDIO MISSION		\$30,000	6	\$1,859,204	0	Yes	0	0	0	0.0	6.0	\$12,000	
GEN-26-28992	ACTIVE CULTURES		\$30,000	5.5	\$348,405	0	Yes	0	1	0.5	0.5	6.0	\$12,000	
GEN-26-30592	FUTURE ROOTS INC		\$30,000	5.5	\$1,003,315	0	Yes	0	1	0.5	0.5	6.0	\$12,000	
GEN-26-29573	THE AFRICAN AMERICAN ART AND CULTURE COMPLEX		\$30,000	5.5	\$3,850,810	0	Yes	0	1	0.5	0.5	6.0	\$12,000	
GEN-26-29656	THE AJA PROJECT		\$30,000	5.5	\$357,856	0	Yes	0	1	0.5	0.5	6.0	\$12,000	
GEN-26-31549	TIA CHUCHAS CENTRO CULTURAL INC		\$30,000	5.5	\$1,353,976	0	Yes	0	1	0.5	0.5	6.0	\$12,000	
GEN-26-28486	TRANSCENDANCE YOUTH ARTS PROJECT		\$30,000	5.5	\$1,455,810	0	Yes	0	1	0.5	0.5	6.0	\$12,000	
GEN-26-29503	A PLACE OF HER OWN	Asian American Women Artists Association	\$30,000	5	\$80,321	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30118	Arenas Dance Company	DANCERS GROUP	\$30,000	5	\$66,165	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-28497	ART LEAGUE OF LINCOLN		\$30,000	5	\$128,676	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30328	CALIFORNIA KAREN YOUTH CONNECTION		\$30,000	5	\$23,707	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-31009	CHAVALOS DE AQUI Y ALLA		\$30,000	5	\$107,708	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30957	Cuicacalli		\$30,000	5	\$140,320	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30954	DANCE ELIXIR		\$30,000	5	\$180,136	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-28585	Detour Productions		\$30,000	5	\$166,291	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30557	DISCO RIOT		\$30,000	5	\$177,860	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30340	Oches Lee Puri Arts	DANCERS GROUP	\$30,000	5	\$43,749	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-29301	ERITREAN COMMUNITY CULTURAL CIVIC CENTER INC		\$30,000	5	\$243,086	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-31514	Fua Dia Kongo		\$30,000	5	\$85,000	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-29107	GENRYU ARTS		\$30,000	5	\$158,046	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-31403	Honey Art Studio	Independent Arts & Media	\$30,000	5	\$150,953	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-31085	Kristin Damrow & Company		\$30,000	5	\$45,353	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-28598	LAUNCH PRODUCTIONS INC		\$30,000	5	\$194,990	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-28561	MUSICAL THEATRE GUILD		\$18,000	5	\$160,136	1	Yes	0	0	0	1.0	6.0	\$7,200	
GEN-26-30633	NOORANI DANCE		\$30,000	5	\$211,716	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30529	Oaxaca Tierra del Sol		\$30,000	5	\$40,000	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-31530	POPPY BOX DANCE THEATRE		\$25,000	5	\$220,500	1	Yes	0	0	0	1.0	6.0	\$10,000	
GEN-26-30656	POPPY JASPER INC		\$30,000	5	\$108,357	1	Yes	0	0	0	1.0	6.0	\$12,000	

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GEN-26-30305	SAMMAY Productions	ASIAN PACIFIC ISLANDER CULTURAL CENTER	\$30,000	5	\$113,461	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-31331	SAN JOSE CHORAL PROJECT		\$30,000	5	\$148,374	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30423	SCREAMFEST HORROR FILM FESTIVAL		\$30,000	5	\$230,239	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-29021	SON OF SEMELE ENSEMBLE INC		\$30,000	5	\$55,284	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30885	SOORYA FOUNDATION FOR PERFORMING ARTS		\$12,000	5	\$39,526	1	Yes	0	0	0	1.0	6.0	\$4,800	
GEN-26-29289	SOUND ART		\$30,000	5	\$212,709	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30721	SUKAY Peña Pachamama	PARTNERSHIPS FOR CHANGE	\$30,000	5	\$243,889	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-28479	TEATRO ESPEJO		\$30,000	5	\$36,252	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-29862	THE RAVI & SHASHI BELLARE ARTS FOUNDATION		\$30,000	5	\$235,204	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30835	UNA Inc.		\$30,000	5	\$51,950	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-29581	VANGUARD CULTURE		\$30,000	5	\$100,276	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30023	VOLTI		\$30,000	5	\$147,146	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30428	WEST END ARTS AND ENTERTAINMENT DISTRICT		\$30,000	5	\$181,098	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-28448	WESTWIND BRASS INC		\$30,000	5	\$57,426	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-30698	WHEEL CHAIRDANCERS ORG		\$30,000	5	\$99,026	1	Yes	0	0	0	1.0	6.0	\$12,000	
GEN-26-29034	ACME THEATRE COMPANY		\$20,800	4.5	\$83,204	1	Yes	0	1	0.5	1.5	6.0	\$8,320	
GEN-26-28461	INSTITUTE OF ARTS MUSIC & SCIENCE A CALIFORNIA NON PROFIT PUBLIC BEN		\$30,000	4.5	\$180,447	1	Yes	0	1	0.5	1.5	6.0	\$12,000	
GEN-26-30378	Institute of Inquiry	Arts Connection	\$30,000	4.5	\$96,242	1	Yes	0	1	0.5	1.5	6.0	\$12,000	
GEN-26-29909	THE ROBIEY THEATRE COMPANY		\$30,000	4.5	\$191,942	1	Yes	0	1	0.5	1.5	6.0	\$12,000	
GEN-26-31131	TOWNE STREET THEATRE		\$30,000	4.5	\$110,877	1	Yes	0	1	0.5	1.5	6.0	\$12,000	
GEN-26-31062	MONDAY EVENING CONCERTS		\$30,000	5.5	\$355,938	0	No	0.5	0	0	0.5	6.0	\$12,000	
GEN-26-31432	CRAFTING THE FUTURE		\$30,000	5	\$415,592	0	No	0.5	1	0.5	1.0	6.0	\$12,000	
GEN-26-29187	HISTORIC ITALIAN HALL FOUNDATION		\$30,000	5	\$984,001	0	No	0.5	1	0.5	1.0	6.0	\$12,000	
GEN-26-28930	KINGSMEN SHAKESPEARE COMPANY		\$30,000	5	\$325,891	0	No	0.5	1	0.5	1.0	6.0	\$12,000	
GEN-26-29554	RED HEN PRESS INC		\$30,000	5	\$1,245,778	0	No	0.5	1	0.5	1.0	6.0	\$12,000	
GEN-26-30843	CONNECTION IS MAGIC FOUNDATION		\$15,000	4.5	\$12,724	1	No	0.5	0	0	1.5	6.0	\$6,000	
GEN-26-30847	FORGOTTEN IMAGES INC		\$30,000	4.5	\$30,000	1	No	0.5	0	0	1.5	6.0	\$12,000	
GEN-26-30776	GEORGIA LASTER ASSOCIATION OF MUSICIANS INC		\$30,000	4.5	\$30,194	1	No	0.5	0	0	1.5	6.0	\$12,000	
GEN-26-30860	GIVE KIDS ART		\$30,000	4.5	\$114,037	1	No	0.5	0	0	1.5	6.0	\$12,000	
GEN-26-29459	IGBO UNION		\$15,000	4.5	\$43,995	1	No	0.5	0	0	1.5	6.0	\$6,000	
GEN-26-31204	(7GEN) 7GENerations Coming Home ArtHouse	Merced County Arts Council	\$30,000	4	\$8,500	1	No	0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-31381	LAS 33 STRINGS		\$28,380	4	\$9,373	1	No	0.5	1	0.5	2.0	6.0	\$11,200	
GEN-26-28965	SANTA CLARITA VALLEY HISTORICAL SOCIETY		\$30,000	4	\$218,902	1	No	0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-31288	STATE THEATER ARTS GUILD INC		\$30,000	4	\$173,007	1	No	0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-28752	FOUR SEASONS ARTS INC		\$30,000	5.5	\$364,686	0		0.5	0	0	0.5	6.0	\$12,000	
GEN-26-31444	INTERNATIONAL DANCE ARTS COLLECTIVE		\$16,000	5.5	\$294,773	0		0.5	0	0	0.5	6.0	\$6,400	
GEN-26-30587	YLC BALLET		\$30,000	5.5	\$910,052	0		0.5	0	0	0.5	6.0	\$12,000	
GEN-26-29481	ACCESS HUMBOLDT		\$30,000	5	\$396,007	0		0.5	1	0.5	1.0	6.0	\$12,000	
GEN-26-30502	FERNDAL REPERTORY THEATRE INC		\$30,000	5	\$334,703	0		0.5	1	0.5	1.0	6.0	\$12,000	
GEN-26-30299	INTERNATIONAL DOCUMENTARY ASSOCIATION INC		\$30,000	5	\$2,698,706	0		0.5	1	0.5	1.0	6.0	\$12,000	
GEN-26-30695	KR8TIV Justice		\$30,000	5	\$285,640	0		0.5	1	0.5	1.0	6.0	\$12,000	
GEN-26-30419	MILLER MUSIC ACADEMY		\$30,000	5	\$272,530	0		0.5	1	0.5	1.0	6.0	\$12,000	
GEN-26-29095	AMERICAN CANYON ARTS FOUNDATION		\$30,000	4.5	\$46,415	1		0.5	0	0	1.5	6.0	\$12,000	
GEN-26-30767	HEALING MUSIC SEEDS		\$22,000	4.5	\$3,716	1		0.5	0	0	1.5	6.0	\$8,800	
GEN-26-31495	IMMIGRANT RESETTLEMENT & CULTURAL CENTER INC		\$30,000	4.5	\$51,955	1		0.5	0	0	1.5	6.0	\$12,000	
GEN-26-31377	INSTINCT PERCUSSION		\$30,000	4.5	\$119,621	1		0.5	0	0	1.5	6.0	\$12,000	
GEN-26-28669	MORRO BAY ART ASSOCIATION		\$17,000	4.5	\$199,494	1		0.5	0	0	1.5	6.0	\$6,800	
GEN-26-29339	The Italian Cultural Center of San Diego		\$30,000	4.5	\$233,128	1		0.5	0	0	1.5	6.0	\$12,000	
GEN-26-29235	AROSE FROM CONCRETE		\$30,000	4	\$13,300	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-29948	Art and Cake		\$30,000	4	\$15,019	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-30590	CURATORIAL ASSISTANCE TRAVELING EXHIBITIONS INC		\$30,000	4	\$133,469	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-31438	EIGHT BALL THEATRE INC		\$30,000	4	\$24,767	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-31351	HALALYWOOD FOUNDATION INC		\$30,000	4	\$15,000	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-28979	INCLUSIVE KIDS NETWORK		\$30,000	4	\$21,598	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-31430	POINT LOMA SUMMER CONCERTS		\$30,000	4	\$173,123	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-29671	Rich & Successful Film Community		\$30,000	4	\$62,767	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-31590	RIGHT KIND OF BLACK GIRL		\$30,000	4	\$8,460	1		0.5	1	0.5	2.0	6.0	\$12,000	

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GEN-26-29940	SONS AND DAUGHTERS OF GUAM CLUB INC		\$30,000	4	\$159,068	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-29470	SUNSET MUSIC AND EDUCATION FOUNDATION		\$30,000	4	\$111,368	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-30021	The Greenhouse Project	INDEXICAL INC	\$30,000	4	\$21,250	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-29345	THE SAN BERNARDINO ART ASSOCIATION		\$29,895	4	\$19,490	1		0.5	1	0.5	2.0	6.0	\$11,958	
GEN-26-30134	VISALIA ART LEAGUE		\$30,000	4	\$13,228	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-29619	WRITE4ART PRODUCTIONS		\$30,000	4	\$26,205	1		0.5	1	0.5	2.0	6.0	\$12,000	
GEN-26-30783	BALKAN CULTURAL CENTER		\$30,000	5.4	\$296,882	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-29359	CHINESE CULTURE ASSOCIATION OF SOUTHERN CALIFORNIA		\$30,000	5.4	\$481,181	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-30311	CREATIVE NETWORK		\$30,000	5.4	\$944,611	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-29279	Justice For My Sister Collective (FBO Community Partners)	COMMUNITY PARTNERS	\$30,000	5.4	\$1,089,174	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-30586	LA Commons		\$30,000	5.4	\$1,989,522	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-31157	LOS ANGELES MUSIC AND ART SCHOOL		\$30,000	5.4	\$1,291,691	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-29353	LOS ANGELES POVERTY DEPARTMENT		\$30,000	5.4	\$354,937	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-31309	NAPA VALLEY YOUTH SYMPHONY		\$30,000	5.4	\$332,821	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-31440	PASO ROBLES YOUTH ARTS CENTER		\$30,000	5.4	\$420,392	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-30132	Rhythm Arts Alliance	Community Initiatives	\$30,000	5.4	\$271,248	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-30799	SHIPYARD TRUST FOR THE ARTS		\$30,000	5.4	\$589,277	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-29551	UNEARTH AND EMPOWER COMMUNITIES		\$30,000	5.4	\$387,760	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-30279	Vita Art Center		\$30,000	5.4	\$519,817	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-29225	WOMEN S CENTER FOR CREATIVE WORK		\$30,000	5.4	\$495,205	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-30486	WORLD ARTS WEST		\$30,000	5.4	\$640,147	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-29096	ZACCHO S F		\$30,000	5.4	\$973,680	0	Yes	0	1	0.5	0.5	5.9	\$12,000	
GEN-26-29336	ARTS DISTRICT SAN PEDRO WATERFRONT		\$30,000	4.4	\$122,521	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-29307	Avva Arts		\$30,000	4.4	\$49,338	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-30692	BROCKUS PROJECT DANCE COMPANY		\$30,000	4.4	\$103,059	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-31275	DRAMAWORKS		\$30,000	4.4	\$150,226	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-28495	HERO THEATRE INC		\$30,000	4.4	\$246,719	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-30200	LA Poet Society Inc		\$30,000	4.4	\$26,550	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-30222	LODI COMMUNITY ART CENTER		\$30,000	4.4	\$53,163	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-29138	Lyzette Wanzer Projects	INTERSECTION FOR THE ARTS	\$30,000	4.4	\$53,675	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-30052	PHOTOGRAPHIC ARTS COUNCIL LOS ANGELES		\$30,000	4.4	\$233,598	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-29694	SAN DIEGO WOMENS CHORUS		\$30,000	4.4	\$167,808	1	Yes	0	1	0.5	1.5	5.9	\$12,000	
GEN-26-29074	CAFE PUENTE		\$30,000	5.4	\$540,271	0	No	0.5	0	0	0.5	5.9	\$12,000	
GEN-26-31049	CITY LIGHTS PERFORMANCE GROUP OF SAN JOSE INC		\$30,000	5.4	\$1,441,035	0	No	0.5	0	0	0.5	5.9	\$12,000	
GEN-26-29821	LIFE ON ART		\$30,000	5.4	\$1,489,308	0	No	0.5	0	0	0.5	5.9	\$12,000	
GEN-26-29102	TAHOE SCHOOL OF MUSIC		\$30,000	5.4	\$582,894	0	No	0.5	0	0	0.5	5.9	\$12,000	
GEN-26-29146	CALISTOGA THEATER COMPANY		\$30,000	4.4	\$104,652	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-30731	CULTURE SCHOLAR CORPORATION		\$30,000	4.4	\$8,012	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-29156	Dare to Dance in Public Film Festival	NEXT ECHO FOUNDATION INC	\$30,000	4.4	\$14,206	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-28599	RIOT PRODUCTIONS		\$30,000	4.4	\$8,563	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-30468	ROOTSTOCK ARTS		\$30,000	4.4	\$79,489	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-30564	Sarah Bush Dance Project	THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER ORDER	\$30,000	4.4	\$146,120	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-29288	SAUSALITO CENTER FOR THE ARTS		\$30,000	4.4	\$249,797	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-30978	Sea Goat Farmstand & Folk School		\$21,300	4.4	\$32,780	1	No	0.5	0	0	1.5	5.9	\$8,520	
GEN-26-31216	T2 Dance Company		\$30,000	4.4	\$102,402	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-28704	UMEKE INC		\$30,000	4.4	\$16,759	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-30727	VENICE HERITAGE FOUNDATION		\$30,000	4.4	\$93,712	1	No	0.5	0	0	1.5	5.9	\$12,000	
GEN-26-30444	BAKING WELLNESS		\$30,000	4.4	\$13,425	1		0.5	0	0	1.5	5.9	\$12,000	
GEN-26-31508	ERGUVAN ART & ACADEMY		\$25,000	4.4	\$81,596	1		0.5	0	0	1.5	5.9	\$10,000	
GEN-26-29319	HOUSE OF CHAMORROS		\$30,000	4.4	\$27,378	1		0.5	0	0	1.5	5.9	\$12,000	
GEN-26-31222	KINETECH ARTS		\$30,000	4.4	\$8,633	1		0.5	0	0	1.5	5.9	\$12,000	
GEN-26-31357	LIGHTHOUSE PROJECT INC		\$24,000	4.4	\$77,985	1		0.5	0	0	1.5	5.9	\$9,600	
GEN-26-29585	LIVE OUT L VE FOUNDATION INC		\$30,000	4.4	\$39,755	1		0.5	0	0	1.5	5.9	\$12,000	
GEN-26-30455	MAKERS HUB		\$30,000	4.4	\$205,290	1		0.5	0	0	1.5	5.9	\$12,000	
GEN-26-29697	OLIVE BRANCH THEATRICALS INC		\$30,000	4.4	\$49,178	1		0.5	0	0	1.5	5.9	\$12,000	
GEN-26-28708	PLAY THEATRE COMPANY		\$30,000	4.4	\$146,185	1		0.5	0	0	1.5	5.9	\$12,000	
GEN-26-29982	ROCKLIN FINE ARTS		\$13,558	4.4	\$13,558	1		0.5	0	0	1.5	5.9	\$5,423	
GEN-26-28492	TURBINE ARTS COLLECTIVE INC		\$30,000	4.4	\$8,407	1		0.5	0	0	1.5	5.9	\$12,000	

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GEN-26-30209	WESTERN PLACER ARTS ASSOCIATION		\$25,000	4.4	\$130,409	1		0.5	0	0	1.5	5.9	\$10,000	
GEN-26-29633	Bay Area American Indian Two-Spirits Inc.		\$30,000	5.8	\$702,781	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-28575	BAY AREA CREATIVE BAC		\$30,000	5.8	\$1,217,053	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29202	BAY AREA MUSIC PROJECT		\$30,000	5.8	\$937,509	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29833	Bay Philharmonic		\$30,000	5.8	\$353,750	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-30168	CALIFORNIA LAWYERS FOR THE ARTS INC		\$30,000	5.8	\$2,634,774	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29474	Embodiment Project		\$30,000	5.8	\$612,130	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29315	JAZZ HANDS FOR AUTISM		\$25,000	5.8	\$773,549	0	Yes	0	0	0	0.0	5.8	\$10,000	
GEN-26-30552	KULINTANG ARTS INC		\$30,000	5.8	\$401,950	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-30604	LA PENA CULTURAL CENTER INC		\$30,000	5.8	\$1,101,885	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-31027	LOCAL COLOR		\$30,000	5.8	\$1,684,469	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-30622	LOS GATOS MUSEUM ASSOCIATION		\$30,000	5.8	\$1,076,900	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29088	LUNA KIDS DANCE INC		\$30,000	5.8	\$790,310	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-30580	OAKLAND BALLET COMPANY		\$30,000	5.8	\$1,009,131	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-31239	OAKLAND THEATER PROJECT		\$30,000	5.8	\$1,193,286	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-31303	PACIFIC ARTS MOVEMENT		\$30,000	5.8	\$1,065,307	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-30733	PRESCOTT CIRCUS THEATRE		\$30,000	5.8	\$477,257	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-30643	QUEER WOMEN OF COLOR MEDIA ARTS PROJECT- QWOCMAP		\$30,000	5.8	\$749,000	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-28723	VOICES OF OUR CITY CHOIR INC		\$30,000	5.8	\$955,264	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29794	YG2D		\$30,000	5.8	\$320,643	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29928	CIRCUIT NETWORK		\$30,000	4.8	\$140,841	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30505	CRESCENT MOON THEATER PRODUCTIONS		\$30,000	4.8	\$180,000	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30684	Dancing Cy(l)phers	DIMENSIONS DANCE THEATER INCORPORATED	\$30,000	4.8	\$89,600	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30092	DRAWING TOGETHER		\$25,000	4.8	\$71,743	1	Yes	0	0	0	1.0	5.8	\$10,000	
GEN-26-30769	Earthlab SF		\$30,000	4.8	\$143,980	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30784	EKTAA CENTER		\$30,000	4.8	\$161,343	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30700	Litvak Dance Arts Foundation		\$20,000	4.8	\$44,150	1	Yes	0	0	0	1.0	5.8	\$8,000	
GEN-26-31566	LYRICAL OPPOSITION		\$30,000	4.8	\$124,178	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-29792	MARINARTSORG		\$30,000	4.8	\$59,736	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30671	PUSH DANCE COMPANY		\$30,000	4.8	\$233,383	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30953	SAMUEL LAWRENCE FOUNDATION		\$30,000	4.8	\$166,190	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-31542	SAN DIEGO UNDERGROUND ARTS		\$30,000	4.8	\$32,402	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-29325	SANTA MONICA SYMPHONY ASSOCIATION		\$10,000	4.8	\$210,408	1	Yes	0	0	0	1.0	5.8	\$4,000	
GEN-26-30108	SMALL ART MUSIC PROJECTS		\$30,000	4.8	\$43,325	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30724	TAP FEVER STUDIOS		\$30,000	4.8	\$141,154	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-29990	UNSCRIPTED LEARNING		\$30,000	4.8	\$136,309	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-29749	VIETNAMESE-AMERICAN ARTS AND LETTERS ASSOCIATION		\$30,000	4.8	\$161,168	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-31075	CENTRAL WEST BALLET		\$30,000	4.8	\$917,046	0	No	0.5	1	0.5	1.0	5.8	\$12,000	
GEN-26-29923	SALMON CREEK FARM ARTS		\$30,000	4.8	\$425,000	0	No	0.5	1	0.5	1.0	5.8	\$12,000	
GEN-26-30865	YOUNG PEOPLES SYMPHONY ORCHESTRA ASSOCIATION		\$30,000	4.8	\$282,309	0	No	0.5	1	0.5	1.0	5.8	\$12,000	
GEN-26-30963	CHAPTER HOUSE LA		\$30,000	4.8	\$413,728	0		0.5	1	0.5	1.0	5.8	\$12,000	
GEN-26-30038	Abolition Inc		\$30,000	5.75	\$563,888	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29708	Geoffrey's Inner Circle	SIMA STUDIOS	\$30,000	5.75	\$374,275	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29253	Harmony Project Bay Area Inc.		\$30,000	5.75	\$294,625	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-29766	THE LAB SF		\$30,000	5.75	\$714,750	0	Yes	0	0	0	0.0	5.8	\$12,000	
GEN-26-31178	COMMUNITY ARTS & EMPOWERMENT		\$30,000	5.25	\$271,269	0	Yes	0	1	0.5	0.5	5.8	\$12,000	
GEN-26-29190	CONUNDRUM THEATRE COMPANY INC		\$30,000	5.25	\$370,404	0	Yes	0	1	0.5	0.5	5.8	\$12,000	
GEN-26-28936	CORNERSTONE THEATER COMPANY INC		\$30,000	5.25	\$511,875	0	Yes	0	1	0.5	0.5	5.8	\$12,000	
GEN-26-31262	Creative Class Collective		\$30,000	5.25	\$294,620	0	Yes	0	1	0.5	0.5	5.8	\$12,000	
GEN-26-30872	INK PEOPLE INC		\$30,000	5.25	\$644,530	0	Yes	0	1	0.5	0.5	5.8	\$12,000	
GEN-26-30950	INTERSECTIONAL ARTS INC		\$30,000	5.25	\$336,532	0	Yes	0	1	0.5	0.5	5.8	\$12,000	
GEN-26-29144	Meztlil Projects		\$30,000	5.25	\$971,695	0	Yes	0	1	0.5	0.5	5.8	\$12,000	
GEN-26-29291	PIECE BY PIECE		\$30,000	5.25	\$1,002,457	0	Yes	0	1	0.5	0.5	5.8	\$12,000	
GEN-26-30198	TONALITY		\$30,000	5.25	\$656,809	0	Yes	0	1	0.5	0.5	5.8	\$12,000	
GEN-26-29080	URBAN VOICES PROJECT		\$20,000	5.25	\$551,311	0	Yes	0	1	0.5	0.5	5.8	\$8,000	
GEN-26-28545	3RD 1 SOUTH ASIAN INDEPENDENT FILM		\$15,000	4.75	\$125,233	1	Yes	0	0	0	1.0	5.8	\$6,000	
GEN-26-29670	ACME PERFORMANCE GROUP INC		\$30,000	4.75	\$198,432	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-29062	ALTADENA MUSIC THEATRE INC		\$30,000	4.75	\$128,816	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30237	COMMUNITY YOUTH ORCHESTRA OF SOUTHERN CALIFORNIA		\$30,000	4.75	\$86,166	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-29208	HEALING HEELED		\$30,000	4.75	\$145,000	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-30008	Movement Liberation	RJOY - Restorative Justice for Oakland Youth	\$30,000	4.75	\$55,426	1	Yes	0	0	0	1.0	5.8	\$12,000	
GEN-26-29473	THE REDWOOD ARTS COUNCIL		\$25,000	4.75	\$63,017	1	Yes	0	0	0	1.0	5.8	\$10,000	
GEN-26-30982	THINGAMAJIGS		\$30,000	4.75	\$197,089	1	Yes	0	0	0	1.0	5.8	\$12,000	

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GEN-26-29179	FLAMENCO ARTS FESTIVAL INC		\$30,000	4.25	\$3,535	1	Yes	0	1	0.5	1.5	5.8	\$12,000	
GEN-26-28570	SAM FIRST		\$30,000	5.25	\$1,167,679	0	No	0.5	0	0	0.5	5.8	\$12,000	
GEN-26-30289	FRIENDS OF THE CHINESE AMERICAN MUSEUM		\$30,000	4.75	\$906,789	0	No	0.5	1	0.5	1.0	5.8	\$12,000	
GEN-26-30425	CALIFORNIA HERITAGE MUSEUM		\$25,000	4.25	\$196,576	1	No	0.5	0	0	1.5	5.8	\$10,000	
GEN-26-31551	REBORN ARTS		\$30,000	4.25	\$52,317	1	No	0.5	0	0	1.5	5.8	\$12,000	
GEN-26-30382	The Legacy Group	US-MEXICO BORDER PHILANTHROPY PARTNERSHIP	\$30,000	4.25	\$88,000	1	No	0.5	0	0	1.5	5.8	\$12,000	
GEN-26-29658	INDIGENOUS REGENERATION		\$30,000	5.25	\$465,011	0		0.5	0	0	0.5	5.8	\$12,000	
GEN-26-30371	TONOYA TARAXAT PAXAAVXA CONSERVANCY		\$30,000	5.25	\$1,297,512	0		0.5	0	0	0.5	5.8	\$12,000	
GEN-26-31087	FLAMENCO ARTS INTERNATIONAL		\$30,000	4.75	\$329,402	0		0.5	1	0.5	1.0	5.8	\$12,000	
GEN-26-30662	African & African American Performing Arts Coalition	THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER ORDER	\$30,000	4.25	\$138,604	1		0.5	0	0	1.5	5.8	\$12,000	
GEN-26-29104	FORT MASON ARTISTS		\$30,000	4.25	\$51,900	1		0.5	0	0	1.5	5.8	\$12,000	
GEN-26-29617	GIRLS JAZZ BLUES AND GOSPEL SOCIETY		\$15,000	4.25	\$20,000	1		0.5	0	0	1.5	5.8	\$6,000	
GEN-26-31161	The Bold Italic	INDEPENDENT ARTS & MEDIA	\$30,000	4.25	\$74,296	1		0.5	0	0	1.5	5.8	\$12,000	
GEN-26-29756	The Canal Arts	Marin Arts Org	\$30,000	4.25	\$153,100	1		0.5	0	0	1.5	5.8	\$12,000	
GEN-26-30269	THE GALA PRIDE AND DIVERSITY CENTER		\$30,000	4.25	\$133,297	1		0.5	0	0	1.5	5.8	\$12,000	
GEN-26-30239	TILTshift Dance	SAN DIEGO DANCE THEATER	\$30,000	4.25	\$57,273	1		0.5	0	0	1.5	5.8	\$12,000	
GEN-26-30582	CHICANO PARK MUSEUM AND CULTUAL CENTER		\$30,000	5.2	\$356,244	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-28621	CITY HEARTS KIDS SAY YES TO THE ARTS L A FRINGE THEATRE INC		\$30,000	5.2	\$454,752	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-29955	DELL-ARTE INC		\$30,000	5.2	\$500,568	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-30115	DIABLO DANCE THEATRE		\$30,000	5.2	\$1,091,157	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-30098	FERN STREET COMMUNITY ARTS INC		\$30,000	5.2	\$588,555	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-31043	LOMPOC THEATRE PROJECT CORPORATION		\$30,000	5.2	\$1,116,782	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-30325	MOXIE THEATRE INCORPORATED		\$30,000	5.2	\$442,059	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-29355	NATIONAL ACADEMIC YOUTH CORPS INC		\$30,000	5.2	\$523,140	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-30150	Opera Modesto, Inc.		\$30,000	5.2	\$691,725	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-31554	RELAMPAGO DEL CIELO INC		\$25,000	5.2	\$445,075	0	Yes	0	1	0.5	0.5	5.7		\$10,000
GEN-26-31384	RICHMOND ART CENTER		\$30,000	5.2	\$1,385,428	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-30754	SACRED FOOLS THEATER		\$30,000	5.2	\$535,622	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-28858	SAN BERNARDINO SYMPHONY ASSOCIATION		\$30,000	5.2	\$555,473	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-28538	SAN PEDRO CITY BALLET		\$30,000	5.2	\$406,759	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-28815	SHAKESPEARE-SAN FRANCISCO		\$30,000	5.2	\$1,341,117	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-29403	WATSONVILLE FILM FESTIVAL		\$30,000	5.2	\$294,542	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-30842	WHITE HALL ARTS ACADEMY FOUNDATION		\$30,000	5.2	\$890,097	0	Yes	0	1	0.5	0.5	5.7		\$12,000
GEN-26-31461	Arte del Corazon Inc.		\$30,000	4.2	\$146,437	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-28454	BURBANK CHORALE		\$30,000	4.2	\$21,877	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-30530	DAROO KOREAN PERFORMING ARTS AND CULTURE		\$25,000	4.2	\$226,000	1	Yes	0	1	0.5	1.5	5.7		\$10,000
GEN-26-31109	HIGHLAND PARK INDEPENDENT FILM FESTIVAL		\$10,000	4.2	\$19,622	1	Yes	0	1	0.5	1.5	5.7		\$4,000
GEN-26-31169	HOUSE OF MAGIC FOUNDATION FOR THE ARTS INC		\$25,000	4.2	\$49,530	1	Yes	0	1	0.5	1.5	5.7		\$10,000
GEN-26-30965	JULINE FOUNDATION FOR CHILDREN		\$30,000	4.2	\$180,709	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-31320	LATINA DANCE PROJECT		\$30,000	4.2	\$28,005	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-31328	MATERIALS & APPLICATIONS		\$30,000	4.2	\$41,835	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-29171	RAZORCAKE GORSKY INC		\$30,000	4.2	\$173,763	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-30296	SAN FRANCISCO CINEMATHEQUE		\$30,000	4.2	\$166,094	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-30477	SPECTRUM ART GALLERY		\$30,000	4.2	\$56,982	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-31322	VIA INTERNATIONAL INC		\$30,000	4.2	\$100,000	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-29874	VIEWPOINT PHOTOGRAPHIC ART CENTER INC		\$30,000	4.2	\$166,840	1	Yes	0	1	0.5	1.5	5.7		\$12,000
GEN-26-30309	CHINESE PERFORMING ARTS OF AMERICA		\$25,000	5.2	\$437,644	0	No	0.5	0	0	0.5	5.7		\$10,000
GEN-26-30697	KOREAN CENTER INCORPORATED		\$30,000	5.2	\$572,041	0	No	0.5	0	0	0.5	5.7		\$12,000
GEN-26-29271	SAN DIEGO MASTER CHORALE		\$30,000	5.2	\$505,731	0	No	0.5	0	0	0.5	5.7		\$12,000
GEN-26-30589	SOUTHERN CALIFORNIA BALLET INC		\$30,000	5.2	\$1,116,519	0	No	0.5	0	0	0.5	5.7		\$12,000
GEN-26-28564	CIVIC YOUTH ORCHESTRA INC		\$30,000	4.2	\$248,587	1	No	0.5	0	0	1.5	5.7		\$12,000
GEN-26-29512	HERENCIA GUANTANAMERA		\$30,000	4.2	\$18,000	1	No	0.5	0	0	1.5	5.7		\$12,000
GEN-26-29418	JOYFUL ART CENTER		\$30,000	4.2	\$244,966	1	No	0.5	0	0	1.5	5.7		\$12,000
GEN-26-30663	POLARIS EDUCATION FOUNDATION		\$30,000	4.2	\$31,900	1	No	0.5	0	0	1.5	5.7		\$12,000
GEN-26-30475	PROJECT COLOR CORPS		\$30,000	4.2	\$154,982	1	No	0.5	0	0	1.5	5.7		\$12,000

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GEN-26-29850	American Indian Cultural District	San Francisco Study Center	\$30,000	5.2	\$680,848	0		0.5	0	0	0.5	5.7		\$12,000
GEN-26-30256	BEAT WITHIN		\$30,000	5.2	\$583,500	0		0.5	0	0	0.5	5.7		\$12,000
GEN-26-31375	CULTURAL CONSERVANCY SACRED LAND FOUNDATION		\$30,000	5.2	\$1,781,898	0		0.5	0	0	0.5	5.7		\$12,000
GEN-26-31278	NILES ESSANAY SILENT FILM MUSEUM INC		\$30,000	5.2	\$391,377	0		0.5	0	0	0.5	5.7		\$12,000
GEN-26-30266	DRAGONS DANCE		\$20,000	4.2	\$40,000	1		0.5	0	0	1.5	5.7		\$8,000
GEN-26-28977	HOUSE OF PALESTINE INC		\$30,000	4.2	\$177,060	1		0.5	0	0	1.5	5.7		\$12,000
GEN-26-30510	HOUSE OF UKRAINE		\$30,000	4.2	\$97,629	1		0.5	0	0	1.5	5.7		\$12,000
GEN-26-29999	MUSICA VITALE		\$15,000	4.2	\$63,736	1		0.5	0	0	1.5	5.7		\$6,000
GEN-26-30893	SAMUDRA DANCE CREATIONS INC		\$30,000	4.2	\$128,400	1		0.5	0	0	1.5	5.7		\$12,000
GEN-26-29032	Kalderra		\$30,000	4.2	\$1	1		0.5	0	0	1.5	5.7		\$12,000
GEN-26-29297	ARTEQUITY COMMUNITY		\$30,000	5.6	\$969,460	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30333	Asian Refugees United	CHINESE FOR AFFIRMATIVE ACTION	\$30,000	5.6	\$1,353,503	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-28877	AXIS DANCE COMPANY		\$30,000	5.6	\$1,268,932	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30165	BALBOA ART CONSERVATION CENTER		\$30,000	5.6	\$1,270,133	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-31113	BAYVIEW HUNTERS POINT CENTER FOR ARTS AND TECHNOLOGY		\$30,000	5.6	\$1,875,067	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30694	CELEBRATION PRODUCTIONS CORPORATION		\$30,000	5.6	\$507,739	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-31057	DEL SOL PERFORMING ARTS ORGANIZATION		\$30,000	5.6	\$419,719	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30472	DIMENSIONS DANCE THEATER INCORPORATED		\$30,000	5.6	\$397,442	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-29913	EL TEATRO CAMPESINO		\$30,000	5.6	\$852,871	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30981	Hollywood Fringe		\$30,000	5.6	\$970,202	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-28761	LEAD GUITAR		\$30,000	5.6	\$1,120,526	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-31031	MAYA MUSIC THERAPY FUND		\$30,000	5.6	\$356,327	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30675	MR HOLLANDS OPUS FOUNDATION INC		\$30,000	5.6	\$2,331,193	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30959	OAKLAND INTERFAITH GOSPEL CHOIR INC		\$30,000	5.6	\$850,708	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-29395	ONE ARCHIVES FOUNDATION		\$30,000	5.6	\$637,724	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30199	PERFORMING ARTS WORKSHOP INC		\$30,000	5.6	\$824,916	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-29649	PLAYWRIGHTS PROJECT		\$30,000	5.6	\$744,575	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30595	REDWOOD CITY ART CENTER		\$30,000	5.6	\$606,122	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-28840	RESOUNDING JOY INC		\$30,000	5.6	\$587,883	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-29988	RHYTHMIX CULTURAL WORKS		\$30,000	5.6	\$735,387	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30750	San Diego Regional Arts and Culture Coalition	Mission Edge of San Diego	\$30,000	5.6	\$813,669	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30142	Skywatchers		\$30,000	5.6	\$451,800	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30994	SOUTHERN EXPOSURE		\$30,000	5.6	\$855,461	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30369	Street Spirit	INDEPENDENT ARTS & MEDIA	\$30,000	5.6	\$293,522	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-28764	VITAL ARTS INC		\$30,000	5.6	\$475,150	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-29293	WOMEN IN ANIMATION INC		\$30,000	5.6	\$963,816	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-30647	YOUTH ORCHESTRAS OF FRESNO		\$30,000	5.6	\$997,742	0	Yes	0	0	0	0.0	5.6		\$12,000
GEN-26-28447	ANGEL CITY ARTS		\$20,000	4.6	\$97,345	1	Yes	0	0	0	1.0	5.6		\$8,000
GEN-26-29716	Asociación Nacional de Grupos Folklóricos	KINGS REGIONAL TRADITIONAL FOLK ARTS INC	\$30,000	4.6	\$70,280	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-31306	BIGGER THAN US ARTS		\$30,000	4.6	\$115,064	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-28920	CIACLA - CONTEMPORARY IRISH ARTS CENTER LOS ANGELES		\$30,000	4.6	\$136,063	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-29232	ENCORE VOCAL ENSEMBLE OF SAN DIEGO INC		\$10,000	4.6	\$91,035	1	Yes	0	0	0	1.0	5.6		\$4,000
GEN-26-29378	EXITHEATRE		\$30,000	4.6	\$113,764	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-31149	JMM DANCE CO		\$30,000	4.6	\$49,984	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-31449	KALEIDOSCOPE CHAMBER ORCHESTRA		\$30,000	4.6	\$210,772	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-30902	KNIGHTS OF INDULGENCE THEATRE UNITED STATES		\$15,000	4.6	\$214,068	1	Yes	0	0	0	1.0	5.6		\$6,000
GEN-26-29091	LES FEMMES UNDERGROUND INTERNATIONAL FILM FESTIVAL		\$26,442	4.6	\$58,304	1	Yes	0	0	0	1.0	5.6		\$10,577
GEN-26-30079	Music Is First	Intersection For the Arts	\$30,000	4.6	\$131,881	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-29891	NEW ARTS FOUNDATION		\$15,000	4.6	\$33,416	1	Yes	0	0	0	1.0	5.6		\$6,000
GEN-26-28471	NEWWORKS THEATRE		\$30,000	4.6	\$70,616	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-28964	POSITIVE ACTION COMMUNITY THEATRE		\$30,000	4.6	\$79,246	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-29998	ROGER WAGNER CHORAL INSTITUTE		\$25,000	4.6	\$21,308	1	Yes	0	0	0	1.0	5.6		\$10,000
GEN-26-30681	SANTA CRUZ ART LEAGUE INC		\$30,000	4.6	\$242,627	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-29838	SHADOWLIGHT PRODUCTIONS		\$30,000	4.6	\$183,812	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-28759	SJ.DANCECO		\$30,000	4.6	\$205,937	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-28733	SOUTHLAND SINGS		\$30,000	4.6	\$229,213	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-28725	Support for Intertribal Gatherings	INDEPENDENT ARTS & MEDIA	\$30,000	4.6	\$28,822	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-29888	TUYO THEATRE INC		\$30,000	4.6	\$249,400	1	Yes	0	0	0	1.0	5.6		\$12,000

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GEN-26-28483	UNAFF	INTERNATIONAL DOCUMENTARY ASSOCIATION INC	\$30,000	4.6	\$215,406	1	Yes	0	0	0	1.0	5.6		\$12,000
GEN-26-31476	Valerie Troutt Projects : Because of Black Music IAM	OCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE	\$20,000	4.6	\$13,000	1	Yes	0	0	0	1.0	5.6		\$8,000
GEN-26-30350	MCGROARTY ARTS CENTER		\$30,000	4.6	\$290,614	0	No	0.5	1	0.5	1.0	5.6		\$12,000
GEN-26-29228	PLAYFUL PEOPLE PRODUCTIONS		\$30,000	4.6	\$837,508	0	No	0.5	1	0.5	1.0	5.6		\$12,000
GEN-26-28893	ANTIQUE GAS & STEAM ENGINE MUSEUM INC		\$30,000	4.6	\$604,032	0		0.5	1	0.5	1.0	5.6		\$12,000
GEN-26-30458	CALIFORNIA SCENIC FABRICATION		\$30,000	4.6	\$1,810,353	0		0.5	1	0.5	1.0	5.6		\$12,000
GEN-26-31460	EAST SIDE OF THE RIVER ORGANIZATION		\$30,000	4.6	\$255,310	0		0.5	1	0.5	1.0	5.6		\$12,000
GEN-26-30315	ABHINAYA DANCE COMPANY OF SAN JOSE INC		\$30,000	5.5	\$409,105	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-29713	ARTSPAN		\$30,000	5.5	\$786,581	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-29214	CLASSICS FOR KIDS INC		\$30,000	5.5	\$647,301	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-28675	CLOCKSHOP		\$30,000	5.5	\$1,209,893	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-28780	FRIENDS OF OLYMPIA STATION INC		\$30,000	5.5	\$377,637	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-29094	GITARS IN THE CLASSROOM		\$30,000	5.5	\$754,256	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-31136	INVERTIGO DANCE THEATRE		\$30,000	5.5	\$495,511	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-30785	MENDOCINO ART CENTER INC		\$30,000	5.5	\$690,772	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-30385	THE GREAT STAR THEATER		\$30,000	5.5	\$793,647	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-31054	THE INDEPENDENT SHAKESPEARE CO INC		\$30,000	5.5	\$1,075,744	0	Yes	0	0	0	0.0	5.5		\$12,000
GEN-26-30535	ART DIVISION		\$30,000	5	\$714,716	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-28677	ASSOCIATION FOR THE ADVANCEMENT OF FILIPINO AMERICAN ARTS & CULTURE FESTIVAL OF PHIL ARTS & CULTURE		\$30,000	5	\$370,140	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-28890	ASSOCIATION OF CALIFORNIA SYMPHONY ORCHESTRAS		\$30,000	5	\$537,035	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-30172	BELL ARTS FACTORY		\$30,000	5	\$384,835	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-28724	BERKELEY SYMPHONY ORCHESTRA		\$30,000	5	\$591,230	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-31255	BILINGUAL FOUNDATION OF THE ARTS FUNDACION BILINGUE DE LAS ARTES IN		\$30,000	5	\$550,000	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-28960	Black Humboldt		\$30,000	5	\$276,915	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29181	BLUE 13 DANCE COMPANY INC		\$30,000	5	\$314,374	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29476	BLUE SKY SUSTAINABLE LIVING CENTER		\$30,000	5	\$1,115,631	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29914	CENTER STAGE THEATRICAL PRODUCTIONS		\$30,000	5	\$433,315	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29556	CREATIVE IDENTITY		\$30,000	5	\$1,235,671	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-28470	DELIRIUM MUSICUM		\$30,000	5	\$325,780	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29105	ENCORE THEATRE GROUP		\$30,000	5	\$724,172	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-31467	FINEST CITY PERFORMING ARTS INC		\$30,000	5	\$480,696	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-28949	FOCUS ON THE MASTERS		\$30,000	5	\$315,000	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29483	FULCRUM ARTS		\$30,000	5	\$460,106	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-28531	GRAND VISION FOUNDATION		\$30,000	5	\$1,460,116	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-30226	HIGH DESERT TEST SITES		\$30,000	5	\$445,831	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29762	HIP HOP CONGRESS INC		\$30,000	5	\$300,969	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-31485	INLANDIA INSTITUTE		\$30,000	5	\$250,879	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-30355	LOS ANGELES CONTEMPORARY EXHIBITIONS INC		\$30,000	5	\$813,333	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-28958	LOS ANGELES REVIEW OF BOOKS		\$30,000	5	\$1,179,471	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-30777	LOS ANGELES YOUTH SYMPHONY ORCHESTRA		\$30,000	5	\$359,820	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29199	NEWMILMAKERS LOS ANGELES		\$30,000	5	\$1,351,808	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-31473	OCEANSIDE THEATRE COMPANY		\$30,000	5	\$917,222	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29773	PIETER		\$30,000	5	\$290,754	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-30889	PLAZA DE LA RAZA INC		\$30,000	5	\$1,400,000	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29317	STREET POETS INC		\$30,000	5	\$1,414,229	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-30230	The Roots and Wings Project		\$30,000	5	\$292,192	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-31230	THE VINCENT PRICE ART MUSEUM FOUNDATION		\$30,000	5	\$1,061,722	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29440	VERSA-STYLE DANCE COMPANY		\$30,000	5	\$1,468,595	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-29538	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		\$30,000	5	\$1,105,332	0	Yes	0	1	0.5	0.5	5.5		\$12,000
GEN-26-30977	5 Elements Youth Program	INDEPENDENT ARTS & MEDIA	\$30,000	4.5	\$168,002	1	Yes	0	0	0	1.0	5.5		\$12,000
GEN-26-28513	ACADEMY OF SPECIAL DREAMS FOUNDATION		\$30,000	4.5	\$38,898	1	Yes	0	0	0	1.0	5.5		\$12,000
GEN-26-31315	Community Reluvenation Project		\$30,000	4.5	\$117,369	1	Yes	0	0	0	1.0	5.5		\$12,000
GEN-26-29410	FOGLIFTER PRESS		\$30,000	4.5	\$178,329	1	Yes	0	0	0	1.0	5.5		\$12,000

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GEN-26-30282	Indexical		\$30,000	4.5	\$152,713	1	Yes	0	0	0	1.0	5.5		\$12,000
GEN-26-30874	INTERNATIONAL EYE LOS ANGELES		\$30,000	4.5	\$75,822	1	Yes	0	0	0	1.0	5.5		\$12,000
GEN-26-30960	MEXICAN CULTURAL INSTITUTE OF LOS ANGELES INC		\$20,000	4.5	\$50,000	1	Yes	0	0	0	1.0	5.5		\$8,000
GEN-26-30786	The Quinan Street Project		\$30,000	4.5	\$71,186	1	Yes	0	0	0	1.0	5.5		\$12,000
GEN-26-31395	DEEP VALLEY ARTS COLLECTIVE		\$30,000	4	\$78,278	1	Yes	0	1	0.5	1.5	5.5		\$12,000
GEN-26-28848	INDEPENDENT OPERA COMPANY		\$30,000	4	\$54,000	1	Yes	0	1	0.5	1.5	5.5		\$12,000
GEN-26-30432	SAN JOSE MULTICULTURAL ARTISTS GUILD INC		\$30,000	4	\$219,620	1	Yes	0	1	0.5	1.5	5.5		\$12,000
GEN-26-28898	TAHOE ARTS PROJECT		\$30,000	4	\$234,933	1	Yes	0	1	0.5	1.5	5.5		\$12,000
GEN-26-28606	VALLEJO SYMPHONY ASSOCIATION		\$30,000	4	\$199,459	1	Yes	0	1	0.5	1.5	5.5		\$12,000
GEN-26-28916	Z-Sides Press	FRIENDS OF SACRAMENTO ARTS	\$27,500	4	\$15,750	1	Yes	0	1	0.5	1.5	5.5		\$11,000
GEN-26-30736	CARMEL DANCE FESTIVAL		\$30,000	5	\$449,761	0	No	0.5	0	0	0.5	5.5		\$12,000
GEN-26-30611	CENTRO CULTURAL DE LA RAZA INCORPORATED		\$30,000	5	\$494,515	0	No	0.5	0	0	0.5	5.5		\$12,000
GEN-26-29693	CLAREMONT LEWIS MUSEUM OF ART		\$30,000	5	\$400,251	0	No	0.5	0	0	0.5	5.5		\$12,000
GEN-26-29184	FOR-SITE FOUNDATION		\$30,000	5	\$1,293,000	0	No	0.5	0	0	0.5	5.5		\$12,000
GEN-26-31293	HISTORY SAN JOSE		\$30,000	5	\$1,797,288	0	No	0.5	0	0	0.5	5.5		\$12,000
GEN-26-28915	Korsa Musical Theater		\$15,000	5	\$690,934	0	No	0.5	0	0	0.5	5.5		\$6,000
GEN-26-30851	NORTH TAHOE ARTS INC		\$30,000	5	\$378,973	0	No	0.5	0	0	0.5	5.5		\$12,000
GEN-26-28952	OBOX		\$30,000	5	\$602,754	0	No	0.5	0	0	0.5	5.5		\$12,000
GEN-26-29393	QUILTING FOR COMMUNITY		\$30,000	5	\$252,591	0	No	0.5	0	0	0.5	5.5		\$12,000
GEN-26-30755	ARTRONIKA		\$30,000	4	\$197,289	1	No	0.5	0	0	1.5	5.5		\$12,000
GEN-26-30525	BLUE WATER FILM FESTIVAL INC		\$30,000	4	\$247,240	1	No	0.5	0	0	1.5	5.5		\$12,000
GEN-26-29901	FAIRFIELD VISUAL ART ASSOCIATION		\$30,000	4	\$35,900	1	No	0.5	0	0	1.5	5.5		\$12,000
GEN-26-29259	LEIGH PURTILL BALLET COMPANY		\$30,000	4	\$44,897	1	No	0.5	0	0	1.5	5.5		\$12,000
GEN-26-29819	OUT OF THE BOX THEATRE COMPANY INC		\$30,000	4	\$90,932	1	No	0.5	0	0	1.5	5.5		\$12,000
GEN-26-29975	PARTCH ENSEMBLE		\$30,000	4	\$84,574	1	No	0.5	0	0	1.5	5.5		\$12,000
GEN-26-28662	POMONA VALLEY ART ASSOCIATION INC		\$30,000	4	\$94,412	1	No	0.5	0	0	1.5	5.5		\$12,000
GEN-26-29046	SENSE OBJECT INC		\$30,000	4	\$112,139	1	No	0.5	0	0	1.5	5.5		\$12,000
GEN-26-30831	Sour Cherry Comics	INDEPENDENT ARTS & MEDIA	\$30,000	4	\$158,990	1	No	0.5	0	0	1.5	5.5		\$12,000
GEN-26-29180	ALLIANCE OF WOMEN DIRECTORS		\$30,000	5	\$265,286	0		0.5	0	0	0.5	5.5		\$12,000
GEN-26-31244	HURON STATION PLAYHOUSE INC		\$30,000	5	\$646,873	0		0.5	0	0	0.5	5.5		\$12,000
GEN-26-30979	LAKE TAHOE DANCE COLLECTIVE INC		\$20,000	5	\$384,176	0		0.5	0	0	0.5	5.5		\$8,000
GEN-26-31017	ARTFUL MIND		\$30,000	4	\$5,700	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-31114	Bay Area Independent Chinese Dancers	SHAWL-ANDERSON MODERN DANCE CENTER	\$30,000	4	\$87,078	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-29027	CAMRON STANFORD HOUSE PRESERVATION		\$30,000	4	\$139,882	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-29647	CONSPIRACY OF BEARDS		\$12,000	4	\$36,246	1		0.5	0	0	1.5	5.5		\$4,800
GEN-26-31156	Ferryman Collective		\$30,000	4	\$22,921	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-31002	Fou Fou Hal	Independent Arts & Media	\$15,000	4	\$26,250	1		0.5	0	0	1.5	5.5		\$6,000
GEN-26-30626	FUTURE ARTISTS OF LOS ANGELES		\$30,000	4	\$166,242	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-28777	IDEAL Bay Area	Philanthropic Ventures Foundation	\$30,000	4	\$178,293	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-29577	LONG BEACH COMMUNITY TELEVISION & MEDIA		\$30,000	4	\$20,114	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-30993	PLACER REPERTORY THEATER		\$26,500	4	\$93,000	1		0.5	0	0	1.5	5.5		\$10,600
GEN-26-31502	PURPLE PAM FOUNDATION INC		\$30,000	4	\$1,800	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-30319	ROMANIAN COMMUNITY CENTER OF SACRAMENTO INC		\$30,000	4	\$2,670	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-31193	SACRAMENTO ARADHANA		\$30,000	4	\$2,330	1		0.5	0	0	1.5	5.5		\$12,000
GEN-26-29912	TANGO INC		\$25,000	4	\$101,000	1		0.5	0	0	1.5	5.5		\$10,000
GEN-26-29974	VENTURA VIE		\$21,010	4	\$23,257	1		0.5	0	0	1.5	5.5		\$8,404
GEN-26-29530	WOMENS WISDOM ART		\$12,000	4	\$46,558	1		0.5	0	0	1.5	5.5		\$4,800
GEN-26-29653	Arts Education Connection San Diego		\$30,000	5.4	\$614,372	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-28826	Arisupi LA		\$30,000	5.4	\$511,738	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30276	AU CO VIETNAMESE CULTURAL CENTER		\$30,000	5.4	\$272,059	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-28799	CALIFORNIA ASSOCIATION OF MUSEUMS		\$30,000	5.4	\$600,628	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30624	CALIFORNIA HUMANITIES		\$30,000	5.4	\$3,002,438	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30601	CITY BALLET INC		\$30,000	5.4	\$1,414,641	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-29222	CROW COMEDY INC		\$30,000	5.4	\$566,581	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-28506	DANCERS GROUP		\$30,000	5.4	\$731,566	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-29937	DEAF WEST THEATRE COMPANY INC		\$30,000	5.4	\$578,811	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30830	DECENTERED ARTS		\$30,000	5.4	\$723,575	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30261	Eastern Sierra Artists		\$30,000	5.4	\$306,412	0	Yes	0	0	0	0.0	5.4		\$12,000

General Operating Support Allocations Scenarios

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GEN-26-29978	EASTSIDE ARTS ALLIANCE		\$30,000	5.4	\$1,383,288	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-31208	ELEMENTAL MUSIC		\$30,000	5.4	\$1,248,000	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-28871	HIGHWAYS INC		\$30,000	5.4	\$396,561	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-28989	JAIL GUITAR DOORS		\$30,000	5.4	\$3,491,086	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-28924	LOS ANGELES JEWISH SYMPHONY		\$30,000	5.4	\$384,204	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30617	OTIC Theater Collective		\$30,000	5.4	\$323,216	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-29255	POSITIVE ALTERNATIVE RECREATION TEAMBUILDING IMPACTING PROGRAM		\$30,000	5.4	\$543,660	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30380	ROSIN BOX PROJECT INC		\$30,000	5.4	\$536,090	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-31202	SAN DIEGO CIVIC YOUTH BALLET INC		\$30,000	5.4	\$1,134,935	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-29995	SAN DIEGO DANCE THEATER		\$30,000	5.4	\$542,054	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30574	SAN FRANCISCO BAY AREA THEATRE COMPANY		\$30,000	5.4	\$1,012,932	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30398	San Jose Taiko Group Inc.		\$30,000	5.4	\$981,528	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-29258	SENDEROS		\$30,000	5.4	\$405,763	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-31198	SYMPHONIC JAZZ ORCHESTRA		\$30,000	5.4	\$505,000	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30873	WRITERS GROTT0		\$30,000	5.4	\$302,353	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-29631	WRITERS GUILD FOUNDATION		\$30,000	5.4	\$927,502	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-30173	Youth Art Exchange	SD MAYER FOUNDATION	\$30,000	5.4	\$1,383,207	0	Yes	0	0	0	0.0	5.4		\$12,000
GEN-26-29979	ASCENDTIALS		\$30,000	4.4	\$54,700	1	Yes	0	0	0	1.0	5.4		\$12,000
GEN-26-30112	BRIGHTWORK NEWMUSIC		\$21,000	4.4	\$207,633	1	Yes	0	0	0	1.0	5.4		\$8,400
GEN-26-29783	CHILDRENS THEATRE OF LONG BEACH		\$12,000	4.4	\$215,000	1	Yes	0	0	0	1.0	5.4		\$4,800
GEN-26-29014	DANCESENCE INC		\$30,000	4.4	\$72,895	1	Yes	0	0	0	1.0	5.4		\$12,000
GEN-26-31194	DESIGN SACRAMENTO		\$30,000	4.4	\$63,233	1	Yes	0	0	0	1.0	5.4		\$12,000
GEN-26-29652	E & M PRESENTS INC		\$25,000	4.4	\$57,716	1	Yes	0	0	0	1.0	5.4		\$10,000
GEN-26-29223	EMPIRE ARTS COLLECTIVE		\$30,000	4.4	\$34,872	1	Yes	0	0	0	1.0	5.4		\$12,000
GEN-26-30097	NATIONAL HISPANIC MEDIA COALITION		\$10,000	4.4	\$2,800,059	0	No	0.5	1	0.5	1.0	5.4		\$4,000
GEN-26-28722	ARIEL THEATRICAL INC		\$30,000	4.4	\$594,349	0		0.5	1	0.5	1.0	5.4		\$12,000
GEN-26-30117	CENTER FOR SPIRITUAL STUDIES OF CALIFORNIA		\$30,000	4.4	\$688,306	0		0.5	1	0.5	1.0	5.4		\$12,000
GEN-26-28630	Redwood Region Entertainment and Education Liaisons LLC		\$30,000	4.4	\$459,500	0		0.5	1	0.5	1.0	5.4		\$12,000
GEN-26-31145	UNSEEN HEROES FOR CREATIVE COMMUNITY DEVELOPMENT		\$30,000	4.4	\$899,043	0		0.5	1	0.5	1.0	5.4		\$12,000
GEN-26-30762	GOLDEN THREAD PRODUCTIONS		\$30,000	5.3333	\$841,545	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-29625	ARTS FOR HEALING AND JUSTICE NETWORK		\$30,000	4.8	\$2,172,742	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-28798	NEIGHBORHOOD MUSIC SCHOOL ASSOCIATION		\$30,000	4.8	\$1,246,416	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-29655	SANTA PAULA MUSEUM OF ART		\$30,000	4.8	\$1,078,690	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-31573	SOUTH MODESTO BUSINESSES UNITED INC		\$30,000	4.8	\$570,000	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-31399	Valley Opera and Performing Arts		\$30,000	4.8	\$260,167	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-31050	WOMEN IN FILM		\$30,000	4.8	\$2,674,427	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-28947	CHILD CREATIVITY LAB INC		\$30,000	4.8	\$1,102,321	0	No	0.5	0	0	0.5	5.3		\$12,000
GEN-26-29362	EL DORADO MUSICAL THEATRE		\$30,000	4.8	\$1,269,803	0	No	0.5	0	0	0.5	5.3		\$12,000
GEN-26-31468	BUILDING EQUITY ASPIRATION RESILIENCE		\$30,000	4.8	\$532,432	0		0.5	0	0	0.5	5.3		\$12,000
GEN-26-31177	HELPERS COMMUNITY INC		\$20,000	4.8	\$1,114,167	0		0.5	0	0	0.5	5.3		\$8,000
GEN-26-30886	ROCK TREE SKY		\$30,000	4.8	\$1,085,484	0		0.5	0	0	0.5	5.3		\$12,000
GEN-26-30268	SAN DIEGO JEWISH ARTS FESTIVAL		\$30,000	4.8	\$479,090	0		0.5	0	0	0.5	5.3		\$12,000
GEN-26-30217	501 SEE THREE ARTS		\$30,000	5.25	\$274,642	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-31359	CONTEMPORARY ART REVIEW LOS ANGELES		\$30,000	5.25	\$288,651	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-28891	FERNANDO PULLUM COMMUNITY ARTS CENTER		\$30,000	5.25	\$1,345,881	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-29047	FLYAWAY PRODUCTIONS		\$30,000	5.25	\$440,527	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-30943	FREE ARTS FOR ABUSED CHILDREN		\$30,000	5.25	\$862,800	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-30594	GAMELAN SEKAR JAYA		\$30,000	5.25	\$266,624	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-30547	INDEPENDENT ARTS & MEDIA		\$30,000	5.25	\$981,748	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-30844	INFINITE FLOW - A WHEELCHAIR DANCE COMPANY		\$30,000	5.25	\$346,206	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-30125	INTERMUSIC SF		\$30,000	5.25	\$513,157	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-30144	Mosaic America		\$30,000	5.25	\$982,750	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-31170	MOTION PACIFIC DANCE INC		\$30,000	5.25	\$342,459	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-30490	TEATRO VISION		\$30,000	5.25	\$588,537	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-30488	THE JAZZ BAKERY PERFORMANCE SPACE		\$30,000	5.25	\$336,488	0	Yes	0	0	0	0.0	5.3		\$12,000
GEN-26-31337	AFRICAN-AMERICAN SHAKESPEARE COMPANY		\$30,000	4.75	\$938,608	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-30190	COMMUNITY MEDIA ACCESS COLLABORATIVE		\$30,000	4.75	\$1,222,890	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-30001	CREATIVE MINDS NYC INC		\$30,000	4.75	\$998,592	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-28881	FOSTERING DREAMS PROJECT		\$30,000	4.75	\$575,706	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-28823	FRESH MEAT PRODUCTIONS		\$30,000	4.75	\$1,183,003	0	Yes	0	1	0.5	0.5	5.3		\$12,000

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GEN-26-29662	H E THROUGH THE ARTS INC		\$30,000	4.75	\$356,000	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-28523	INTERNATIONAL CITY THEATRE		\$30,000	4.75	\$1,180,109	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-29367	INTERSECTION FOR THE ARTS		\$30,000	4.75	\$1,180,633	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-31200	THE LIVING EARTH SHOW		\$30,000	4.75	\$348,773	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-29661	TRINITY ONE THEATRE TROUPE INC		\$30,000	4.75	\$835,888	0	Yes	0	1	0.5	0.5	5.3		\$12,000
GEN-26-28631	GUITARS ANTIQUA MUSIC PROGRAM		\$20,000	4.25	\$74,903	1	Yes	0	0	0	1.0	5.3		\$8,000
GEN-26-30825	THE LIBRARY OF MUSICLANDRIA		\$30,000	4.25	\$103,759	1	Yes	0	0	0	1.0	5.3		\$12,000
GEN-26-28554	THEATRE AMERICANA OF ALTADENA INC		\$25,000	4.25	\$31,315	1	Yes	0	0	0	1.0	5.3		\$10,000
GEN-26-28816	TRAILS AND VISTAS		\$30,000	4.25	\$118,301	1	Yes	0	0	0	1.0	5.3		\$12,000
GEN-26-31453	THE AMERICAN BOOKBINDERS MUSEUM		\$30,000	4.75	\$413,601	0	No	0.5	0	0	0.5	5.3		\$12,000
GEN-26-30410	GABRIELENO-TONGVA TRIBAL COUNCIL		\$30,000	4.25	\$289,428	0	No	0.5	1	0.5	1.0	5.3		\$12,000
GEN-26-30608	GALAN CULTURAL CENTER INC		\$30,000	4.25	\$384,452	0		0.5	1	0.5	1.0	5.3		\$12,000
GEN-26-28589	API CULTURAL CENTER INC		\$30,000	5.2	\$1,101,100	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-31313	ART FOUNDATION		\$30,000	5.2	\$409,000	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-31446	ARTREACH		\$30,000	5.2	\$1,451,323	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29765	BAY AREA VIDEO COALITION INC		\$30,000	5.2	\$3,829,273	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29887	BLUE LINE ARTS		\$30,000	5.2	\$695,000	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-28680	BRASARTE THE DAMASCENO BRAZILIAN CULTURAL EXCHANGE		\$30,000	5.2	\$253,170	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-28441	BRAVA FOR WOMEN IN THE ARTS		\$30,000	5.2	\$1,218,010	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-31176	Calidanza Dance Company		\$30,000	5.2	\$316,125	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29777	CENTER FOR URBAN EXCELLENCE		\$30,000	5.2	\$847,921	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29763	CHORPSTICKS ALLEY ART		\$30,000	5.2	\$284,831	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-28696	CHROMADIVERSE INC		\$30,000	5.2	\$814,524	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-28866	CIRCUS CENTER		\$30,000	5.2	\$2,104,605	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-30988	DIVERSIONARY THEATRE PRODUCTIONS INC		\$30,000	5.2	\$1,401,995	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-30345	EXPLORING THE ARTS INC		\$30,000	5.2	\$1,653,193	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-31385	FILM2FUTURE INC		\$30,000	5.2	\$401,193	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-30358	HERNANDEZ MARIACHI HERITAGE SOCIETY		\$30,000	5.2	\$814,335	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29969	Hope Center for the Arts		\$30,000	5.2	\$549,378	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29154	KEARNY STREET WORKSHOP INC		\$30,000	5.2	\$260,000	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29182	LA POCHA NOSTRA INTER CULTURAL PERFORMANCE AND COMMUNITY ARTS PRO		\$30,000	5.2	\$279,000	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29868	LOWER BOTTOM PLAYAZ INC		\$30,000	5.2	\$542,106	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29033	MAK CENTER FOR ART AND ARCHITECTURE		\$30,000	5.2	\$1,407,519	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29346	MASHUP CONTEMPORARY DANCE COMPANY		\$30,000	5.2	\$326,787	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-28684	Music Is Extraordinary Inc.		\$30,000	5.2	\$336,999	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-30911	OJAI PLAYWRIGHTS CONFERENCE		\$30,000	5.2	\$524,488	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29282	PALO ALTO ART CENTER FOUNDATION		\$30,000	5.2	\$1,322,431	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29510	PEAR AVENUE THEATRE		\$30,000	5.2	\$374,170	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29149	POWAY CENTER FOR THE PERFORMING ARTS FOUNDATION		\$30,000	5.2	\$993,022	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29188	PROJECT COMMOTION		\$30,000	5.2	\$1,494,475	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29369	SAN DIEGO CHILDRENS CHOIR		\$30,000	5.2	\$995,536	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-31029	SAN DIEGO JUNIOR THEATRE		\$30,000	5.2	\$1,446,512	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-28474	SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL INC		\$30,000	5.2	\$255,831	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29328	SILICON VALLEY SHAKESPEARE		\$30,000	5.2	\$606,747	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-28580	SOZO IMPACT INC		\$30,000	5.2	\$1,900,936	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-31354	VOX FEMINA LOS ANGELES		\$30,000	5.2	\$462,667	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29448	WILLIAM JAMES ASSOCIATION		\$30,000	5.2	\$1,098,774	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-31447	YOUTH IN ARTS		\$30,000	5.2	\$1,206,274	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29446	YOUTH SPEAKS INC		\$30,000	5.2	\$2,796,703	0	Yes	0	0	0	0.0	5.2		\$12,000
GEN-26-29212	DANCE CAMERA WEST		\$30,000	4.2	\$33,751	1	Yes	0	0	0	1.0	5.2		\$12,000
GEN-26-29240	LOTUS SILICON VALLEY		\$30,000	4.2	\$33,788	1	Yes	0	0	0	1.0	5.2		\$12,000
GEN-26-29621	LYRIC OPERA OF ORANGE COUNTY		\$30,000	4.2	\$228,177	1	Yes	0	0	0	1.0	5.2		\$12,000
GEN-26-28648	Ovation Theatre		\$23,649	4.2	\$229,605	1	Yes	0	0	0	1.0	5.2		\$9,460
GEN-26-28573	PENINSULA WOMENS CHORUS		\$30,000	4.2	\$181,932	1	Yes	0	0	0	1.0	5.2		\$12,000
GEN-26-30941	PERFORMANCES TO GROW ON		\$30,000	4.2	\$91,817	1	Yes	0	0	0	1.0	5.2		\$12,000
GEN-26-29419	POETRY FLASH		\$30,000	4.2	\$91,387	1	Yes	0	0	0	1.0	5.2		\$12,000
GEN-26-29283	Rhodesa Jones Productions - The Medea Project: Theatre for Incarcerated Women/HIV Circle	Brava for Women in the Arts	\$30,000	4.2	\$81,250	1	Yes	0	0	0	1.0	5.2		\$12,000
GEN-26-30579	FALLBROOK CENTER FOR THE ARTS INC		\$30,000	4.2	\$581,228	0	No	0.5	1	0.5	1.0	5.2		\$12,000

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GEN-26-31296	NXT Art Foundation, INC.		\$30,000	4.2	\$665,608	0	No	0.5	1	0.5	1.0	5.2		\$12,000
GEN-26-30903	CALIFORNIA SURF MUSEUM ENCINITAS		\$30,000	4.2	\$380,763	0		0.5	1	0.5	1.0	5.2		\$12,000
GEN-26-30107	PROJECT SANKOFA INC		\$30,000	4.2	\$890,000	0		0.5	1	0.5	1.0	5.2		\$12,000
GEN-26-31209	RECOVERY ROAD INC		\$30,000	4.2	\$4,659,829	0		0.5	1	0.5	1.0	5.2		\$12,000
GEN-26-29801	COUNTERPULSE		\$30,000	4.6667	\$1,026,816	0	Yes	0	1	0.5	0.5	5.2		\$12,000
GEN-26-30688	JESS CURTISGRAVITY INC		\$30,000	4.6	\$258,737	0	Yes	0	1	0.5	0.5	5.1		\$12,000
GEN-26-29203	NAMBA PERFORMING ARTS SPACE INC		\$30,000	4.6	\$351,849	0	Yes	0	1	0.5	0.5	5.1		\$12,000
GEN-26-29067	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF LONG BEACH		\$30,000	4.6	\$1,518,137	0	Yes	0	1	0.5	0.5	5.1		\$12,000
GEN-26-31424	SIDE STREET PROJECTS		\$30,000	4.6	\$996,675	0	Yes	0	1	0.5	0.5	5.1		\$12,000
GEN-26-29827	City of Santa Monica Cultural Affairs		\$30,000	4.6	\$1,633,059	0	No	0.5	0	0	0.5	5.1		\$12,000
GEN-26-30158	E S C A P E		\$20,000	4.6	\$665,844	0	No	0.5	0	0	0.5	5.1		\$8,000
GEN-26-30429	MANDATE PROJECT IMPACT INC		\$25,000	4.6	\$526,456	0	No	0.5	0	0	0.5	5.1		\$10,000
GEN-26-30790	RED NATION CELEBRATION		\$30,000	4.6	\$444,844	0	No	0.5	0	0	0.5	5.1		\$12,000
GEN-26-30543	SAN DIEGO MODEL RAILROAD MUSEUM INC ROBERT MCBANE		\$30,000	4.6	\$1,269,655	0	No	0.5	0	0	0.5	5.1		\$12,000
GEN-26-29295	VENTURA COUNTY MARITIME MUSEUM INC		\$30,000	4.6	\$340,793	0	No	0.5	0	0	0.5	5.1		\$12,000
GEN-26-29118	Charles & Ray Eames Foundation		\$30,000	4.6	\$1,026,674	0		0.5	0	0	0.5	5.1		\$12,000
GEN-26-30313	18TH STREET ARTS COMPLEX		\$30,000	5	\$1,468,315	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30935	ART OF ELAN		\$30,000	5	\$474,295	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-31451	ASHKENAZ MUSIC & DANCE COMMUNITY CENTER		\$30,000	5	\$1,178,810	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-28632	BLOOM ARTS FOUNDATION INC		\$30,000	5	\$595,092	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30187	CELEBRATION ARTS		\$30,000	5	\$784,806	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-31010	COMMUNITY OF WRITERS		\$30,000	5	\$652,083	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-29710	CROWDED FIRE THEATER COMPANY		\$30,000	5	\$831,330	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30834	DIAMANO COURA WEST AFRICAN DANCE CO		\$30,000	5	\$399,712	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30408	DJERASSI RESIDENT ARTISTS PROGRAM		\$30,000	5	\$1,026,805	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30015	ELDERGIVERS		\$30,000	5	\$516,189	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-29973	First Exposures	Tides Center	\$30,000	5	\$314,418	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-31442	HIPHOPFORCHANGE INC		\$30,000	5	\$523,175	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30417	HUMAN FAMILY EDUCATIONAL AND CULTURAL INSTITUTE		\$30,000	5	\$1,067,508	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-31341	In LaTech Dance Academy		\$30,000	5	\$254,020	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-29066	JABBERWOCKY THEATRE COMPANY		\$30,000	5	\$1,050,796	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30470	LAMBDA ARCHIVES OF SAN DIEGO		\$30,000	5	\$353,096	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-28653	LEVEL GROUND INC		\$30,000	5	\$521,775	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-28819	PACIFIC CHAMBER ORCHESTRA		\$30,000	5	\$329,744	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30387	PALO ALTO BALLET INCORPORATED		\$30,000	5	\$1,402,944	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30566	PLAYGROUND INC		\$30,000	5	\$730,122	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-28922	RECREATE		\$30,000	5	\$504,773	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30348	REMAINDERS CREATIVE REUSE INC		\$30,000	5	\$1,509,170	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-29151	SAN DIEGO CHINESE HISTORICAL SOCIETY AND MUSEUM		\$20,000	5	\$539,626	0	Yes	0	0	0	0.0	5.0		\$8,000
GEN-26-31402	SAN FRANCISCO MIME TROUPE		\$30,000	5	\$863,359	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-29192	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		\$30,000	5	\$653,938	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-31334	SOL LA MUSIC ACADEMY		\$30,000	5	\$560,457	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-29330	STUDIO CHANNEL ISLANDS ART CENTER		\$30,000	5	\$938,402	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-28771	TEADA PRODUCTIONS		\$30,000	5	\$323,039	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30897	THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER ORDER		\$30,000	5	\$1,731,938	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30521	THEATRE BAY AREA		\$30,000	5	\$737,994	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-28568	THEATRE WEST INC		\$30,000	5	\$384,935	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30802	VACAVILLE MUSEUM FOUNDATION		\$30,000	5	\$256,461	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-31310	Visions Museum of Textile Art		\$30,000	5	\$469,341	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-28458	VIVER BRASIL DANCE COMPANY		\$30,000	5	\$337,100	0	Yes	0	0	0	0.0	5.0		\$12,000
GEN-26-30012	GLOBAL ARTS CORPORATION		\$30,000	4.5	\$640,637	0	Yes	0	1	0.5	0.5	5.0		\$12,000
GEN-26-29804	TEAPOT GARDENS		\$30,000	4.5	\$259,974	0	Yes	0	1	0.5	0.5	5.0		\$12,000
GEN-26-31164	THE FOUNDATION AT HEARST CASTLE		\$30,000	4.5	\$1,326,170	0	Yes	0	1	0.5	0.5	5.0		\$12,000
GEN-26-28493	BALLET THEATRE SAN LUIS OBISPO		\$30,000	4	\$161,624	1	Yes	0	0	0	1.0	5.0		\$12,000
GEN-26-29363	BODYART DANCE CORPORATION		\$30,000	4	\$123,000	1	Yes	0	0	0	1.0	5.0		\$12,000
GEN-26-31545	DIAMOND IN THE RAW		\$25,000	4	\$40,613	1	Yes	0	0	0	1.0	5.0		\$10,000

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GEN-26-28703	GOLDEN GATE MENS CHORUS AKA DICK KRAMER GAY MENS CHORALE		\$30,000	4	\$198,596	1	Yes	0	0	0	1.0	5.0		\$12,000
GEN-26-28510	KESHET CHAM DANCERS		\$30,000	4	\$202,329	1	Yes	0	0	0	1.0	5.0		\$12,000
GEN-26-29592	Macro Waves Collective	SOMARTS	\$30,000	4	\$24,474	1	Yes	0	0	0	1.0	5.0		\$12,000
GEN-26-31494	SIERRA CLASSIC THEATRE		\$10,000	4	\$52,192	1	Yes	0	0	0	1.0	5.0		\$4,000
GEN-26-30359	THE POET TREE INC		\$30,000	4	\$14,242	1	Yes	0	0	0	1.0	5.0		\$12,000
GEN-26-31498	THE ROUSTABOUTS		\$30,000	4	\$184,724	1	Yes	0	0	0	1.0	5.0		\$12,000
GEN-26-30346	VALLEJO COMMUNITY ARTS FOUNDATION		\$30,000	4	\$541,814	0	No	0.5	1	0.5	1.0	5.0		\$12,000
GEN-26-30947	COAST FILM FOUNDATION		\$30,000	4.5	\$1,302,651	0		0.5	0	0	0.5	5.0		\$12,000
GEN-26-28802	THE MULTICULTURAL CENTER OF MARIN INC		\$30,000	4.5	\$1,284,006	0		0.5	0	0	0.5	5.0		\$12,000
GEN-26-28902	EXPOSE		\$25,000	4	\$350,000	0		0.5	1	0.5	1.0	5.0		\$10,000
GEN-26-31429	FOUNDATION FOR LOS ANGELES JOURNALISM		\$30,000	4	\$1,830,000	0		0.5	1	0.5	1.0	5.0		\$12,000
GEN-26-30801	LADIES FIRST AND II HYPE DANCE DRILL AND GOSPEL TEAM OF PACOIMA		\$10,000	4	\$1	\$0		0.5	1	0.5	1.0	5.0		\$4,000
GEN-26-28926	PUSH-UP BRALA		\$30,000	4	\$290,210	0		0.5	1	0.5	1.0	5.0		\$12,000
GEN-26-30616	JUNIOR HIGH INCORPORATED		\$30,000	4.4	\$288,408	0	Yes	0	1	0.5	0.5	4.9		\$12,000
GEN-26-30151	NEW ART CITY THEATRE		\$30,000	4.4	\$330,700	0	Yes	0	1	0.5	0.5	4.9		\$12,000
GEN-26-29676	WOMEN IN MEDIA INC		\$30,000	4.4	\$290,149	0	Yes	0	1	0.5	0.5	4.9		\$12,000
GEN-26-31045	EMPOWERMENT AVENUE SOCIETY		\$30,000	4.4	\$462,882	0	No	0.5	0	0	0.5	4.9		\$12,000
GEN-26-31300	MARIN PERFORMING STARS		\$30,000	4.4	\$917,831	0	No	0.5	0	0	0.5	4.9		\$12,000
GEN-26-31018	RADIUM PRESENTS INC		\$30,000	4.4	\$475,688	0	No	0.5	0	0	0.5	4.9		\$12,000
GEN-26-30103	SAN JOSE INSTITUTE OF CONTEMPORARY ART		\$30,000	4.4	\$916,675	0	No	0.5	0	0	0.5	4.9		\$12,000
GEN-26-29434	SANTA BARBARA ARTS COLLABORATIVE INC		\$30,000	4.4	\$351,669	0	No	0.5	0	0	0.5	4.9		\$12,000
GEN-26-30712	SEBASTOPOL CENTER FOR THE ARTS		\$30,000	4.4	\$1,483,587	0	No	0.5	0	0	0.5	4.9		\$12,000
GEN-26-29273	ARTERIAL INC		\$30,000	4.4	\$533,444	0		0.5	0	0	0.5	4.9		\$12,000
GEN-26-28976	FAMILY ALLIANCE FOR COUNSELING TOOLS & RESOLUTION		\$30,000	4.4	\$349,802	0		0.5	0	0	0.5	4.9		\$12,000
GEN-26-30632	LAGUNA BEACH CULTURAL ARTS CENTER		\$30,000	4.4	\$356,313	0		0.5	0	0	0.5	4.9		\$12,000
GEN-26-30973	MAKER NEXUS		\$30,000	4.4	\$2,096,650	0		0.5	0	0	0.5	4.9		\$12,000
GEN-26-31347	SIMA STUDIOS		\$30,000	4.4	\$258,596	0		0.5	0	0	0.5	4.9		\$12,000
GEN-26-30634	ANGEL CITY CHORALE		\$30,000	4.8	\$817,146	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30077	ART THEATRE OF LONG BEACH		\$30,000	4.8	\$788,065	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30629	CALLE 24 LATINO CULTURAL DISTRICT	San Francisco Study Center	\$30,000	4.8	\$1,479,171	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-28549	CENTER FOR THE STUDY OF POLITICAL GRAPHICS		\$30,000	4.8	\$356,692	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-28515	CENTER FOR WORLD MUSIC		\$30,000	4.8	\$537,175	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-31213	DANCE AND DIALOGUE		\$30,000	4.8	\$420,582	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30344	DRAMATIC RESULTS		\$30,000	4.8	\$3,308,445	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-29660	JOE GOODE PERFORMANCE GROUP		\$30,000	4.8	\$839,474	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-31132	JUNIOR CENTER OF ART & SCIENCE		\$25,000	4.8	\$687,267	0	Yes	0	0	0	0.0	4.8		\$10,000
GEN-26-31187	Kale Institute		\$30,000	4.8	\$1,495,165	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-31063	KITKA INC		\$30,000	4.8	\$468,731	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30900	KRONOS PERFORMING ARTS ASSN		\$30,000	4.8	\$1,148,251	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-28521	LARK TRADITIONAL ARTS		\$30,000	4.8	\$466,512	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30492	LINEAGE DANCE COMPANY		\$30,000	4.8	\$674,800	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30465	LOS CENZONTLES MEXICAN ARTS CENTER		\$30,000	4.8	\$1,369,419	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30288	MAKOTO TAIKO		\$30,000	4.8	\$334,225	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-31321	QCC-THE CENTER FOR LESBIAN GAY BISEXUAL TRANSGENDER ART & CULTURE		\$30,000	4.8	\$1,330,294	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30399	TANNERY WORLD DANCE & CULTURAL CENTER		\$30,000	4.8	\$613,836	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30705	UP KINDNESS		\$29,950	4.8	\$279,977	0	Yes	0	0	0	0.0	4.8		\$11,980
GEN-26-31326	YOUTH SPIRIT ARTWORKS		\$30,000	4.8	\$1,958,862	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-29013	ALAMEDA LITTLE THEATRE INC		\$30,000	4.75	\$526,745	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30310	GALERIA STUDIO 24		\$30,000	4.75	\$1,025,238	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-31247	INTERNATIONAL HOUSE DAVIS		\$20,000	4.75	\$630,549	0	Yes	0	0	0	0.0	4.8		\$8,000
GEN-26-30808	MILLION LITTLE		\$30,000	4.75	\$502,466	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-31373	THE DAVID S HARP FOUNDATION INC		\$30,000	4.75	\$1,678,493	0	Yes	0	0	0	0.0	4.8		\$12,000
GEN-26-30238	GYOPO		\$30,000	4.25	\$437,591	0	Yes	0	1	0.5	0.5	4.8		\$12,000
GEN-26-31137	THE 500 CAPP STREET FOUNDATION	Independent Arts and Media	\$30,000	4.25	\$544,485	0	No	0.5	0	0	0.5	4.8		\$12,000
GEN-26-29502	THE ALL-AMERICAN BOYS CHORUS		\$30,000	4.25	\$1,036,800	0	No	0.5	0	0	0.5	4.8		\$12,000
GEN-26-29564	The Transgender District Company		\$30,000	4.25	\$1,375,872	0	No	0.5	0	0	0.5	4.8		\$12,000
GEN-26-30427	ALLIANCE FRANCAISE		\$30,000	4.25	\$869,918	0		0.5	0	0	0.5	4.8		\$12,000
GEN-26-30919	MEN ALIVE		\$25,000	4.25	\$286,232	0		0.5	0	0	0.5	4.8		\$10,000
GEN-26-30324	SANTA MARIA PHILHARMONIC SOCIETY		\$30,000	4.2	\$301,492	0	Yes	0	1	0.5	0.5	4.7		\$12,000

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GEN-26-28544	VISUAL COMMUNICATIONS MEDIA		\$30,000	4.2	\$1,283,119	0	Yes	0	1	0.5	0.5	4.7		\$12,000
GEN-26-28584	CALIFORNIA BLUEGRASS ASSO		\$30,000	4.2	\$855,513	0	No	0.5	0	0	0.5	4.7		\$12,000
GEN-26-30548	MUSIC COMPANY TMC		\$30,000	4.2	\$411,029	0	No	0.5	0	0	0.5	4.7		\$12,000
GEN-26-30162	PACIFIC ART LEAGUE OF PALO ALTO		\$30,000	4.2	\$1,096,639	0	No	0.5	0	0	0.5	4.7		\$12,000
GEN-26-29543	SKYLIGHT THEATRE COMPANY		\$30,000	4.2	\$606,530	0	No	0.5	0	0	0.5	4.7		\$12,000
GEN-26-30211	Auburn Civic Symphony		\$30,000	4.2	\$698,195	0		0.5	0	0	0.5	4.7		\$12,000
GEN-26-30956	DIASPORA ARTS CONNECTION INC		\$30,000	4.2	\$412,710	0		0.5	0	0	0.5	4.7		\$12,000
GEN-26-30213	SANTA YNEZ VALLEY THERAPEUTIC RIDING PROGRAM		\$30,000	4.2	\$508,164	0		0.5	0	0	0.5	4.7		\$12,000
GEN-26-29334	SIERRA CURTIS NEIGHBORHOOD ASSN		\$30,000	4.2	\$965,224	0		0.5	0	0	0.5	4.7		\$12,000
GEN-26-30126	ARAB FILM AND MEDIA INSTITUTE		\$30,000	4.6	\$286,605	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-30942	ARTS BENICIA INC		\$30,000	4.6	\$343,615	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-31307	ARTS FOR L A		\$30,000	4.6	\$1,475,312	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-30995	BRAZILIAN CULTURAL ARTS CENTER OF SANTA BARBARA		\$30,000	4.6	\$340,290	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-30680	CALIFORNIA INDIAN BASKETWEAVERS ASSOCIATION		\$30,000	4.6	\$277,608	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-29111	CULTURE SHOCK DANCE TROUP INC		\$30,000	4.6	\$921,800	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-30780	DANZANTES UNIDOS DE CALIFORNIA		\$30,000	4.6	\$374,632	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-31427	EAST EUROPEAN FOLKLIKE CENTER INC		\$30,000	4.6	\$499,527	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-31380	NA LEI HULU I KA WEKIU HULA HALAU		\$30,000	4.6	\$664,595	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-30326	NO EASY PROPS INC		\$30,000	4.6	\$279,397	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-31241	SAN FRANCISCO EARLY MUSIC SOCIETY		\$30,000	4.6	\$737,733	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-31026	SAN JOSE COMMUNITY MEDIA ACCESS CORP		\$30,000	4.6	\$2,467,597	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-28657	SHAKESPEARES ASSOCIATES INC		\$30,000	4.6	\$437,422	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-31324	SOMARTS		\$30,000	4.6	\$373,700	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-30193	SOUTH BAY ARTIST COLLECTIVE		\$30,000	4.6	\$851,907	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-29384	SPINDRIFT SCHOOL OF PERFORMING ARTS INC		\$30,000	4.6	\$1,029,016	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-30759	VIST VOICES		\$30,000	4.6	\$410,706	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-30556	WOMENS VOICES NOW INC		\$30,000	4.6	\$515,975	0	Yes	0	0	0	0.0	4.6		\$12,000
GEN-26-28552	City of Simi Valley		\$30,000	4.5	\$571,595	0	Yes	0	0	0	0.0	4.5		\$12,000
GEN-26-30297	INTERNATIONAL SOCIETY FOR ARTS SCIENCES AND TECHNOLOGY INC		\$30,000	4.5	\$377,052	0	Yes	0	0	0	0.0	4.5		\$12,000
GEN-26-29426	The Veterans Art Project	Social & Environmental Entrepreneurs INC	\$30,000	4.5	\$256,704	0	Yes	0	0	0	0.0	4.5		\$12,000
GEN-26-28618	REDLANDS SYMPHONY ASSOCIATION		\$20,000	4	\$1,023,511	0	Yes	0	1	0.5	0.5	4.5		\$8,000
GEN-26-29413	SOL TREASURES		\$30,000	4	\$549,050	0	Yes	0	1	0.5	0.5	4.5		\$12,000
GEN-26-29899	The Dance Palace		\$30,000	4	\$650,609	0	Yes	0	1	0.5	0.5	4.5		\$12,000
GEN-26-31491	YOUNG MUSICIANS CHORAL ORCHESTRA		\$30,000	4	\$617,149	0	Yes	0	1	0.5	0.5	4.5		\$12,000
GEN-26-28888	Grace Fisher Foundation		\$30,000	4	\$555,091	0	No	0.5	0	0	0.5	4.5		\$12,000
GEN-26-31492	SAN DIEGO WRITERS INK		\$30,000	4	\$258,876	0	No	0.5	0	0	0.5	4.5		\$12,000
GEN-26-29262	Alliance for Felix Cove	Movement Strategy Center	\$30,000	4	\$951,372	0		0.5	0	0	0.5	4.5		\$12,000
GEN-26-30284	PENCE GALLERY ASSOCIATION		\$25,000	4	\$683,672	0		0.5	0	0	0.5	4.5		\$10,000
GEN-26-31421	EAST BAY CENTER FOR THE PRESERVATION OF CULTURAL ARTS		\$30,000	4.4	\$260,374	0	Yes	0	0	0	0.0	4.4		\$12,000
GEN-26-30660	ISRAFAEST FOUNDATION INC		\$30,000	4.4	\$289,399	0	Yes	0	0	0	0.0	4.4		\$12,000
GEN-26-31387	MUSEUM OF CONTEMPORARY ART SANTA BARBARA INC		\$30,000	4.4	\$275,380	0	Yes	0	0	0	0.0	4.4		\$12,000
GEN-26-29987	PACIFIC RESIDENT THEATRE ENSEMBLE		\$30,000	4.4	\$592,190	0	Yes	0	0	0	0.0	4.4		\$12,000
GEN-26-30540	SANTA MONICA HISTORICAL SOCIETY INC		\$30,000	4.4	\$255,127	0	Yes	0	0	0	0.0	4.4		\$12,000
GEN-26-31314	SCRIPPS RANCH THEATRE		\$30,000	4.4	\$385,413	0	Yes	0	0	0	0.0	4.4		\$12,000
GEN-26-28918	SONOMA VALLEY MUSEUM OF ART		\$30,000	4.4	\$1,150,245	0	Yes	0	0	0	0.0	4.4		\$12,000
GEN-26-29256	TRITON MUSEUM OF ART		\$30,000	4.4	\$948,851	0	Yes	0	0	0	0.0	4.4		\$12,000
GEN-26-30374	COMPASSPOINT MENTORSHIP		\$20,000	4.25	\$612,716	0	Yes	0	0	0	0.0	4.3		\$8,000
GEN-26-30955	BACH COLLEGIUM SAN DIEGO		\$30,000	4.2	\$1,097,829	0	Yes	0	0	0	0.0	4.2		\$12,000
GEN-26-29742	PLAYHOUSE ARTS		\$30,000	4.2	\$818,431	0	Yes	0	0	0	0.0	4.2		\$12,000
GEN-26-31409	ROYAL STAGE CHRISTIAN PERFORMING ARTS		\$30,000	4.2	\$254,635	0	Yes	0	0	0	0.0	4.2		\$12,000
GEN-26-29774	MANNAKIN THEATER AND DANCE		\$30,000	4	\$550,534	0	Yes	0	0	0	0.0	4.0		\$12,000
GEN-26-30583	SAN FRANCISCO JEWISH FILM FESTIVAL		\$30,000	4	\$1,671,317	0	Yes	0	0	0	0.0	4.0		\$12,000
GEN-26-29224	SAN JOSE CHAMBER ORCHESTRA		\$10,000	4	\$405,687	0	Yes	0	0	0	0.0	4.0		\$4,000

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GEN-26-29645	SHRUTHI SWARA LAYA INC		\$30,000	4	\$268,714	0	Yes	0	0	0	0	0.0	4.0	\$12,000
GEN-26-31006	THELOSTCHURCHORG INC		\$30,000	4	\$642,048	0	Yes	0	0	0	0	0.0	4.0	\$12,000
GEN-26-30049	ANDROMEDA ELECTRIC ORCHESTRA INCORPORATION		\$30,000	3.8	\$6,728	NP	Yes	NP		1	NP	NP	3.8	
GEN-26-30030	Artyhood Foundation	Independent Arts & Media	\$30,000	3.8	\$92,835	NP	Yes	NP		0	NP	NP	3.8	
GEN-26-29853	EL TEATRO DE LA TIERRA		\$30,000	3.8	\$40,379	NP	Yes	NP		1	NP	NP	3.8	
GEN-26-29527	KONTRAPUNKTUS NEO-BAROQUE CHAMBER ORCHESTRA		\$30,000	3.8	\$100,909	NP	Yes	NP		0	NP	NP	3.8	
GEN-26-31201	MUSEUM EDUCATORS OF SOUTHERN CALIFORNIA		\$30,000	3.8	\$31,410	NP	Yes	NP		1	NP	NP	3.8	
GEN-26-29173	NEVADA THEATRE COMMISSION		\$30,000	3.8	\$166,415	NP	Yes	NP		0	NP	NP	3.8	
GEN-26-28444	SARAH WEBSTER FABIO CENTER FOR SOCIAL JUSTICE		\$30,000	3.8	\$125,820	NP	Yes	NP		1	NP	NP	3.8	
GEN-26-31229	Analog Theatre	PLAYGROUND INC	\$10,000	3.8	\$27,123	NP	No	NP		0	NP	NP	3.8	
GEN-26-29136	CALIFORNIA REVELS		\$30,000	3.8	\$133,024	NP	No	NP		0	NP	NP	3.8	
GEN-26-29326	MUSICAL THEATRE ACADEMY OF ORANGE COUNTY		\$30,000	3.8	\$423,195	NP	No	NP		0	NP	NP	3.8	
GEN-26-30068	NAPA VALLEY PRESENTS		\$25,000	3.8	\$106,349	NP	No	NP		0	NP	NP	3.8	
GEN-26-31419	Other Desert Radio	ARTS CONNECTION	\$9,500	3.8	\$5,300	NP	No	NP		1	NP	NP	3.8	
GEN-26-29829	RICHMOND MUSEUM ASSN INC		\$30,000	3.8	\$296,250	NP	No	NP		1	NP	NP	3.8	
GEN-26-28720	SAWDUST FESTIVAL CORPORATION		\$30,000	3.8	\$3,406,047	NP	No	NP		0	NP	NP	3.8	
GEN-26-31437	VIETNAMESE AMERICAN ROUNDTABLE		\$30,000	3.8	\$443,368	NP	No	NP		1	NP	NP	3.8	
GEN-26-28791	VISALIAN FRIENDS OF THE FOX THEATRE		\$30,000	3.8	\$1,442,528	NP	No	NP		1	NP	NP	3.8	
GEN-26-29491	BENICIA LITERARY ARTS		\$6,000	3.8	\$9,070	NP		NP		0	NP	NP	3.8	
GEN-26-29251	Berkeley Women's Community Chorus	BERKELEY COMMUNITY CHORUS & ORCHESTRA	\$30,000	3.8	\$33,624	NP		NP		1	NP	NP	3.8	
GEN-26-28896	BLESS AND BE BLESSED INC		\$30,000	3.8	\$157,991	NP		NP		1	NP	NP	3.8	
GEN-26-29166	BRAIN UNCHAINED		\$30,000	3.8	\$1	NP		NP		0	NP	NP	3.8	
GEN-26-29641	CASTRO VALLEY ORCHESTRA ASSOCIATION		\$3,000	3.8	\$3,310	NP		NP		0	NP	NP	3.8	
GEN-26-30188	Culture OC	OneOC	\$30,000	3.8	\$104,833	NP		NP		0	NP	NP	3.8	
GEN-26-31034	DANCE OJAI		\$30,000	3.8	\$113,039	NP		NP		0	NP	NP	3.8	
GEN-26-31417	DESERTRADE	AHA PROJECTS	\$30,000	3.8	\$36,701	NP		NP		1	NP	NP	3.8	
GEN-26-28642	DREAMS TRAINING FACILITY		\$30,000	3.8	\$79,000	NP		NP		1	NP	NP	3.8	
GEN-26-30285	DRIFTSEED INC		\$30,000	3.8	\$22	NP		NP		1	NP	NP	3.8	
GEN-26-29061	HISTORICAL TEA AND DANCE SOCIETY		\$15,000	3.8	\$68,874	NP		NP		1	NP	NP	3.8	
GEN-26-29889	LOS ANGELES DANCE FILM FESTIVAL		\$30,000	3.8	\$6,118	NP		NP		0	NP	NP	3.8	
GEN-26-30259	Mahalaya	INDEPENDENT ARTS & MEDIA	\$30,000	3.8	\$630	NP		NP		0	NP	NP	3.8	
GEN-26-31338	OCLEF INSTITUTE		\$13,500	3.8	\$1	NP		NP		0	NP	NP	3.8	
GEN-26-30293	Painted Bins, a project of Sustainable Marin	SUSTAINABLE MARIN	\$30,000	3.8	\$46,361	NP		NP		0	NP	NP	3.8	
GEN-26-29558	PASS CHORALE		\$30,000	3.8	\$16,510	NP		NP		1	NP	NP	3.8	
GEN-26-29230	PERFORMANCE ART MUSEUM		\$30,000	3.8	\$435,111	NP		NP		1	NP	NP	3.8	
GEN-26-28732	PHOENIX FAMILY PERFORMING ART COLLABORATIVE		\$20,000	3.8	\$31,474	NP		NP		0	NP	NP	3.8	
GEN-26-29902	PICNIC STUDIO		\$30,000	3.8	\$123,212	NP		NP		0	NP	NP	3.8	
GEN-26-31155	REEL Film Program		\$30,000	3.8	\$26,000	NP		NP		1	NP	NP	3.8	
GEN-26-28503	SACRAMENTO MAHAPERIYAVAA MANDALI		\$26,210	3.8	\$142,176	NP		NP		0	NP	NP	3.8	
GEN-26-29169	Santa Cruz Dance Theater, Inc.		\$30,000	3.8	\$228,245	NP		NP		0	NP	NP	3.8	
GEN-26-30720	School for the Ecocene Cooperative	Karmic Action Retribution Management Agency	\$30,000	3.8	\$42,174	NP		NP		0	NP	NP	3.8	
GEN-26-28616	SHIN ZEN FRIENDSHIP GARDEN INC		\$29,728	3.8	\$371,305	NP		NP		0	NP	NP	3.8	
GEN-26-29521	SOCIETY FOR RITUAL ARTS		\$30,000	3.8	\$2,432	NP		NP		0	NP	NP	3.8	
GEN-26-31061	TAKE NOTE TROUPE INC		\$30,000	3.8	\$300,865	NP		NP		0	NP	NP	3.8	
GEN-26-30674	WERLICHE INSPIRES INTERNATIONAL INC		\$30,000	3.8	\$22,500	NP		NP		1	NP	NP	3.8	
GEN-26-30992	WOMENS THEATRE COLLECTIVE		\$30,000	3.8	\$222,416	NP		NP		0	NP	NP	3.8	
GEN-26-29517	Wonder Center	Clare Rose Foundation Center for Creative Youth Development	\$30,000	3.8	\$1	NP		NP		0	NP	NP	3.8	
GEN-26-28468	WONDER YOUTH FOUNDATION INC		\$25,000	3.8	\$16,315	NP		NP		0	NP	NP	3.8	
GEN-26-28805	222 HEALDSBURG PERFORMING ARTS		\$30,000	3.75	\$1	NP	Yes	NP		0	NP	NP	3.8	
GEN-26-30581	PLAYWRIGHTS ARENA		\$30,000	3.75	\$137,030	NP	Yes	NP		1	NP	NP	3.8	
GEN-26-30877	TEATRO NAGUAL INC		\$30,000	3.75	\$139,145	NP	Yes	NP		1	NP	NP	3.8	
GEN-26-30823	3-D SPACE		\$20,000	3.75	\$40,096	NP	No	NP		1	NP	NP	3.8	
GEN-26-31171	CRAZY KING PRODUCTION		\$30,000	3.75	\$118,400	NP	No	NP		1	NP	NP	3.8	
GEN-26-30623	GHOST ROAD COMPANY		\$30,000	3.75	\$87,344	NP	No	NP		1	NP	NP	3.8	
GEN-26-28800	MoFundamentals		\$30,000	3.75	\$6,153	NP	No	NP		1	NP	NP	3.8	
GEN-26-29858	Soul Force Project	JOY OF SHARING FOUNDATION	\$30,000	3.75	\$183,927	NP	No	NP		0	NP	NP	3.8	
GEN-26-30411	THE VISION CULTURE FOUNDATION		\$25,000	3.75	\$37,183	NP	No	NP		1	NP	NP	3.8	
GEN-26-31235	ALL AGES RECREATION DOWNTOWN		\$30,000	3.75	\$88,790	NP		NP		0	NP	NP	3.8	

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GEN-26-30416	CLAYTON THEATRE COMPANY		\$8,000	3.75	\$68,680	NP		NP		0	NP	NP	3.8	
GEN-26-30257	COACHELLA VALLEY DANCE PRODUCTIONS		\$30,000	3.75	\$9,746	NP		NP		1	NP	NP	3.8	
GEN-26-29933	GLOCALLY CONNECTED INC		\$30,000	3.75	\$1,205,161	NP		NP		0	NP	NP	3.8	
GEN-26-29863	GREAT FILM CLUB FOUNDATION		\$30,000	3.75	\$62,027	NP		NP		1	NP	NP	3.8	
GEN-26-29627	HAYWARD ARTS COUNCIL		\$30,000	3.75	\$56,271	NP		NP		0	NP	NP	3.8	
GEN-26-30171	MISSION COMMUNITY WOODSHOP INC		\$20,000	3.75	\$425,000	NP		NP		0	NP	NP	3.8	
GEN-26-30006	AERIAL ARTS AMERICAN INSTITUTE		\$18,100	3.6667	\$71,505	NP		NP		0	NP	NP	3.7	
GEN-26-28537	CADENZA STRING ORCHESTRA		\$30,000	3.6	\$7,000	NP	Yes	NP		0	NP	NP	3.6	
GEN-26-29832	KAMPARA PLUS		\$30,000	3.6	\$68,981	NP	Yes	NP		0	NP	NP	3.6	
GEN-26-28649	LOS CANCIONEROS MASTER CHORALE		\$30,000	3.6	\$100,048	NP	Yes	NP		0	NP	NP	3.6	
GEN-26-30804	MOVESPEAKSPIN		\$25,000	3.6	\$3,438	NP	Yes	NP		0	NP	NP	3.6	
GEN-26-29920	NCRT INC		\$30,000	3.6	\$294,096	NP	Yes	NP		1	NP	NP	3.6	
GEN-26-29039	P3 THEATRE COMPANY		\$30,000	3.6	\$35,587	NP	Yes	NP		0	NP	NP	3.6	
GEN-26-30379	PARSONS NOSE PRODUCTIONS		\$30,000	3.6	\$238,413	NP	Yes	NP		0	NP	NP	3.6	
GEN-26-28845	PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDATION		\$30,000	3.6	\$211,000	NP	Yes	NP		1	NP	NP	3.6	
GEN-26-30157	REDBIRD		\$6,000	3.6	\$79,004	NP	Yes	NP		0	NP	NP	3.6	
GEN-26-30081	STUDIO 395 FOUNDATION		\$30,000	3.6	\$265,081	NP	Yes	NP		1	NP	NP	3.6	
GEN-26-29092	L O C A INC		\$30,000	3.6	\$154,778	NP	No	NP		1	NP	NP	3.6	
GEN-26-28730	Mundo Art Haus Inc		\$30,000	3.6	\$13,100	NP	No	NP		0	NP	NP	3.6	
GEN-26-29604	POINSETTIA CENTER FOR THE ARTS		\$30,000	3.6	\$644,448	NP	No	NP		1	NP	NP	3.6	
GEN-26-31356	RAY OF LIGHT THEATRE		\$30,000	3.6	\$309,698	NP	No	NP		0	NP	NP	3.6	
GEN-26-29712	Scarab Creative Arts, Inc.		\$30,000	3.6	\$73,972	NP	No	NP		1	NP	NP	3.6	
GEN-26-30610	AMERICAN YOUTH SHAKESPEARE		\$30,000	3.6	\$21,229	NP		NP		0	NP	NP	3.6	
GEN-26-31564	ARTS FOR A BETTER TOMORROW INC		\$30,000	3.6	\$63,505	NP		NP		0	NP	NP	3.6	
GEN-26-29399	BACK TO SCHOOL		\$30,000	3.6	\$21,781	NP		NP		1	NP	NP	3.6	
GEN-26-29758	BUSINESS OF CREATING INSTITUTE		\$30,000	3.6	\$47,623	NP		NP		1	NP	NP	3.6	
GEN-26-30205	DANCE FITNESS ACADEMY & HEALING ARTS		\$20,000	3.6	\$5,498	NP		NP		1	NP	NP	3.6	
GEN-26-30670	HOME SOIL PROJECTS		\$30,000	3.6	\$480	NP		NP		0	NP	NP	3.6	
GEN-26-28516	LONG BEACH SHAKESPEARE COMPANY		\$30,000	3.6	\$60,613	NP		NP		0	NP	NP	3.6	
GEN-26-31582	MUDTURTLE THEATRICAL INC		\$20,000	3.6	\$75,248	NP		NP		1	NP	NP	3.6	
GEN-26-31483	NISENAN MIWOK COLLECTIVE		\$25,000	3.6	\$1,250	NP		NP		1	NP	NP	3.6	
GEN-26-29231	NO BALANCO DE ANGOLA		\$4,800	3.6	\$10,501	NP		NP		0	NP	NP	3.6	
GEN-26-30615	OXNARD FILM SOCIETY		\$30,000	3.6	\$60,550	NP		NP		1	NP	NP	3.6	
GEN-26-29200	Pamplousse Projects		\$30,000	3.6	\$44,237	NP		NP		0	NP	NP	3.6	
GEN-26-29903	PHOENIX PRODUCTION COMPANYP		\$30,000	3.6	\$20,097	NP		NP		0	NP	NP	3.6	
GEN-26-30442	SNE CARES		\$30,000	3.6	\$6,500	NP		NP		0	NP	NP	3.6	
GEN-26-31058	Soapbox Stageworks		\$20,000	3.6	\$13,300	NP		NP		0	NP	NP	3.6	
GEN-26-29623	SOULJOURNING FOR TRUTH MINISTRY INC		\$22,500	3.6	\$100	NP		NP		1	NP	NP	3.6	
GEN-26-29813	T E N A COUNCIL		\$30,000	3.6	\$29,443	NP		NP		1	NP	NP	3.6	
GEN-26-29715	VILLAGE VOICES CHORALE		\$20,000	3.6	\$60,711	NP		NP		1	NP	NP	3.6	
GEN-26-28518	YOUTH ARTS MOVEMENT		\$7,900	3.6	\$4,080	NP		NP		0	NP	NP	3.6	
GEN-26-28971	1947 PARTITION ARCHIVE		\$30,000	3.5	\$173,902	NP	Yes	NP		0	NP	NP	3.5	
GEN-26-29860	GLENDALE YOUTH ORCHESTRA		\$30,000	3.5	\$63,154	NP	Yes	NP		1	NP	NP	3.5	
GEN-26-29023	MERCED CENTER FOR THE PERFORMING ARTS		\$30,000	3.5	\$793,813	NP	Yes	NP		1	NP	NP	3.5	
GEN-26-30242	ISADORANOW FOUNDATION		\$30,000	3.5	\$545,823	NP	No	NP		0	NP	NP	3.5	
GEN-26-28741	INTENTIONS COMMUNITY FUND INC		\$30,000	3.5	\$1	NP		NP		1	NP	NP	3.5	
GEN-26-28490	THE PALOS VERDES SYMPHONIC BAND		\$5,000	3.5	\$17,100	NP		NP		0	NP	NP	3.5	
GEN-26-29250	FESTIVAL OF NEW AMERICAN MUSICAL THEATER FOUNDATION		\$30,000	3.4	\$142,787	NP	Yes	NP		0	NP	NP	3.4	
GEN-26-30484	Lovely Bouquet of Flowers: An Exploration of Non-Traditional Gender Voices	Fulcrum Arts	\$30,000	3.4	\$68,200	NP	Yes	NP		1	NP	NP	3.4	
GEN-26-31160	MUSEUM OF MAKE BELIEVE		\$25,000	3.4	\$191,999	NP	Yes	NP		0	NP	NP	3.4	
GEN-26-29292	ZHI YIN VOCAL MUSIC CENTER INC		\$30,000	3.4	\$47,488	NP	Yes	NP		0	NP	NP	3.4	
GEN-26-30924	CHARMING ARTS & ENTERTAINMENT INC		\$30,000	3.4	\$48,670	NP	No	NP		1	NP	NP	3.4	
GEN-26-30638	RIVERFRONT PLAYHOUSE		\$30,000	3.4	\$207,066	NP	No	NP		1	NP	NP	3.4	
GEN-26-30354	SAN LUIS OBISPO SYMPHONY INC		\$15,000	3.4	\$965,688	NP	No	NP		0	NP	NP	3.4	
GEN-26-30233	TRUCKEE TAHOE COMMUNITY CHORUS		\$12,500	3.4	\$59,347	NP	No	NP		1	NP	NP	3.4	
GEN-26-31243	CALIFORNIA CITY ARTS COMMISSION		\$30,000	3.4	\$3,398	NP		NP		1	NP	NP	3.4	
GEN-26-29463	CHRISTIAN ARTS AND THEATRE OF CORONA		\$30,000	3.4	\$954,913	NP		NP		1	NP	NP	3.4	
GEN-26-29025	LA DANCE CHRONICLE		\$8,000	3.4	\$11,887	NP		NP		1	NP	NP	3.4	
GEN-26-28562	PACIFIC BALLET DANCE THEATRE		\$30,000	3.4	\$119,937	NP		NP		0	NP	NP	3.4	

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GEN-26-28784	PALM SPRINGS COMMUNITY CONCERT ASSOCIATION		\$30,000	3.4	\$112,157	NP		NP	1	NP	NP	3.4		
GEN-26-28939	PETALUMA HOLY GHOST SOCIETY		\$30,000	3.4	\$142,411	NP		NP	0	NP	NP	3.4		
GEN-26-29519	PHILOSOPHICAL RESEARCH SOCIETY INC		\$30,000	3.4	\$1,345,714	NP		NP	0	NP	NP	3.4		
GEN-26-29598	PIANO PLAY MUSIC FOUNDATION		\$30,000	3.4	\$11,541	NP		NP	0	NP	NP	3.4		
GEN-26-29456	REDLANDS JAPANESE CULTURAL CENTER		\$30,000	3.4	\$17,021	NP		NP	1	NP	NP	3.4		
GEN-26-31317	SACRAMENTO MUSIC ARCHIVE		\$30,000	3.4	\$9,996	NP		NP	0	NP	NP	3.4		
GEN-26-28873	SANTA BARBARA STRINGS		\$25,000	3.4	\$138,992	NP		NP	1	NP	NP	3.4		
GEN-26-30812	SCANNERS ARCHIVE INCORPORATED		\$30,000	3.4	\$1	NP		NP	0	NP	NP	3.4		
GEN-26-31521	Showtime Ballet Company		\$27,485	3.4	\$27,575	NP		NP	1	NP	NP	3.4		
GEN-26-29607	WISDOMANIA FOUNDATION		\$30,000	3.4	\$16,854	NP		NP	0	NP	NP	3.4		
GEN-26-29611	GOLDEN VALLEY MUSIC SOCIETY INC		\$30,000	3.25	\$67,525	NP	Yes	NP	1	NP	NP	3.3		
GEN-26-29893	MODESTO SOUND		\$30,000	3.25	\$57,628	NP	Yes	NP	1	NP	NP	3.3		
GEN-26-29041	CREATIVE COPPERPOLIS		\$20,000	3.25	\$46,000	NP	No	NP	1	NP	NP	3.3		
GEN-26-30318	GLENDALE ARTS		\$19,500	3.25	\$199,034	NP		NP	1	NP	NP	3.3		
GEN-26-30053	GLOBAL STAGE HOLLYWOOD		\$15,000	3.25	\$47,000	NP		NP	0	NP	NP	3.3		
GEN-26-31392	Theater L'Amour	INDEPENDENT ARTS & MEDIA	\$30,000	3.25	\$35,120	NP		NP	1	NP	NP	3.3		
GEN-26-29127	TOMORROW'S FILMMAKERS TODAY		\$30,000	3.25	\$40,000	NP		NP	0	NP	NP	3.3		
GEN-26-31584	MUSIQUE SUR LA MER ORCHESTRAS INC		\$20,000	3.2	\$91,625	NP	Yes	NP	1	NP	NP	3.2		
GEN-26-30683	VOENA		\$30,000	3.2	\$237,741	NP	Yes	NP	0	NP	NP	3.2		
GEN-26-31583	BIRDCAGE THEATRE INC		\$30,000	3.2	\$37,602	NP	No	NP	1	NP	NP	3.2		
GEN-26-29785	MPWRD Artists Collective	PUSH Dance Company	\$30,000	3.2	\$24,797	NP	No	NP	0	NP	NP	3.2		
GEN-26-28739	CABRILLO ARTS ORGANIZATION		\$20,000	3.2	\$27,452	NP		NP	0	NP	NP	3.2		
GEN-26-30392	DEL VALLE FINE ARTS PRODUCTIONS INC		\$30,000	3.2	\$64,845	NP		NP	0	NP	NP	3.2		
GEN-26-28932	ELK GROVE WRITERS GUILD INC		\$8,000	3.2	\$17,999	NP		NP	0	NP	NP	3.2		
GEN-26-29643	KENNETH WALKER DANCE PROJECT		\$11,807	3.2	\$12,298	NP		NP	1	NP	NP	3.2		
GEN-26-31562	MAYAVISION		\$30,000	3.2	\$33,999	NP		NP	1	NP	NP	3.2		
GEN-26-30532	MUSEUM OF ART AND DIGITAL ENTERTAINMENT		\$30,000	3.2	\$298,007	NP		NP	0	NP	NP	3.2		
GEN-26-29835	PLACER COMMUNITY THEATER		\$30,000	3.2	\$31,283	NP		NP	1	NP	NP	3.2		
GEN-26-30774	REC HUB		\$30,000	3.2	\$2,725	NP		NP	0	NP	NP	3.2		
GEN-26-30749	STUDIO 299-CENTER FOR THE ARTS		\$15,000	3.2	\$19,661	NP		NP	1	NP	NP	3.2		
GEN-26-29814	VALLEY DANCE THEATRE		\$25,000	3.2	\$407,583	NP		NP	0	NP	NP	3.2		
GEN-26-31004	ZIMBABWE CULTRAL EXCHANGE PROJECT OF CALIFORNIA		\$30,000	3.2	\$4,696	NP		NP	0	NP	NP	3.2		
GEN-26-31464	Brain and Body Music Studio		\$30,000	3	\$55,511	NP	Yes	NP	0	NP	NP	3.0		
GEN-26-31543	MARIACHI SCHOLARSHIP FOUNDATION		\$30,000	3	\$233,059	NP	Yes	NP	0	NP	NP	3.0		
GEN-26-31076	RIVER ARTS AND MEDIA		\$30,000	3	\$37,953	NP	No	NP	0	NP	NP	3.0		
GEN-26-30480	SOUTH PASADENA ARTS COUNCIL SPARC		\$30,000	3	\$51,801	NP	No	NP	0	NP	NP	3.0		
GEN-26-29545	CHASTERIUS FOUNDATION		\$30,000	3	\$29,919	NP		NP	1	NP	NP	3.0		
GEN-26-29242	CHULA VISTA ART GUILD INC		\$30,000	3	\$7,131	NP		NP	1	NP	NP	3.0		
GEN-26-28917	DR JOSEPH SHAINSKY FOUNDATION		\$30,000	3	\$3,748	NP		NP	0	NP	NP	3.0		
GEN-26-31237	EVERYBODY ONE		\$30,000	3	\$1,000	NP		NP	0	NP	NP	3.0		
GEN-26-29797	GOLDEN DRIFT HISTORICAL SOCIETY		\$30,000	3	\$34,760	NP		NP	1	NP	NP	3.0		
GEN-26-31550	Groove Medicine	INDEPENDENT ARTS & MEDIA	\$30,000	3	\$15,000	NP		NP	0	NP	NP	3.0		
GEN-26-28769	KEY OF SHE		\$13,000	3	\$2,602	NP		NP	0	NP	NP	3.0		
GEN-26-29387	MARTIN PARK INC		\$30,000	3	\$459,183	NP		NP	1	NP	NP	3.0		
GEN-26-29358	REHABILITATION ELEVATED BY ARTS & LYRICS		\$30,000	3	\$141,089	NP		NP	0	NP	NP	3.0		
GEN-26-29471	RIVERSIDE CONCERT BAND		\$20,000	3	\$23,271	NP		NP	1	NP	NP	3.0		
GEN-26-30809	SANTA YNEZ VALLEY CHILDRENS MUSEUM		\$30,000	3	\$581,075	NP		NP	0	NP	NP	3.0		
GEN-26-30829	STERLING ENSEMBLE		\$30,000	3	\$6,128	NP		NP	0	NP	NP	3.0		
GEN-26-29108	SIERRA CHAMBER SOCIETY		\$15,000	2.8	\$28,556	NP	Yes	NP	0	NP	NP	2.8		
GEN-26-28601	HELP IS HOPE FOUNDATION		\$30,000	2.8	\$3,819	NP		NP	1	NP	NP	2.8		
GEN-26-31509	LEE BENTON MINISTRIES INTERNATIONAL INCORPORATED		\$30,000	2.8	\$46,417	NP		NP	0	NP	NP	2.8		
GEN-26-29555	National Society of Entertainment and Arts Lawyers		\$30,000	2.8	\$7,415	NP		NP	0	NP	NP	2.8		
GEN-26-30939	STORYBOOK YOUTH THEATRE		\$30,000	2.8	\$46,340	NP		NP	1	NP	NP	2.8		
GEN-26-29004	West Oakland Matters	OAKLAND ART MURMUR INC	\$16,800	2.8	\$7,285	NP		NP	0	NP	NP	2.8		
GEN-26-28884	FREMONT ART ASSOCIATION		\$30,000	2.75	\$52,600	NP	No	NP	0	NP	NP	2.8		
GEN-26-30287	GUNPOWDER POETRY		\$18,000	2.75	\$54,634	NP		NP	1	NP	NP	2.8		
GEN-26-28994	MA SERIES ARTS		\$30,000	2.6	\$50,189	NP	Yes	NP	0	NP	NP	2.6		
GEN-26-30699	MARIN BAROQUE		\$30,000	2.6	\$3,922	NP	Yes	NP	0	NP	NP	2.6		
GEN-26-29629	BEYOND PEARLS INC		\$30,000	2.6	\$14,119	NP		NP	0	NP	NP	2.6		

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GEN-26-30536	Mt Lowe Chamber Players	FULCRUM ARTS	\$14,325	2.6	\$10,339	NP		NP	1	NP	NP	2.6		
GEN-26-31305	SCHOOL OF KIDS ARTS		\$30,000	2.6	\$26,100	NP		NP	0	NP	NP	2.6		
GEN-26-31541	U S-CHINESE ARTISTS ASSOCIATION		\$30,000	2.6	\$39,177	NP		NP	0	NP	NP	2.6		
GEN-26-31490	A CALL 2PEACE FOUNDATION		\$30,000	2.5	\$75,981	NP	No	NP	1	NP	NP	2.5		
GEN-26-31267	PLEASANTON COMMUNITY CONCERT BAND		\$14,000	2.4	\$19,556	NP		NP	0	NP	NP	2.4		
GEN-26-31224	Photo and Studio	KINGS VISION UNITED INC	\$30,000	2.2	\$38,000	NP		NP	1	NP	NP	2.2		
GEN-26-31500	TREPANY HOUSE		\$30,000	2	\$143,155	NP	Yes	NP	0	NP	NP	2.0		
GEN-26-30803	JEWISH TREBLE CHORAL PROJECT CORPORATION		\$12,000	2	\$7,892	NP		NP	0	NP	NP	2.0		
GEN-26-30101	TAP OUT DEPRESSION		\$30,000	2	\$1	NP		NP	1	NP	NP	2.0		
GEN-26-28919	FROM FAUNA INC		\$30,000	1.75	\$150,000	NP		NP	0	NP	NP	1.8		
GEN-26-29980	LOTUS HEALTHCARE & RECOVERY CENTER		\$30,000	1.6	\$192,000	NP		NP	0	NP	NP	1.6		

TAB E

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Memorandum Report 2026

California Native American Artists

Thank You

A special thank you goes to the members of the California Arts Council Native Advisory Committee for their time and dedication to support this initiative.



Bobby Martin
Choctaw Nation of
Oklahoma,
painting, muralist,
illustrator,
everything art



Lillian Hall
Ione Band of Miwok
Indians, traditional
Miwok art, CA
Native art



Tishmall Turner
Rincon Band of
Luiseño Indians,
traditional
Indigenous textile
arts and Indigenous
language arts



Shelly Covert
Nevada City
Rancheria Nisenan
Tribe, singer,
songwriter, artist,
and tradition
keeper



Lori Myers
Tlingit/Haida,
authentic Tribal
jewelry



Diana Terrazas
Bishop Paiute
Tribe, basketry,
traditional cordage
making, beading.



Carolyn Smith
Karuk,
basketweaving,
photography, and,
jewelry



Gerald Clarke
Cahuilla Band of
Indians, visual
artist, educator,
Tribal leader, and
cultural practitioner



Ramona Landeros
Apache
Lipan/Chicana,
beading,
drumming, cultural
events organizer



Sara Moncada
Yaqui, dance,
song, fine arts,
textiles/beading/we
aving/regalia,
digital/media

Executive Summary

The California Arts Council (CAC) engaged Kauffman and Associates, Inc., (KAI) to design and facilitate a participatory, community-centered process for a new grant program supporting Native American artists in California. The work responds to CAC's 2019 commitment to strengthen state support for Native artists and advances the agency's racial equity principles. Under the contract, KAI developed the workplan and engagement approach; supported an advisory committee; designed and facilitated community listening sessions; examined funding opportunities and program models; and translated community guidance into proposed grant program elements and draft guidelines.

Grounded in the Indigenous Evaluation Framework, the development process centered around Tribal self-determination, cultural responsiveness, reciprocity, and practical use of findings. Native artists and cultural leaders shaped the engagement plan, listening session questions, program vision, and design considerations through four advisory committee meetings and three listening sessions—one virtual and two hosted in Native arts spaces. Across the listening sessions, 38 participants represented a range of California Native communities, regions, career stages, and artistic practices. Their input was supplemented by continued outreach, CAC collaboration, and engagement with Native arts organizations and networks.

The findings are consistent and consequential. Native artists in California face persistent funding disparities; narrow or unclear eligibility rules; burdensome applications and reporting requirements; reimbursement-based payment structures; limited technical assistance; and uneven access to technology, venues, markets, and professional networks. Participants also described the harm caused when non-Native organizations receive support for work presented as Native while community-based cultural practice remains underfunded or unseen. For Native artists, visibility means more than public exposure—it includes accurate representation, recognition of artists as knowledge keepers and innovators, sustained connection to culture and community, and access to the relationships and infrastructure needed to maintain an artistic livelihood.

The evidence supports a grant program that is Native-focused, Native-informed, accessible, and relationship-based. CAC should establish inclusive and explicit eligibility for Native artists, including those from federally recognized, state-recognized, non-recognized, and relocated Tribal communities. At the same time, CAC should recognize traditional, contemporary, multidisciplinary, and land-connected cultural practices. A tiered funding structure can meet artists at different career stages and support artistic production, materials gathering, travel, professional development, mentorship, business development, and organizational capacity. Community input also strongly supports advance payments where feasible; flexible grant periods; multiple simplified application formats; compensated Native-led review panels; technical assistance before and after award; and reporting through storytelling, images, site visits, or other culturally appropriate forms.

For CAC, the central implication is that the grant cannot function as a stand-alone funding opportunity. Meaningful implementation requires sustained outreach through trusted Native

networks, regional and in-person access, applicant and grantee support, transparent decision-making, and continued accountability to Native artists. Long-term value will come from pairing direct funding with mentorship, visibility platforms, market and exhibition opportunities, regional cultural hubs, and durable state capacity dedicated to California Native arts and culture. Used in this way, the findings provide CAC with a practical foundation for finalizing grant guidelines, testing implementation choices with Native advisors, determining an appropriate and meaningful allocation, and building a program capable of reducing funding disparities while strengthening the visibility, continuity, and vitality of California Native arts.

The engagement process revealed several consistent themes and priorities related to funding access, visibility, capacity-building, and Native-led grantmaking. The following key findings summarize the most significant findings that emerged across the advisory committee meetings and community listening sessions and informed the recommendations.

Key Findings

- Funding disparities and structural barriers continue to limit opportunities for Native artists.
- Native artists need greater visibility, representation, and access to Native-centered spaces.
- Long-term investments in artist development and cultural infrastructure are needed to strengthen the Native arts ecosystem.
- Native-led decision-making, transparency, and accountability are essential to building trust in the grantmaking process.
- Relationship-based and culturally grounded approaches are preferred over traditional transactional grantmaking models.

Based on these insights, the following recommendations are intended to guide the development of a grant program that is culturally grounded, accessible, sustainable, and responsive to the needs of Native artists and communities.

Key Recommendations

- Extend eligibility to the full diversity of California Native communities.
- Reduce barriers and advance equity in grant design.
- Build flexibility into funding structures.
- Support sustained, Native-centered spaces for visibility.
- Invest in capacity-building and long-term support.
- Keep review and decision-making Native-led and transparent.
- Ground grantmaking in relationships and human-centered care.

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Thank You ii

Executive Summaryiii

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Overview of CAC Initiative

The mission of the California Arts Council (CAC) is to “strengthen arts, culture, and creative expression as tools to cultivate a better California for all.” Founded in 1976 after being signed into law by Governor Jerry Brown, CAC continues to shape the state’s arts infrastructure with grants and programs that support opportunities for artists.

CAC recognizes the artistry, cultural knowledge, and broad media of Native artists in California. With support from the Governor’s Office of the Tribal Advisor, CAC requested collaboration to develop a grant program dedicated to Native artists in California to address systemic barriers, increase visibility, and advance equity and representation.

Project Purpose

The idea of a dedicated program for Native artists surfaced during a CAC community-led meeting held July 8, 2019, with 24 artists in collaboration with the Governor’s Office of the Tribal Advisor in Sacramento to begin planning a future, large-scale convening of Native American artists based in California. Building on that idea, CAC contracted with Kauffman and Associates, Inc. (KAI) to design and facilitate a participatory process to gather Native perspectives on developing grant program frameworks with accompanying guidelines for Native artists in California.

KAI is an American Indian- and woman-owned management consulting firm that specializes in culturally responsive research and evaluation. CAC chose KAI for its experience delivering culturally grounded planning, evaluation, communications, training, and facilitation services to Tribal governments; Tribal-serving organizations; national nonprofits; philanthropies; intertribal consortia; and federal, state, and local agencies. KAI’s team is fully remote with staff located nationwide, including California.

Why This Work Matters for Native Artists in California

CAC is building a Native artists grant program *with* Native artists, rather than *for* them. Supported by KAI and grounded in Indigenous Evaluation Framework (IEF) principles, the work centers Tribal self-determination, community-defined values, and culturally responsive engagement methods. These methods help address long-standing systemic barriers that have limited Native artists’ access to funding, visibility, and equitable representation in California’s arts landscape. The project creates concrete pathways for Native artists, Native culture bearers, and other interested and affected parties to shape program goals, eligibility, selection criteria, application accessibility, and definitions of success. This approach positions lived experience and community priorities as the foundation for program design.

Project Goals and Objectives

This project officially kicked off June 16, 2025, and runs through November 2026. During this time, CAC and KAI met every other week to coordinate efforts with an approved workplan and

review progress. CAC and KAI also held pre-planning meetings to discuss recruitment avenues for an advisory committee, locations and regional accessibility, and early goals to ensure the program design was informed by community knowledge in alignment with CAC's policy, operational, and funding responsibilities. **Error! Not a valid bookmark self-reference.** shares the early project goals and objectives.

Table 1. Project goals and objectives

GOAL 1	GOAL 2	GOAL 3	GOAL 4	GOAL 5
Ensure Inclusive Representation	Elevate Community Voice in Program Design	Co-Design a Culturally Grounded Grant Program	Form Actionable Recommendations	Create Community-Informed Guidelines
Engage a diverse and representative group of individuals who are involved in Native arts representing a range of artistic styles, professions, ages, genders, and geographic locations across California.	Gather priorities and personal experiences to inform the development and implementation of a grant program through advisory committee meetings and listening sessions.	Collaborate with CAC throughout the engagement process to co-design materials, develop a targeted communications campaign, and engage in joint decision-making.	Translate community guidance into actionable recommendations.	Develop draft grant program guidelines for CAC to refine and implement.

Methodology and Approach

Guided by CAC's racial equity principles, KAI convened an advisory committee to inform the community engagement plan and grant program design. KAI then facilitated listening sessions with Native artists and community members, conducted outreach through Native arts organizations and trusted networks, and examined relevant funding opportunities, partnerships, and program models. KAI synthesized these sources into this memorandum report, the accompanying presentation, actionable recommendations, and a draft grant program guidelines framework for CAC's consideration.

Indigenous Evaluation

KAI also examined relevant funding opportunities, partnerships, and grant program models to identify approaches that could support accessible, culturally responsive program administration. This research was considered alongside advisory committee and listening session findings when developing the recommendations. Community input remained the primary basis for the recommendations, while the research helped identify implementation options for CAC to assess against its authority, funding, administrative capacity, and policy requirements.

KAI grounded its engagement in IEF principles to support intentional, culturally responsive participation and ensure community knowledge informed the findings and the program's design.

This approach emphasizes Native self-determination, cultural responsiveness, and shared decision-making with CAC throughout the project. The core principles of the IEF require:

- Respect of Tribal self-determination and sovereignty goals;
- Acknowledgement of Indigenous communities as having always assessed merit and worth based on values and storytelling;
- Incorporation of broadly held values while remaining flexible and responsive to local culture;
- Alignment of practices and methods with community needs;
- Involvement of communities to define the meaning, practice, and usefulness of the evaluation and build ownership over the evaluation; and
- Provision of opportunities to learn from Tribal community programs and use that information to create strong, viable communities.

Engagement Approach

KAI closely coordinated with CAC to develop an engagement plan for this project. Together, KAI and CAC:

- Confirmed their objectives, roles, and communication protocols;
- Established shared expectations, clarified their engagement goals, and defined the engagement scope and timeline;
- Reviewed background materials, including prior CAC convenings and reports related to Native artists and arts funding; and
- Developed an initial draft of the engagement plan, which outlines the proposed goals, engagement strategies, priority audiences, and outreach methods.

This early collaboration ensured that the engagement plan was grounded in CAC's mission while remaining flexible and responsive to Native community priorities. As shown in Figure 1, the engagement plan included three main components:

- **Convening an Advisory Committee** – The advisory committee comprised Native artists and cultural leaders to guide the engagement process and provide input on program priorities, engagement strategies, and grant design elements. The advisory committee met four times during this process.
- **Facilitating listening sessions** – KAI facilitated three listening sessions with Native artists and community members.
- **Conducting outreach** – KAI reached out to Native arts organizations, regional partners, and trusted community networks to broaden participation and strengthen regional relevance.

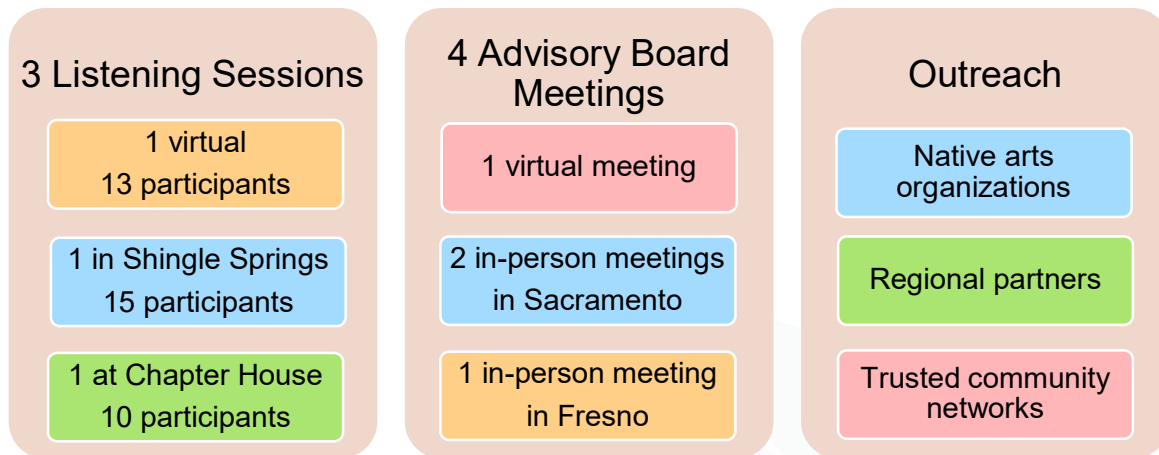


Figure 1. Community engagement activities

Together, these activities created multiple opportunities for Native artists, culture bearers, and community members to shape the engagement process, identify barriers and strengths, validate emerging findings, and refine recommendations for the grant program's design.

Convening the Advisory Committee

KAI connected with CAC early in the project to draft outreach emails to recruit advisory committee members and determine the selection rubric. KAI then recruited members through personalized, network-wide outreach from September through October 2025, and tracked responses. Once formed, the committee informed the final engagement plan, listening session discussion guide, and outreach and created a vision statement to describe how they envision CAC's grant program.

Meeting Structure and Topics

The advisory committee meetings followed an ORID (Objective, Reflective, Interpretive, Decisional) facilitation framework to guide discussions and reflections. Committee members received an overview of the community engagement plan and held in-depth discussions on the listening session design and planning.

Engagement Plan

Following the first advisory committee meeting, KAI incorporated their feedback along with CAC's into the engagement plan and finalized the plan.

Listening Sessions

The committee reviewed plans for the virtual and in-person listening sessions. CAC and KAI intended for these sessions to capture feedback from Native artists across California on the grant program and its guidelines. Three 90-minute sessions were proposed with approximately 15 participants each designed to prioritize Indigenous Ways of Knowing, respect, reciprocity, sovereignty, and culturally safe facilitation protocols. Key topic areas included art impacts, artists' needs and opportunities, barriers and equity, and grant program design.

The committee also reviewed the draft listening session discussion guide. KAI drafted the guide in alignment with the engagement goals and IEF, to focus on art impacts, artist needs and opportunities, barriers and equity, and grant program design. After their first meeting, CAC and advisory committee members reviewed the guide and provided direct input on:

- The sequencing and framing of questions,
- Language accessibility and cultural appropriateness,
- Time allocation for discussion topics, and
- Opportunities to strengthen community-centered reflection and storytelling.

This phased and participatory approach ensured the engagement plan and listening sessions were informed by lived experience; responsive to diverse Native artists' needs across California; and aligned with CAC's commitment to equity, accessibility, and co-design.

Outreach

For outreach about the listening sessions, advisory committee members emphasized the importance of culturally relevant strategies, including grassroots promotion, powwow flyers, Native organizations, and social media platforms commonly used by Native communities. Their recommendations included prioritizing Native artists from California Tribes, while remaining inclusive of relocation families and Native youth.

Vision Statement

The advisory committee's vision statement, shared in Figure 2, provides a clear picture of the future the new CAC grant program seeks to advance for Native artists and Native arts communities throughout California. It serves as a guiding north star for strategic decisions, investments, and partnerships, helping align interested and affected parties around a shared long-term aspiration.



Figure 2. Vision statement

Listening Sessions

KAI facilitated three 90-minute listening sessions: one in person at the Lólmén Gallery in Shingle Springs, one in person at The Chapter House in Los Angeles, and one virtually. CAC and KAI distributed invitations through their mailing lists and broader Native arts networks. Fifteen participants attended the Shingle Springs session, ten attended The Chapter House session, and thirteen attended the virtual session, for a total of 38 participants. Participants included artists, community leaders, organizational leaders, elders, and young adults. Appendix B contains the listening session guide.

Analysis

KAI reviewed qualitative information from four advisory committee meetings and three community listening sessions using an iterative thematic analysis approach. A complete transcript was available for one listening session, while facilitator notes were available for the

other two sessions. KAI used an inductive process to identify concepts and patterns, developed a structured codebook, and reviewed the two sets of session notes against the emerging themes. Because the level of documentation differed across sessions, the analysis focused on recurring themes, distinct perspectives, and areas of convergence rather than comparing the frequency of comments across sessions.

KAI applied a structured qualitative analysis matrix to organize and synthesize themes across the available transcript, session notes, and advisory committee meeting materials. Advisory committee discussions informed the interpretation and refinement of emerging themes and priority areas. KAI retained varying perspectives when they provided distinct information about participants' experiences, priorities, or concerns. The final findings were organized around eligibility; funding access and flexibility; visibility and cultural representation; capacity-building and sustainability; Native-led decision-making; accountability and trust; and relationship-based grantmaking. KAI then translated the findings into actionable recommendations for grant program design.

Findings

This section presents findings from advisory committee meetings and listening sessions, organized into three parts: meeting-specific advisory committee findings; shared themes across all four meetings; and findings from the three community listening sessions.



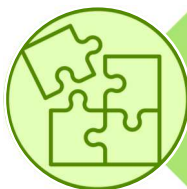
Advisory committee meeting themes:

A high-level overview of the themes that emerged from each of the four advisory committee meetings, illustrating how discussions evolved throughout the planning and design process.



Shared themes across the advisory committee process:

A synthesis of the recurring priorities, recommendations, and areas of consensus that emerged across all four advisory committee meetings and helped shape the committee's collective vision.



Community listening session findings:

Findings from the three listening sessions, highlighting the experiences, perspectives, and recommendations shared directly by California Native artists, culture bearers, community leaders, and arts organizations.

Figure 3 Findings Summary

Together, these findings provide a comprehensive understanding of the opportunities, challenges, and priorities identified throughout the engagement process and establish a

foundation for the development of a grant program that is culturally grounded, accessible, sustainable, and responsive to the needs of Native artists and communities.

Part I. Advisory Committee Findings by Meeting



Meeting 1: Understanding the Landscape

Funding disparities and systemic barriers: Committee members identified significant funding inequities and structural barriers that limit access to resources for Native artists in California.

Visibility, representation, and recognition: Members explored what visibility means for Native artists in California and emphasized the importance of authentic representation and cultural recognition.

Community engagement and access: Members provided guidance on outreach and engagement strategies to ensure Native artists and communities could meaningfully participate in the process.



Meeting 2: Defining Success and Designing the Program

Long-term investment and sustainability: Members envisioned a future where Native artists are supported through sustained investments and long-term infrastructure, rather than one-time funding opportunities.

Artist development and resource access: Members highlighted the importance of mentorship, technical assistance, and professional development opportunities that support artists throughout their careers.

Equitable and accessible grant design: Members explored key program design elements intended to reduce barriers and improve access to funding for Native artists and communities.



Meeting 3: Community Validation and Program Refinement

Funding accessibility and equity: Members shared how the listening session findings reinforced the need for more inclusive eligibility criteria, flexible funding structures, and lower barriers to participation.

Capacity-building and field support: Members emphasized investing in the long-term sustainability of Native artists, organizations, and cultural infrastructure.

Accountability, transparency, and trust: Members discussed strengthening Native involvement in decision-making and ensuring



Meeting 4: Operationalizing Community Priorities

Culturally grounded eligibility and access: Members refined the recommendations for eligibility and application processes to ensure inclusivity, cultural relevance, and accessibility.

Native-led review and support systems: Members discussed how review panels, technical assistance, and artist support structures could reflect Native expertise and community knowledge.

Human-centered communication and accountability: Members emphasized transparent communication, personalized support, and relationship-building as essential components of the grantmaking

Part 2. Shared Themes Across the Advisory Committee Meetings

Although each meeting focused on a different phase of the planning and design process, many of the same priorities surfaced throughout engagement. Discussions evolved from identifying challenges facing Native artists to exploring potential solutions and refining program design recommendations. The following themes represent the most consistent and recurring ideas that emerged across all four meetings and reflect the advisory committee's collective vision for a dedicated CAC Native Arts grant program.



Funding Accessibility and Equity

Across all four meetings, committee members consistently identified funding disparities and systemic barriers pertaining to the application process as some of the most significant challenges facing Native artists. Early discussions focused on the gap between available arts funding and the resources that ultimately reach Native artists, as well as concerns about Native-focused funding being awarded to non-Native organizations. As conversations progressed, members emphasized the need for grantmaking approaches that reduce barriers through simplified applications, inclusive eligibility criteria, flexible funding structures, multiple entry points for artists at different stages of their careers, and technical assistance that supports applicants throughout the process. Committee members also stressed the importance of designing funding opportunities that recognize the diversity of California Native communities and ensure resources reach those whom the program is intended to serve.

Visibility and Cultural Representation

The importance of increasing the visibility of Native artists emerged as a central theme throughout the advisory committee process. Members described visibility as more than public recognition; it also includes being seen, heard, respected, and accurately represented within arts institutions, communities, and public spaces. Discussions highlighted the need to create opportunities for Native artists to exhibit and share their work, while also ensuring that Native stories, cultural knowledge, and artistic practices are represented authentically. Committee members frequently raised concerns about misrepresentation and the



appropriation of Native arts and culture, emphasizing that increased visibility must be accompanied by cultural integrity, Native leadership, and accountability to the communities represented.



Capacity-Building and Sustainability

Throughout the meetings, committee members emphasized that meaningful support for Native artists must extend beyond project-based funding. Participants consistently discussed the need for investments that strengthen the long-term sustainability of artists, organizations, and the broader Native arts ecosystem. Suggested investments included mentorship opportunities, professional development; technical assistance; infrastructure support; and spaces for artists to connect, collaborate, and showcase their work. Members envisioned a future in which Native artists have access to resources and support systems throughout their careers, creating conditions that allow artistic and cultural practices to thrive across generations. The committee repeatedly reinforced the importance of sustained investment over one-time funding.

Native-Led Decision-Making, Accountability, and Trust

Building trust through Native leadership and meaningful community involvement was a recurring priority throughout the process. Committee members consistently emphasized that decisions affecting Native artists should be informed by Native perspectives, cultural knowledge, and lived experience. Discussions focused on creating culturally informed review processes, involving Native artists and culture bearers in decision-making, and ensuring transparency with funding decisions. Committee members also stressed the importance of demonstrating how community feedback influences program development and maintaining accountability to Native communities that the program is intended to support. They repeatedly identified trust as a foundational element of successful grantmaking and long-term community relationships.



Relationship-Based and Human-Centered Grantmaking

A defining theme across all four meetings was the desire to move beyond traditional transactional funding approaches to grantmaking and toward models grounded in relationships, reciprocity, and care. Other traditional grant models can feel compliance-driven and treated more like a business contract than a growing partnership. Committee members frequently discussed the importance of reducing administrative burdens, meeting artists where they are, and creating opportunities for meaningful interaction between grant makers and communities. Recommendations included site visits, storytelling-based reporting, dedicated points of contact, personalized technical assistance, and communication practices that emphasize respect and transparency. Underlying these discussions was a broader vision of grantmaking that reflects Native values and prioritizes relationship-building as a core strategy for supporting artists, strengthening communities, and fostering long-term success.

Part 3. Community Listening Session Findings

Discussions from the listening sessions raised similar themes as discussed by the advisory committee. Themes ranged from inclusive and flexible funding to recognition, visibility, and support.

Program and Grant Eligibility Should Reflect the Full Diversity of California Native Communities

Across the three listening sessions, participants identified eligibility as a central consideration for any grant program intended to support Native artists in California. For example, many non-federally recognized Tribal communities have been excluded from grant programs and other funding opportunities that rely on federal recognition as a threshold for participation. Participants described non-federally recognized Tribal communities as proud, active, deeply connected communities that continue to contribute to California Native arts and cultural life, despite often being overlooked by institutions and funding programs. Participants emphasized that the history of Native people in California must inform program eligibility, so artists from federally and non-federally recognized Tribal communities are eligible to participate. At the same time, participants noted that eligibility criteria should be designed carefully to prevent non-Native people and non-Tribal organizations from claiming Indigenous identity. Eligibility should remain inclusive, and safety measures recommended by the community include a Native review panel and collaboration with cultural resources. The participants shared that the CAC should engage with Tribal cultural or historical preservation departments, museums, education departments and wellness programs.



Native Artists Need Sustained, Native-Centered Spaces for Visibility and Professional Growth

Participants consistently described a need for more dedicated spaces where Native artists can showcase, sell, and share their work. They explained that Native artists can seem invisible within the broader arts landscape in California, and more Native-centered spaces would increase their visibility, representation, and public awareness. While participants named existing opportunities in urban areas, they noted that many venues are seasonal, competitive, or difficult for artists across the state to access. Participants described a broader need for long-term infrastructure that helps Native artists connect with buyers, curators, and art networks while remaining grounded in Native communities in California. They named the Autry Museum in Los Angeles and the Red Market in Oakland as examples of existing spaces that support Native artists. Participants expressed interest in an art market or similar platform specifically centered on Native artists; that is sustained over time rather than offered as a one-time or short-term opportunity. Such a space could increase visibility, create income-generating opportunities, strengthen networks, and help artists expand their reach.

Native artists Draw Strength from Culture, Place, Community, and Resilience

Participants emphasized that California Native art is alive, diverse, and deeply rooted in ancestry, culture, place, and community. They described Native artists as people who carry forward cultural knowledge, preserve traditions, and tell stories that connect past, present, and future generations. They used the words “connection,” “representation,” “resilience,” “genealogy,” “joy,” “tradition,” “awareness,” and “thriving” to describe the strengths of Native artists. They also described art as creative expression and a way to sustain cultural memory, affirm identity, create belonging, and communicate the ongoing presence of Native people in California. Participants repeatedly underscored how Native communities in California are still here, and that art provides a powerful way to make their presence visible.



Participants also highlighted the diversity of Native artists and art forms. California is home to many federally recognized Tribes, state-recognized Tribes, and Native communities without formal recognition. Participants explained that Native art is place-based and often reflects the lands, histories, materials, and lived experiences of the artists and communities from which it comes. Art forms range from basketry, jewelry and silversmithing, beadwork, and painting to contemporary or non-traditional forms, such as graffiti, murals, tattooing, and other practices. Participants emphasized that grant programs should recognize this diversity and avoid narrow definitions of what counts as Native art to honor traditional, contemporary, and emerging art forms as valid expressions of California Native identity, creativity, and continuity.



Grants and Programs Can Help Artists Build Presence, Pride, and Community Connection

Participants described existing grants, exhibitions, classes, and cultural programs as important mechanisms for increasing the presence and visibility of Native artists. They shared examples of programs that help artists create space for themselves, illuminate community histories, and share stories with Native and non-Native audiences. The participants said they value programs that make art accessible to Tribal communities, rather than those that display Native art in institutional or public-facing spaces. Participants also described grants and programs that support teaching, open art labs, cultural classes, and beadwork classes. Across these examples, participants emphasized community-centeredness and reciprocity as fundamental values. Meaningful arts funding should support artists’ needs while recognizing the ways artists give back to their communities through teaching, cultural preservation, mentorship, healing, and shared visibility.

Flexible Funding Is Essential to Support Native Artists

Participants shared several examples of art-based grants and projects that produce meaningful outcomes for Native artists and communities. A key factor across these positive experiences is flexibility. Participants noted that artists need funding that reflects the actual costs of creating, sustaining, and sharing their work, including funding for materials, travel, equipment, studio or creation space, and other practical needs. Participants also named healthcare and insurance as important to artists’ ability to continue their work. These comments suggest that effective



grant programs should avoid overly restrictive funding categories and allow artists to determine what resources are most necessary for their artistic practice, professional growth, and community commitments.

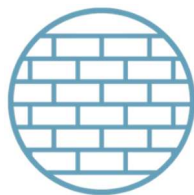


Artists Want Grant Programs That Offer Technical Assistance, Professional Development, and Longer-Term Support

Participants identified several supports that would make a grant or program more useful for Native artists, such as financial literacy resources, webinars or technical assistance on budgeting, guidance through the application process, and professional development opportunities that help artists move beyond smaller galleries or limited exposure. Some participants described a “glass ceiling” effect, where artists have access to early or local opportunities but need additional support to reach larger platforms, build professional networks, or grow their careers. Participants also emphasized the need for more venues and spaces where artists can create, exhibit, and sell their work. In addition, participants recommended longer grant timelines; multiple ways to apply; endowment-style funding that provides multi-year support; and emergency grants that respond to urgent needs, such as supplies or other immediate costs.

Equity and Accessibility Must Be Built into the Application and Review Process

Participants stressed that equity and accessibility should be built into the grant process before the application period. They recommended that programs offer seminars, information sessions, or other forms of guidance to explain the grant’s purpose, reviewers’ expectations, and how applicants can develop strong proposals. Participants also emphasized that reviewers should have knowledge of California Native arts, histories, communities, and media. Some participants shared that when they apply to national grants, they feel they are placed in competition with other Tribes and Native artists from across the country while being reviewed by people who may not understand the Native context in California. Participants also wanted programs to build reciprocal, bidirectional relationships between artists and communities, rather than offering a one-time application and award process.



Barriers Remain for Emerging Artists' Portfolio Development and Venue Experiences

Participants named several remaining gaps and barriers that a grant program could help address. Some artists need support with portfolio development, particularly those who did not attend art school or other formal professional development opportunities. Participants noted that there is significant talent and legacy being built within communities, but artists may need guidance and resources to document and present their work in ways that align with grant, gallery, or market expectations. Participants also discussed the need for more welcoming venue environments and those that collaborate with Native communities in shaping how art is presented, interpreted, and described. They noted the strongest venue experiences were with institutions that worked directly with Native people on decisions like curatorial language and audience engagement. Participants also

expressed a desire to better support smaller and emerging artists who may be creating meaningful work but remain less visible to broader networks or audiences.

Recommendations for Grant Program Design

The following recommendations are grounded in findings from the advisory committee meetings and community listening sessions. They reflect recurring themes, priorities, and areas of convergence across the engagement process and are intended to support a grant program that is culturally grounded, accessible, sustainable, and responsive to Native artists and communities. **CAC will need to assess each recommendation against available authority, funding, administrative capacity, legal requirements, and the final grant program guidelines.**

Guide the Program Through an Administering Organization Model

CAC and KAI discussed an administering organization (AO) model as one potential approach for implementing community-defined recommendations that may require greater flexibility in outreach, application support, regranting, and program administration. Under this model, CAC would provide funds to an AO responsible for regranting and defined administrative functions under CAC oversight. Before selecting this approach, CAC would need to assess its legal authority, procurement requirements, available funding, oversight capacity, regional reach, and the AO's experience serving California Native artists and communities. If feasible, the model could support shorter applications, timely review cycles, accessible technical assistance, and reporting requirements aligned with the program's goals.

Implementation Considerations

- Define the AO selection criteria and review regional partnerships.
- Open the CAC grant portal to accept AO applications or recommendations.
- Identify AO with relevant organizational background and experience.
- Establish AO experience with regranting programs.
- Organize a Native-informed process for AO review.

Extend Eligibility to the Full Diversity of California Native Communities

Design eligibility to reflect the diversity of Native communities in California, including artists connected to federally recognized Tribes, state-recognized Tribes, non-federally recognized Tribal communities, and urban or relocated Native communities, subject to CAC's legal authority and final policy determinations. Eligibility should not rely on individual self-identification alone. CAC should develop the criteria with Native advisors and legal or policy counsel from California, so the verification is respectful, proportionate, community-accountable, and protective against fraudulent identity claims without requiring disclosure of sacred, private, or culturally sensitive information. This process can be achieved by using the inclusive language mentioned

throughout the findings and connecting with Tribal cultural programs and other interested and affected parties to refine for broad access. The final eligibility rules will require a CAC policy and legal decision.

Implementation Considerations

- Include federally recognized, state-recognized, non-federally recognized, and urban Native communities.
- Develop a community-based verification process that protects against false claims of identity.
- Explain the rationale for inclusive eligibility in the guidelines.

Reduce Barriers and Advance Equity in Grant Design

Design the application so access begins at the very first point of contact. Streamline application forms using a central platform that only requests data essential to the scoring process, welcome artists at different career stages, and provide hands-on application support to reach artists in ways that conventional grantmaking has not been able to do. Allow artists to apply and report in multiple formats, such as by video or site visit, rather than relying on written materials alone.

Implementation Considerations

- Offer multiple application formats and use plain, accessible language.
- Create funding tiers for emerging, mid-career, and established artists.
- Provide application support well before deadlines.

Build Flexibility into Funding Structures

Build allowable-cost categories around the actual work of creating, sustaining, and sharing art, including categories for materials, travel, equipment, workspaces, cultural knowledge transmission, and other artist-defined needs that CAC is legally authorized to support. Pair flexible spending with clear, plain-language guidance, so artists retain meaningful control without uncertainty about compliance. Evaluate the feasibility of allowing advance payments, unrestricted support, emergency assistance, health-related costs, and multiyear funding against state requirements, available funding, and CAC's administrative authority for possible inclusion in the final guidelines.

Before incorporating these options into final guidelines, CAC should confirm which uses are allowable under California requirements and CAC's authority. Well-being expenses, healthcare, insurance, emergency grants, unrestricted funding, advance payments, and multiyear support may require separate authority, budget mechanisms, or program structures. Until CAC completes that review, the report presents these items as options for feasibility assessment rather than settled program features.

Implementation Considerations

- Adopt flexible or unrestricted funding categories as able within CAC's legal authorities.
- Cover a broad range of costs, including materials, travel, space, and well-being, as able within CAC's legal authorities.
- Offer emergency grants for urgent needs as able within CAC's legal authorities.

Support Sustained, Native-Centered Spaces for Visibility

Support durable, Native-centered opportunities for Native artists to exhibit, sell, teach, and build relationships with buyers, curators, communities, and each other. Any visibility or exhibition initiative should be governed by Native arts leadership and include protocols for consent, attribution, interpretation, photography, reproduction, intellectual and cultural property, and the protection of knowledge or practices that are not intended for public display. Require museum, market, and cultural institution partnerships to meaningfully collaborate with the artists and communities whose work will be represented.

Visibility initiatives must include safeguards for community consent, cultural and intellectual property, sacred or restricted knowledge, attribution, photography, reproduction, and Native-led curation. Community input made clear that visibility is not inherently beneficial when artists and communities do not control how their work, stories, and knowledge are presented. CAC should therefore require community governance and accountability measures in any partnership intended to expand public visibility.

Implementation Considerations

- Fund a recurring, California Native-centered art market or platform.
- Support venues in urban and Tribal-community settings.
- Partner with institutions willing to collaborate on curation.

Invest in Capacity-Building and Long-Term Support

Support must extend beyond project-based funding to strengthen the long-term sustainability of artists and the broader Native arts ecosystem. Participants called for mentorship, professional development, portfolio support, and assistance advancing beyond entry-level opportunities to achieve long-term career growth. Sustained, multiyear investment would allow cultural practices to thrive across generations.

Implementation Considerations

- Pair funding with mentorship and technical assistance.
- Support portfolio and career development for emerging artists.
- Offer longer timelines and multi-year or endowment-style funding as able within CAC's legal authorities.

Keep Review and Decision-Making Native-Led and Transparent

Establish a compensated, California Native-led review process that includes relevant artistic, cultural, regional, and community knowledge while managing conflicts of interest and protecting applicant confidentiality. CAC should publish the review criteria, explain how panelists are selected, document how decisions are made, and communicate outcomes in plain language. The process should also show how community input shaped the program and establish a mechanism for Native advisors to review implementation and recommend adjustments after launch.

A Native-led review structure should specify panelist compensation, conflict-of-interest procedures, confidentiality requirements, regional and disciplinary representation, term limits, and decision authority. Native leadership should be reflected in the panel's composition, authority, operating procedures, and accountability to participating communities, rather than in representation alone.

Implementation Considerations

- Convene review panels of Native artists and culture bearers.
- Clearly communicate the review criteria, decisions, and reasons for the decisions.
- Show how community input influenced the program design.

Ground Grantmaking in Relationships and Human-Centered Care

Structure the grant relationship around reciprocity, accessibility, and sustained communication rather than one-time transactions. Reduce unnecessary administrative demands, provide regional and in-person access where feasible, maintain consistent points of contact, and continue engagement beyond the award period. Establish a formal feedback loop to report back to participants and advisors on what CAC did and did not adopt, why those decisions were made, and when the program will be revisited. This follow-through is essential to honoring community contributions and maintaining trust.

Implementation Considerations

- Assign dedicated points of contact to build ongoing relationships.
- Replace paperwork-heavy reporting with storytelling, site visits, or visual documentation.
- Design the program as an ongoing relationship beyond the award period.

Conclusion

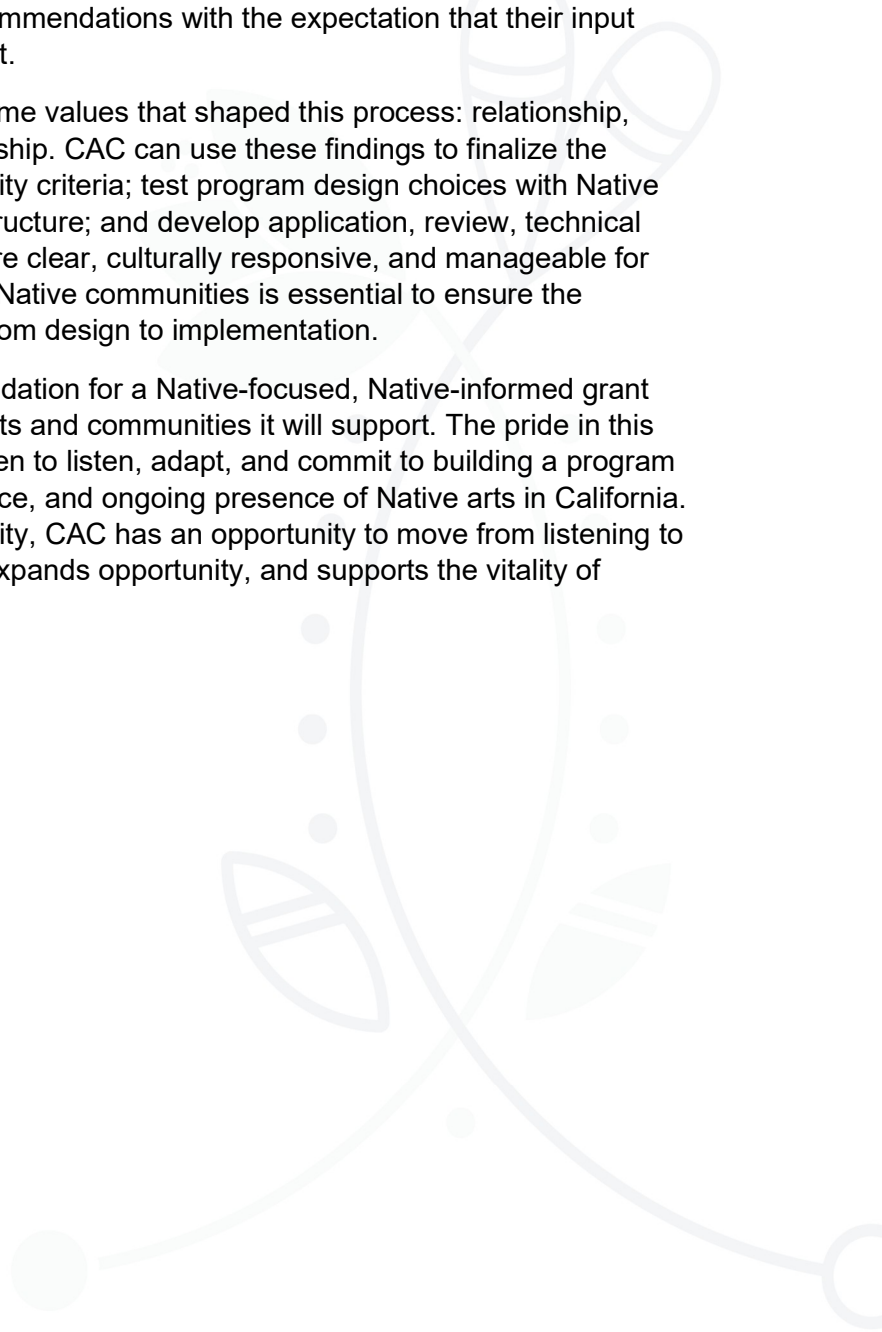
This memorandum reflects the time, care, effort, and resources invested in listening deeply to Native artists, culture bearers, community leaders, and partners in CAC's planning process. CAC and KAI approached this work as an opportunity to build understanding, strengthen relationships, and honor the knowledge already held within Native arts communities. Through advisory committee guidance, listening sessions, continued outreach, and collaborative planning, this process created space for Native artists to describe the barriers they face and the future they want to help build.

What CAC heard throughout this engagement was clear and consistent—Native artists want funding opportunities that recognize the full diversity of Native communities; reduce access barriers; and support the real costs of creating, sharing, sustaining, and teaching Native art. Participants emphasized that visibility goes beyond public exposure to portray accurate representations; cultural integrity; connection to place; and recognition of Native artists as knowledge keepers, innovators, educators, and community leaders. They also described the importance of Native-centered spaces, mentorship, technical assistance, flexible funding, transparent decision-making, and long-term investments that support artists across career stages and across generations.

These findings point to a grant program that can do more than distribute funds. If designed with intention, the program can help strengthen the broader Native arts ecosystem in California by supporting artists' livelihoods, expanding access to culturally grounded spaces, building professional pathways, and honoring the community responsibilities that many Native artists carry through teaching, healing, storytelling, and cultural preservation. The process also reinforces that trust is built through transparency, follow-through, and accountability. Community members gave their time, stories, and recommendations with the expectation that their input would meaningfully shape what comes next.

The next steps should carry forward the same values that shaped this process: relationship, reciprocity, accessibility, and Native leadership. CAC can use these findings to finalize the program guidelines; create inclusive eligibility criteria; test program design choices with Native advisors; identify an appropriate funding structure; and develop application, review, technical assistance, and reporting processes that are clear, culturally responsive, and manageable for artists. CAC's continued engagement with Native communities is essential to ensure the program remains responsive as it moves from design to implementation.

Ultimately, this work provides a strong foundation for a Native-focused, Native-informed grant program grounded in the voices of the artists and communities it will support. The pride in this process comes from the care CAC has taken to listen, adapt, and commit to building a program that reflects the strength, creativity, resilience, and ongoing presence of Native arts in California. With continued investment and accountability, CAC has an opportunity to move from listening to action in a way that strengthens visibility, expands opportunity, and supports the vitality of Native arts for generations to come.



Appendix A. Advisory Committee Selection

The following criteria, developed with CAC, were used to select advisory committee members. Selections considered:

- Relevance and experience in Native arts
- Leadership and engagement in the arts community
- Cultural representation and lived experience
- Availability and willingness to participate
- Demographic represented

Table 2. Selection criteria for the advisory committee

Category	Criteria
Artistic and Cultural Expertise	<ul style="list-style-type: none">• Practicing artist• Culture bearer• Arts educator• Emerging artist, student, or apprentice• Intergenerational knowledge transfer (mentorship or elder engagement)
Professional and Industry Experience	<ul style="list-style-type: none">• Works for an arts or cultural organization• Arts administration or program management• Grant experience• Public art, curation, or event experience• Prior service on boards, committees, or advisory groups
Diversity of Perspective	<ul style="list-style-type: none">• Age group represented (youth, mid-career, or elder)• Works across multiple art styles/disciplines• Geographic perspective (urban/Tribal)• Multilingual or cross-cultural perspectives
Skills and Capacity	<ul style="list-style-type: none">• Collaboration and communication• Commitment to inclusion and cultural humility• Level of industry knowledge• Availability to attend meetings

Appendix B. Listening Session Guide

Listening Session:

California Native American Artists Grant Program Design & Guidelines

June 2025-November 2026

Listening Session Overview

The California Arts Council is interested in learning from Native American perspectives through a set of listening sessions to gather input on creating a California Native American Artists Grant Program. 90-minute listening sessions will be conducted with the larger Native arts community, with one held in-person and the other virtually over Zoom.¹ The listening sessions will gather diverse input from Native artists across California to understand their perspectives, challenges, and needs to inform the California Native American Artists program guidelines. KAI will assign a skilled facilitator and notetaker to each listening session.

A maximum of 15 participants will be selected to attend each listening session. The listening session participants will include a diverse and inclusive group of people involved in Native American arts. Participants will receive clear information outlining the purpose of the sessions, voluntary participation, confidentiality, potential risks or benefits, and their right to withdraw at any time, without consequence. This is an opportunity for the community to participate in the design process.

KAI team members and CAC representatives in attendance will stay in the meeting room after the participants leave to quickly debrief the listening session, reiterate key points of what was heard, and identify topics that may warrant further exploration.

Each session will be transcribed, and a KAI evaluator will conduct a cross analysis to identify emerging themes around Native artists' needs and grant recommendations. Each person who participates in a listening session will be entered into a drawing to win a \$500 gift card for the session they attended.

Listening Session Approach

The Indigenous Ways of Knowing approach emphasizes the following best practices for working alongside Tribal and urban Indian communities.

Respect – Respect is an essential value that lays the foundation for effective collaboration when working with Tribes, as it fosters trust, understanding, and meaningful engagement. Acknowledging the rich cultural heritages, languages, and traditions of Tribal communities, bridges gaps between worldviews and empowers Tribal members to openly share their

¹ The listening session guide announces two listening sessions. Subsequent updates established three listening sessions with two in person and one virtual.

perspectives. Respectful interactions include active listening, appreciating their knowledge, and involving them in decision-making processes. In this regard, the listening sessions create an atmosphere where Tribal voices are valued and heard.

Relationship Building – Building relationships while focusing on best cultural practices requires sensitivity and a deep understanding of the Tribal community’s values and traditions. Successful relationships begin with building trust. As in the respectful interactions outlined above, trust can also be achieved by actively listening to community leaders and members, honoring their knowledge, and demonstrating genuine commitment to helping them shape program services based on their cultural heritage.

Reciprocity – Reciprocity between the facilitation team and the participants is essential for realizing successful initiatives. Reciprocity embodies a sense of balance between the participants and the unique cultural, historical, and social contexts of their communities. When organizations engage with Native communities, it is important to prioritize their needs and perspectives, fostering an environment that values their traditional knowledge and practices.

Sovereignty – As sovereign nations, Tribes have inherent rights that predate colonization, rooted in their cultural, historical, and legal heritage. These rights include self-determination, landownership, and the governance of their affairs without external interference. The facilitation team recognizes the importance of this relationship for addressing historical injustices and ensuring that Indigenous voices are heard.

KAI designed the listening session as a formal and interactive meeting between the facilitation team, the California Arts Council, and the listening session participants. As the goal of the listening session is to hear and learn from the community, the facilitator’s role will largely entail listening to participants. The facilitator will ask questions to help focus the discussion and probe for deeper responses when necessary. The facilitator will be careful not to overwhelm the group with questions, as there will be ample time to follow up on topics, as needed.

Welcoming Space

Creating a space for connection will open the listening session up for honest and respectful engagement. Prior to arriving KAI will have the room set up in a circle to ensure that everyone can see each other. There will be a welcome table, with a sign-in sheet, name tags, and any meeting materials. KAI might ask a participant or local Tribal member for an opening at this time, or they may have one prepared. After the participants arrive, there will be a signal to transition into the session. The facilitator will open with general housekeeping and group agreements.

Cultural consideration: do not assume a participant or local Tribal person will provide an opening without advance invitation, consent, and compensation where appropriate. Clarify who has authority to offer an opening and ensure the practice is locally appropriate rather than treated as a generic protocol.

Listening Session Protocol

Welcome and Introductions (10min)

Hello, my name is [Facilitator Name], and I'm with Kauffman and Associates, Inc. (KAI), supporting the California Arts Council (CAC). We also have [Notetaker name], who will be taking notes. Thank you for your time today as we partner with the CAC to develop the California Native American and Indigenous Artist Grant Program through this 90-minute listening session. Before we begin, we would like to open in a good way. [Facilitator or other team member open in a good way].

Before we begin the discussion, we'd like everyone to introduce themselves by sharing their name, any Tribal affiliation, and what type of art you create or are involved in. [Participants introduce themselves. Facilitator will model the introduction, followed by the notetaker, then as needed, call on participants or provide directions to call on someone else.

Thank you all for those introductions, it's great to hear about the diverse backgrounds and experiences in the arts. We appreciate you taking the time to join this conversation.

Listening Session Background and Purpose (3min)

To give you some context regarding the listening session: In 2019, the CAC, in collaboration with the Governor's Office of the Tribal Advisor, organized a community-led planning meeting focused on a future large-scale convening of Native American and Indigenous artists based in California. The outcomes of the meeting informed the development of a future statewide convening of Native American artists and other activities related to the CAC's engagement with Native artists. One of the main challenges expressed by participants was limited access to grants and a lack of funding for artists. The discussion highlighted several needs that the CAC might address through a dedicated grant program.

The purpose of the listening session is to gather input from a diverse group of Native artists across California to understand their perspectives, challenges, and needs to inform the grant program that will lead to investments in community projects that further the intersection of arts and wellness. Your input will be valuable as we design this grant program for Native artists like yourself.

Let's begin.

The first set of questions focuses on Art Impacts (15min)

1. What are the greatest strengths of Native artists in your community?
 - a. What unique roles do they play?
2. Can you share an example of an arts-based grant or project that had a meaningful impact in your community?
 - a. What made it successful?

The second set of questions focuses on Artist Needs and Opportunities (15min)

3. What are some of the most pressing needs for a Native artist?
 - a. What keeps Native Artists from being successful, financially stable, celebrated?

4. What types of support would be most helpful to you?

The next topic for questions is focused on Barriers and Equity (15min)

5. What are the biggest barriers that prevent Native artists from receiving recognition, support, or funding?
6. What could grant makers do differently to ensure Native artists are visible, valued and supported?

The final set of questions is on the Grant Program Design (30 min)

7. What does success look like for a CA state grant program for Native artists?
8. What would make this grant program feel truly accessible to Native artists, including those in rural areas, emerging, or self-taught artists?
9. What type of support before, or during the application process would make applying easier or more inviting?
10. What criteria or values should CAC prioritize when reviewing grant applications for this program?
11. (Optional) Who do you think should be involved in reviewing applications for the grant program?
 - a. What kind of lived experience or community ties should they have?

Closing (10min)

12. Is there anything we didn't ask that you think is important for us to hear?
13. Do you have any final advice or reflections for the CAC in developing this grant?

Thank you for sharing your time, insights, and lived experiences with us today. Your input is essential in co-creating this grant program that reflects and supports Native artists. We'll be using your ideas and perspectives to help structure this grant program ensuring cultural respect, equity, and accessibility. If you have any other questions or information to share, feel free to email us.



Native American Artists Grant Program Guidelines Framework Recommendations



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Executive Summary

The Native American Artists Grant Program Guidelines Framework provides the California Arts Council (CAC) with community-informed recommendations for designing a grant program that mitigates funding disparities and increases the visibility of Native artists in California. The framework responds to barriers identified by Native artists, including restrictive eligibility requirements, complex application processes, limited funding flexibility, and reporting practices that may not reflect Native artistic and cultural work.

The recommendations are informed by three listening sessions involving 38 participants, four Native Artist Advisory Committee meetings with ten Native artists and culture bearers, and continued outreach to Tribal and urban Native arts organizations. Community input emphasized inclusive access, culturally informed eligibility verification, flexible funding, multiple application and reporting formats, Native-led review, relationship-based assistance, and sustained opportunities for Native artists' visibility.

How to read this document: These recommendations reflect what community members said they need. They are not final program rules. CAC retains authority over eligibility standards, award amounts, allowable costs, administrative structure, and compliance requirements, and will need to test several recommendations against legal authority and available budget. Items requiring a CAC decision are noted throughout.

What happens next: CAC project leadership will use this framework to develop program guidelines, application materials, and an implementation plan. Continued involvement from Native artists and Tribal communities will shape how these recommendations become an operating program.

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Introduction

Native artists in California sustain cultural practices older than the state itself, yet they remain underrepresented in public arts funding. Barriers include narrow eligibility definitions, application processes that assume grant-writing experience, restricted uses of funds, and reporting requirements that do not reflect how Native artists actually work. The California Arts Council commissioned this project to hear those barriers directly from Native artists and to design a grant program that responds to them.

This document presents a framework of recommendations for that program, organized around the elements CAC uses to build any grant: purpose, eligibility, application and review, funding amounts and allowable uses, roles and grantee support, timeline and reporting, and terms and conditions.

The recommendations come from three listening sessions held between 2025 and 2026, one virtual and two hosted in Native arts spaces at Shingle Springs Rancheria and The Chapter House, with 38 participants in total. They also draw on four Native Artist Advisory Committee meetings with ten Native artists and culture bearers, and on continued outreach to Tribal and urban Native arts organizations across California. Full findings, methodology, and analysis appear in the accompanying Memorandum Report.

Key Recommendations

These recommendations are community-informed and reflect the priorities, experiences, and ideas shared by Native artists, culture bearers, Tribal communities, urban Native communities, and advisory committee members throughout the engagement process. They are intended to guide program development rather than establish final program requirements. The CAC will need to assess each recommendation for feasibility and determine how it can be implemented within the agency's legal authority, available funding, administrative capacity, compliance requirements, and program timelines.

Seven recommendations emerged consistently across the Advisory Committee meetings and listening sessions. They are interdependent. Eligibility reform without application reform still leaves artists unable to apply, and flexible funding without Native-led review still leaves decisions disconnected from community knowledge. Each recommendation is expanded in the sections that follow.

- Extend eligibility to the full diversity of California Native communities.
- Reduce barriers and advance equity in grant design.
- Build flexibility into funding structures.
- Support sustained, Native-centered spaces for visibility.

- Invest in capacity-building and long-term support.
- Keep design, program review and decision-making Native-led and transparent.
- Ground grantmaking in relationships and human-centered care.

Summary of the Program Structure

The goals of the design project are to mitigate funding disparities and increase visibility for Native artists in California. The recommendations fall under the overall design of the grant and could inform the context and background sections of the application process. They can also represent ideas for program implementation or strategies for relationship building and applying existing infrastructure.

Developed from the community engagement findings, these recommendations reflect what KAI heard from participants. The process was grounded in the commitment that community input would inform a program responsive to artists from California Native American Tribes and other Native communities in California. KAI collaborated with CAC to design the engagement sessions and worked with the Native Artist Advisory Committee to refine the approach. The process emphasized respect, reciprocity, and meaningful participation. CAC project staff attended the listening sessions prepared to listen and learn, which supported open discussion and collaboration. This framework connects community priorities with CAC's program-design responsibilities and supports a relationship-based approach. Final policy, legal, budget, compliance, and implementation decisions remain with CAC.

Program Purpose, Background, and Objectives

The concept of a dedicated program for Native artists emerged from a July 8, 2019, convening of 24 California Native artists hosted by CAC in collaboration with the Governor's Office of the Tribal Advisor. Participants described limited access to grants and a lack of sustained funding for Native artistic practice. In response, CAC committed to exploring a dedicated program, and this engagement process was designed to identify community priorities and inform the program framework.

The program has two stated goals: to mitigate funding disparities and to increase the visibility of California Native artists. Community input indicated that visibility means more than public exposure. It includes accurate representation, recognition of artists as knowledge keepers and innovators, and Native control over how art and cultural knowledge are presented.

The following recommendations relate to the program's reach and to partnerships that could sustain visibility beyond a single funding cycle:

- Fund a recurring, California Native-centered art market or platform.
- Support venues in urban and Tribal-community settings.

- Partner with institutions willing to collaborate on curation.
- Explain how community input influenced the program design in the application.

Eligibility Criteria and Application Requirements

Broad and inclusive eligibility criteria would increase access to the application process. Eligibility was discussed in every community engagement session, with participants offering several approaches for balancing inclusion, accountability, privacy, and respect for Tribal sovereignty. Participants emphasized that eligibility should not rely on individual self-identification alone and that verification should be informed by Native community knowledge and appropriate legal and policy review. The Native Artist Advisory Committee and listening session participants also emphasized protecting program resources through culturally informed processes that reduce the risk of false identity claims without requiring disclosure of sacred, private, or culturally sensitive information. The accompanying Memorandum Report provides additional detail on proposed review structures and verification concepts. Final eligibility and verification requirements will require CAC policy and legal determinations.

- Include California Native American Tribes, federally recognized, non-federally recognized and urban Native communities.
- Explain the rationale for inclusive eligibility.
- Provide application support well before deadlines.
- Develop a community-based verification process that protects against false identity claims.

Application and Review Process

The application and review process should clearly communicate submission requirements, evaluation criteria, selection procedures, and decision-making responsibilities. The Native Artist Advisory Committee and listening session participants requested multiple application formats that are accessible and responsive to artists' circumstances. CAC should work with Native advisors and legal or policy counsel to develop an eligibility verification process that protects applicant privacy, respects Tribal sovereignty, and reduces the risk of fraudulent identity claims. Community input identified Tribal documentation, community validation, and a compensated Native review panel as potential approaches for CAC to assess. A Native review panel could contribute cultural knowledge to both eligibility review and award selection, provided that CAC establishes clear authority, confidentiality, conflict-of-interest, documentation, and appeal procedures.

- Offer multiple application formats and use plain, accessible language.
- Create opportunities for emerging, mid-career, and established artists.
- Convene review panels of Native artists and culture bearers.

- Clearly communicate the review criteria, decisions, and reasons for the decisions.

Grant Amounts and Allowable Uses

Community participants offered several recommendations for the grant amounts, including the maximum funding per grantee and allowable use of funds. These would have to be discussed by the project implementation team for feasibility. The tiered funding approach was described by the community as a strategy to support artists at various career stages. These can include emerging, mid-career, and established artists with their own support systems built in. There are requests for technical assistance and support with portfolio development for emerging artists, venue and market support for mid-career artists, and longer timelines for what they considered to be established artists. There were two separate funding options presented by the community input:

- Specific ranges of \$1,500 to \$5,000, \$5,000 to \$10,000, \$10,000 to \$50,000, and \$50,000 to \$150,000. (Advisory Committee Meeting 2)
- Micro/project/major structure based on funding availability. (Shingle Springs Listening Session)

CAC will need to determine the appropriate program scale and award ranges within available funding and administrative capacity. Community input identified a need for timely financial support when urgent circumstances threaten an artist's practice, cultural work, or ability to participate in grant activities. Any emergency grant mechanism would require CAC review of legal authority, funding source restrictions, disbursement procedures, administrative timelines, and oversight requirements. Multiyear funding may also require different budget authority, compliance structures, or legislative review. These are community-informed recommendations that require CAC determination before inclusion in final program rules.

- Create funding tiers for emerging, mid-career, and established artists.
- Adopt flexible or unrestricted funding categories as able within CAC's legal authorities.
- Cover a broad range of costs, including materials, travel, space, and well-being, as able within CAC's legal authorities.
- Offer emergency grants for urgent needs as able within CAC's legal authorities.
- Offer longer timelines and multi-year funding as able within CAC's legal authorities.

Roles, Responsibilities, and Grantee Support

Once the program launches and awards are made, CAC should clearly define the roles and responsibilities of CAC, any selected Administering Organization, and grantees,

including responsibilities for outreach, applicant and grantee support, compliance, communication, technical assistance, monitoring, and issue resolution.

- Pair funding with mentorship and technical assistance.
- Support portfolio and career development for emerging artists.
- Assign dedicated CAC or AO points of contact to build ongoing relationships.

Grant Timeline, Reporting Requirements, and Evaluation

Community input consistently emphasized relationship building and alternatives to paperwork-heavy reporting. Participants described conventional grant timelines and reporting structures as burdensome and recommended approaches that allow rapport, dialogue, visual documentation, and in-person engagement where feasible. During project check-in meetings, KAI and CAC discussed a hybrid model combining simplified narrative, visual, or conversation-based reporting with the financial and program documentation required for compliance. CAC will need to determine which options are feasible within its legal, fiscal, records-management, accessibility, and oversight requirements.

- Replace paperwork-heavy reporting with storytelling, site visits, or visual documentation.
- Design the program as an ongoing relationship beyond the award period.

General Terms and Conditions

General terms and conditions, including compliance, payment, and termination provisions, could follow the structure CAC already uses in its existing Administering Organization (AO) programs, as described by CAC leadership in planning discussions and addressed below. Community input pointed to three areas where standard terms may need adjustment for this program:

- Payment structure. Reimbursement-based payment was described repeatedly as a barrier, since it requires artists to carry costs they often cannot front. Advance or milestone-based payment should be assessed for feasibility under state requirements.
- Grant period. Participants asked for flexibility in grant duration, including multi-year terms, to accommodate cultural practice that does not follow a fixed project calendar.
- Reporting and close-out. Terms should accommodate narrative, visual, and conversation-based reporting alongside whatever financial documentation state compliance requires.

CAC will determine which provisions can be adjusted within its legal and fiscal authority.

AO Model

CAC uses Administering Organizations to manage localized or community-responsive regrantee opportunities. An AO may provide applicant assistance, administer awards, and support grantees through established relationships and community knowledge. Examples identified during project discussions include California Creative Corps, Folk and Traditional Arts, and Individual Artists Fellowship. CAC described both the potential benefits and tradeoffs of an AO model, including flexibility and established relationships as well as additional contracting, oversight, coordination, and compliance responsibilities.

The AO model emerged during planning discussions as a potential approach rather than a settled decision. Community input supports it indirectly: participants asked for shorter applications, faster review, relationship-based support, and reviewers with cultural knowledge, all of which an experienced Native-serving regranteeing organization is positioned to provide. CAC will need to weigh that flexibility against the added coordination and oversight an AO arrangement requires.

- Define the rationale for using the AO approach and conditions that support successful administration.
- Develop recommendations for AO responsibilities, compliance expectations, and termination procedures.
- Establish a Native-informed process for setting up AO review panels.
- Identify the experience, relationships, and cultural knowledge CAC would seek in panelists serving AOs.

Implementation Considerations for CAC Planning

These considerations are high-level guidance from the analysis and planning calls. Implementation should translate the community-informed framework into clear program practices while preserving flexibility for continued guidance from Native artists, culture bearers, Tribal communities, and urban Native communities. The following guidelines are offered to support program development, launch, and administration:

Establish Native-led implementation and accountability. CAC should identify a Native-led implementation group or advisory body to guide major program decisions, review materials, and monitor whether the program remains aligned with community priorities. Roles, decision-making authority, and expectations for participation should be documented at the outset.

Develop the program in phases. CAC could organize implementation into program development, outreach and application support, review and award, grantee support, and evaluation phases. Each phase should include responsible parties, required decisions, expected products, and opportunities for Native community review.

Conduct early and sustained outreach. Outreach should begin well before the application deadline and use trusted CAC networks, Tribal and urban Native organizations, arts partners, and community-based channels. Communications should clearly explain eligibility, funding options, application formats, review criteria, available support, and key dates.

Prepare accessible application and assistance options. Application materials should use plain language and be available in multiple formats. CAC or the selected AO should provide orientations, office hours, individual assistance, and clear points of contact so applicants can receive support before submission.

Create transparent eligibility verification and review procedures. Before launch, CAC should develop inclusive eligibility criteria for federally recognized Tribes, non-federally recognized Tribal communities, urban Native communities, and other populations determined eligible through CAC policy and legal review. CAC should document a respectful, community-informed verification process that protects applicant privacy, respects Tribal sovereignty, and reduces the risk of false identity claims. The process should not require disclosure of sacred, private, or culturally sensitive information. CAC should also establish and communicate review panel recruitment standards, orientation, compensation, confidentiality, conflict-of-interest requirements, scoring guidance, decision authority, records requirements, and any reconsideration or appeal process.

Define the CAC and AO operating relationship. If CAC uses an AO model, the agreement should clearly define responsibility for outreach, applicant support, eligibility verification, panel administration, payments, compliance, reporting, data stewardship, issue resolution, and communication with grantees. CAC should also establish criteria for selecting an AO with demonstrated relationships and experience serving California Native communities.

Provide relationship-based grantee support. Each grantee should have a consistent point of contact and access to mentorship, technical assistance, and career or portfolio development as appropriate. Support should be responsive to the artist's goals and not create additional administrative burden.

Use flexible monitoring and evaluation. Where legally and operationally feasible, CAC should allow storytelling, visual documentation, conversations, or site visits as alternatives or supplements to paperwork-heavy reporting. Evaluation should examine

access, applicant and grantee experience, geographic and community reach, effectiveness of support, alignment with the program's purpose, and compliance with award requirements. Potential indicators include cultural knowledge transmission, sustained artistic practice, community connections, and strengthened relationships with cultural institutions. CAC should define feasible measures, data collection responsibilities, privacy protections, records requirements, and reporting expectations before launch.

Build in feedback and program improvement. CAC should gather feedback from applicants, grantees, panelists, community partners, and the advisory body after each funding cycle. Findings should be reviewed before the next cycle, and changes to program guidance should be documented and communicated.

Plan for continuity and sustainability. Implementation planning should consider staffing, administrative capacity, funding continuity, data and records management, and long-term relationship building. When feasible, CAC should explore recurring funding and sustain Native-centered opportunities for visibility beyond a single award cycle.

Conclusion

This framework reflects the priorities and recommendations shared through the community engagement sessions and the Native Artist Advisory Committee. Together, the recommendations offer CAC a foundation for developing a grant program that expands access, reduces administrative barriers, supports flexible funding, increases visibility for Native artists, and keeps Native voices central to review and decision-making.

Successful implementation will depend on CAC's ability to translate these recommendations into clear program requirements while maintaining the relationship-based and human-centered approach emphasized throughout the engagement process. Continued involvement from Native artists, culture bearers, Tribal communities, urban Native communities, and trusted community partners will be important as CAC determines eligibility procedures, funding structures, review processes, the potential role of an AO, grantee support, and evaluation methods.

As CAC moves from framework development into program design, several major decisions remain. CAC will need to determine an eligibility verification process that balances inclusive access, applicant privacy, respect for Tribal sovereignty, and protection against fraudulent identity claims. CAC must also establish funding tier amounts and award structures; determine whether the program will be administered directly or through an Administering Organization; assess its legal authority to provide flexible, advance, emergency, or multiyear funding; define fiscal, reporting, data

stewardship, and other compliance requirements; and establish a feasible launch timeline.

Continued involvement from Native artists, culture bearers, Tribal communities, urban Native communities, and trusted community partners will be essential as CAC evaluates these decisions. To maintain transparency and accountability, CAC should also establish a process for reporting back to the community on which recommendations were adopted, modified, or deferred, including the rationale for those decisions and opportunities for continued community input. This feedback process can help ensure that program development remains responsive to community priorities while operating within CAC's legal, fiscal, and administrative authority.

The framework should therefore be treated as a foundation for program development rather than a set of final rules. A transparent, Native-led, relationship-based, and responsive approach will help CAC advance the program's intended goals of mitigating funding disparities and increasing the visibility of Native artists in California.

Decision Matrix

Unresolved CAC Decision	Responsible Decision-Maker	Required Review	Decision Point
Final eligibility criteria and eligible Native communities	CAC project leadership	Legal and policy review, including Tribal sovereignty and applicant privacy considerations	Before drafting final program guidelines
Eligibility verification, documentation, appeals, and protection against false identity claims	CAC project leadership, with Native advisors	Legal, policy, privacy, records-management, and Tribal sovereignty review	Before application materials and review procedures are finalized
Award tiers, grant amounts, and overall program scale	CAC leadership and program implementation team	Budget, fiscal, and administrative-capacity review	Before budget approval and program launch
Allowable costs and degree of funding flexibility	CAC leadership and fiscal staff	Legal, fiscal, compliance, and funding-source review	Before final program guidelines are published

Unresolved CAC Decision	Responsible Decision-Maker	Required Review	Decision Point
Feasibility of advance, milestone-based, emergency, or multiyear funding	CAC leadership and fiscal staff	Legal authority, budget authority, disbursement, compliance, and oversight review	Before payment terms and grant periods are established
Direct CAC administration or use of an Administering Organization	CAC leadership	Contracting, procurement, fiscal, compliance, staffing, and administrative-capacity review	Early in program development, before operational planning
CAC and AO roles, responsibilities, oversight, and termination procedures	CAC project leadership and contracting staff	Legal, contracting, fiscal, data-stewardship, and compliance review	Before issuing or executing an AO agreement
Native review panel authority, recruitment, compensation, confidentiality, and conflicts of interest	CAC project leadership, with Native advisors	Legal, policy, fiscal, confidentiality, and records review	Before panel recruitment and reviewer orientation
Application formats, applicant assistance, and accessibility supports	CAC program implementation team	Accessibility, administrative-capacity, and budget review	Before application materials and outreach begin
Reporting, monitoring, evaluation, and data requirements	CAC program, fiscal, and compliance staff	Fiscal, legal, records-management, privacy, accessibility, and oversight review	Before award agreements and reporting tools are finalized
Program launch schedule and implementation phases	CAC project leadership	Staffing, budget, contracting, and administrative-capacity review	Before public announcement and outreach

Unresolved CAC Decision	Responsible Decision-Maker	Required Review	Decision Point
Community feedback and accountability process	CAC project leadership, with Native advisors	Communications, records, privacy, and administrative-capacity review	Before launch, with review after each funding cycle

CALIFORNIA ARTS COUNCIL

California Native American Artists Grant Program Guidelines Framework Recommendations

Stephen Valliere Kauffman and Associates, Inc. | Stephen.Valliere@kauffmaninc.com



Agenda

The purpose of today's presentation

- Review the project purpose
- Share what was heard from Native artists and advisors
- Present the proposed direction for the grant program
- Identify decisions and next steps needed to advance implementation

Overview of the CAC Initiative

Where did this come from and where will we take it?



The Chapter House Listening Session

Initial Program Design Goals



Gallery Walk Workshop

What were our priorities?

- Ensure inclusive representation
- Elevate community voice in program design
- Co-design a culturally grounded program
- Form actionable recommendations
- Create community-informed guidelines

Why this work matters

- Participants described barriers to funding and professional opportunities.
- Narrow eligibility rules can exclude non-federally recognized, urban, and relocated Native communities.
- Complex applications and reporting expectations create barriers.
- Native artists need sustained support for artistic practice, cultural continuity, professional growth, and community connection.
- Representation must be accurate, culturally grounded, and accountable to Native communities.



Mural, Lakeport, California

Methodology and Approach

Indigenous Evaluation Framework

Selected IEF Principles

- Respect Tribal self-determination and sovereignty goals
- Acknowledge Indigenous communities
- Incorporate local cultural values
- Align methods with community needs
- Involve the community in the process



Traditional Kitchen Roof, Pla'ik'ni Village Site

Methodology and Approach cont.



Wailaki canoe build, Covelo, California

Community Centered Development Process

Native artists and cultural leaders helped shape the program. The advisory committee helped define the vision and recommendations.

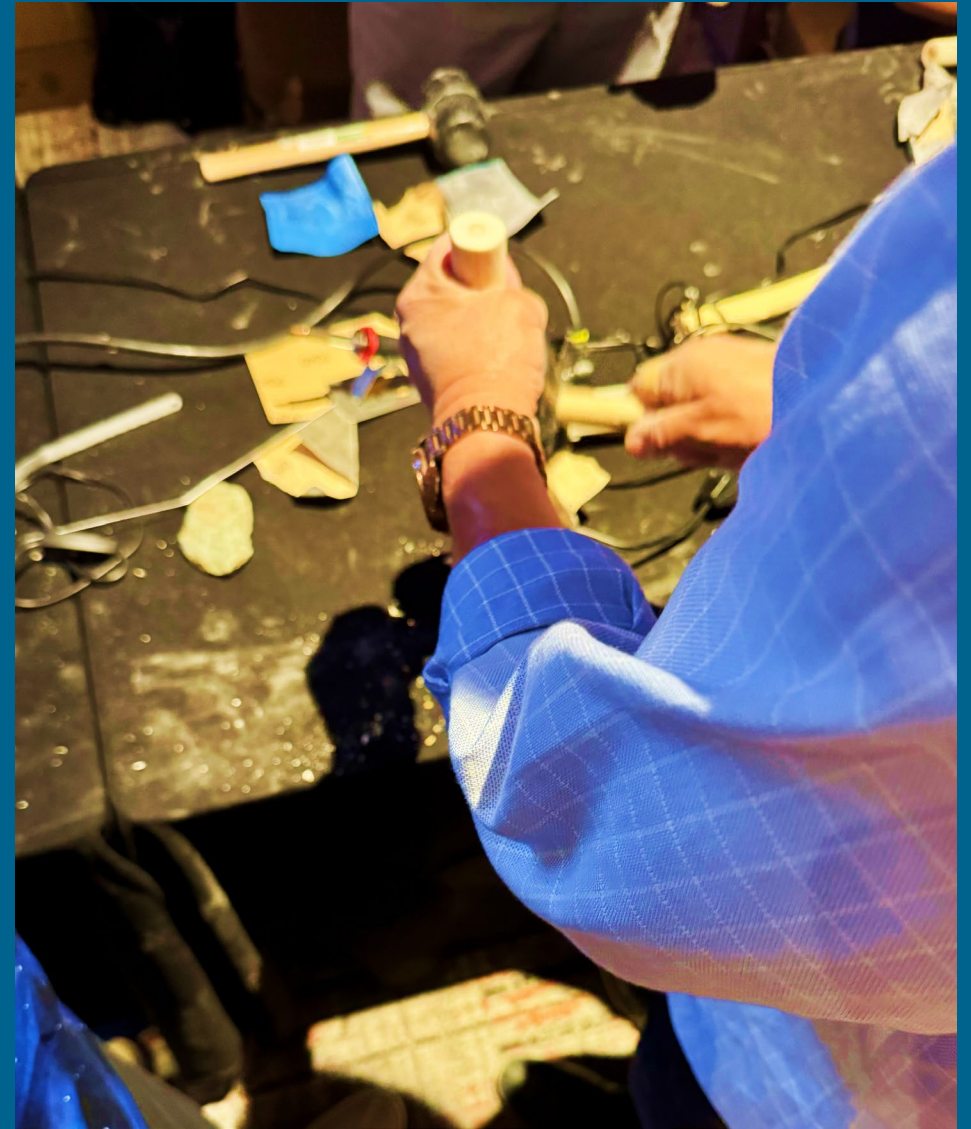
The foundation for the work was cultural responsiveness and reciprocity.

Vision Statement

Developed by the advisory committee
guiding their work on this project

“We envision a future where California Native artists are widely seen, heard, and celebrated, with support from intergenerational mentorship, regional cultural hubs, and investments that allow artists to focus on their crafts.”

In this future, Native artists gain greater visibility and recognition as keepers of tradition and innovation, with expanded platforms to share their stories, creative expression, and cultural knowledge across communities and institutions.”



Clapper Stick Workshop

Engagement Process

3 Listening Sessions

1 virtual
13 participants

1 in Shingle Springs
15 participants

1 in Chapter House
10 participants

4 Advisory Committee Meetings

1 virtual meeting

2 in-person meetings
in Sacramento

1 in-person meeting
in Fresno

Outreach

Native arts organizations

Regional partners

Trusted community
networks



Five shared themes from the advisory committee

Solim Ni mural, Grass Valley, California

- Funding accessibility and equity
- Visibility and cultural representation
- Capacity-building and sustainability
- Native-led decision-making, accountability, and trust
- Relationship-based and human-centered grantmaking

Proposed Program Direction

A Native-focused, Native-informed, accessible and relationship-based grant program includes ...

- Reflect the diversity of Native artists, communities, and practices
- Support artists at every career stage with accessible applications
- Offer flexible funding and pre- and post-award technical assistance
- Use a compensated, Native-led review process
- Enable culturally appropriate reporting and community accountability
- Native-centered spaces for visibility, mentorship, and professional development
- Consent and cultural property safeguards

Potential Administering Organization Model

An AO could support flexible and accessible program delivery, subject to CAC review

- AO could manage regranting and defined administrative functions.
- CAC and the AO would collaborate on program structure and deliverables.
- Provides additional flexibility for applications, review cycles, reporting, outreach, and applicant support.
- Extends the program's reach across regions and communities.



Kiniste bark skirt making

Potential Administering Organization Model cont.



Achomawi burden basket

Key design questions

- What qualifications and experience should the AO have?
- How should regional reach and Native community relationships be assessed?
- How will Native perspectives inform the selection process?
- What responsibilities and decision authority will remain with CAC?
- How will accountability and program performance be monitored?

Community priorities must now be translated into an administratively workable program

CAC will need to assess each recommendation against:

- Legal and policy authority
- Available funding
- Administrative capacity
- State requirements
- Program timeline
- Final grant guidelines



Art supplies for ribbon skirts

Priority areas for feasibility review

Preserve the intent of the community recommendations while clearly communicating which elements are feasible, modified, or not adopted

- Inclusive and community-accountable eligibility verification
- AO selection and oversight
- Advance-payment options
- Flexible or unrestricted funding
- Emergency and health-related assistance
- Multiyear support
- Alternative application and reporting formats
- Native-led review, compensation, confidentiality, and conflict-of-interest procedures

Created with and not for



Harvesting tules on lower Klamath Lake

Closing

CAC has an opportunity to move from listening to action through a grant program grounded in Native voices, accessible design, cultural integrity, sustained relationships, and community accountability.

QUESTIONS

THANK YOU

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TAB F

California Arts Council | Public Meeting | 08/14/2026

[Return to Agenda](#)



Policy Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

DATE: October 23, 2026
TO: All Council Members
FROM: Programs Policy Committee - Caleb Duarte and Vicki Estrada
RE: Vote on Programs to Open in FY2027-2028

The Programs Policy Committee recommends that Council vote to open the following programs in FY2027-2028:

1. State-Local Partners (SLP, for 1 prior mentee);
2. General Operating Support (GEN);
3. Impact Projects (PRJ);
4. Individual Artists Fellowship Administering Organization (IAF AO);
5. Folk and Traditional Arts Administering Organization (FTA AO);
6. Arts and Youth (AAY);
7. Native American Artist (NAA);
8. Cultural Districts (CD):
 - A. Designations; and
 - B. Activation Grant Program.

Purpose: The purpose of this memo is to facilitate Council's vote on programs to open in FY2027-2028.

Background: At the August 14th, 2026, public meeting in San Rafael, the Committee presented Council with two scenarios of programs to open in 2027 for discussion purposes. Now, the Committee is recommending Council approve opening the same programs as in 2025 and adding Native American Artist grant program in California and Cultural Districts.

On Friday, September 18, 2026, Governor Newsom signed AB 113, revising the 2026 Budget Act. The revisions included line-item augmentations to CAC's budget, including \$4 million to support the Cultural Districts program. Today Council will hear recommendations for a guidelines framework for the Native American Artist grant program and the Cultural Districts program.

The Committee believes this slate of programs reflects Council input received at the August 14th public meeting and maintains consistency for the field while allowing the strategic planning process to develop grant strategies for the next five to seven years. The Committee does not

see value in making substantive changes to offerings at this point, before the new strategic plan is in place.

Next Steps: Once Council approves programs to open in FY2027-2028, it will then discuss potential guidelines framework elements, which is agenda item #12 on the October 23, 2026 Council meeting agenda. Thereafter, the following will be undertaken:

- Programs Policy Committee prepares a recommendation for a guidelines framework for Council vote at the December 2026 public meeting.
- After Council approves the guidelines framework, CAC staff will:
 - create detailed program guidelines that implement Council's direction,
 - conduct outreach to the field,
 - release applications,
 - offer technical assistance to applicants, and
 - support panelists through the adjudication process for the next round of applications received.

Supporting Document:

Programs Opened 2022-2026
Decision Support Tool

Report Prepared by Committee Staff: Kristin Margolis, Director of Program Services, and Elisa Gollub, Programs Manager, in collaboration with the Programs Policy Committee.

PROGRAMS OPENED 2022-2026

FY22-23 Programs	FY23-24 Programs		FY24-25 Programs	FY25-26 Programs	FY26-27 Programs
State-Local Partners	State-Local Partners		State-Local Partners (two-year)	State-Local Partners (for 1 prior mentee)	State-Local Partners (two-year)
State-Local Partner Mentorship	State-Local Partner Mentorship		State-Local Partner Mentorship	State-Local Partner Mentorship	State-Local Partner Mentorship
Arts and Cultural Organizations General Operating Relief	Arts and Cultural Organizations General Operating Support (two-year)		Arts and Cultural Organizations General Operating Support (one-year, for Tiers 2 & 3)	General Operating Support (umbrella; one-year to assess changes)	General Operating Support (umbrella; one-year)
Cultural Pathways (two-year, term extended into 2025)					
Cultural Pathways Technical Assistance (two-year, into 2025)					
Statewide and Regional Networks	Statewide and Regional Networks	Statewide and Regional Networks			

PROGRAMS OPENED 2022-2026

FY22-23 Programs	FY23-24 Programs	FY24-25 Programs	FY25-26 Programs	FY26-27 Programs
Impact Projects	Impact Projects	Impact Projects	Impact Projects	Impact Projects
Reentry Through the Arts				
Individual Artists Fellowship (AO; second of two years)	Individual Artists Fellowship (AO; two-year)		Individual Artists Fellowship (AO; two-year)	
Folk and Traditional Arts (AO) (one-year)	Folk and Traditional Arts (AO; two-year)		Folk and Traditional Arts (AO; two-year)	
Arts and Accessibility (AO) (funding re-allocated to IAF)				
Creative Youth Development (two-year)		Creative Youth Development	Arts & Youth	Arts & Youth
Artists in Schools (two-year)				
Arts Education Exposure (two-year)		Arts Education Exposure		
Arts Integration Training (two-year)		Arts Integration Training		
JUMP StArts (two-year)				
California Creative Corps (legislatively mandated; one-time funding)				
Arts Administrators Pipeline Fellowship (two-year)				
Cultural Districts (leg.mandate-funding only; three-year; \$670,000 each for 14 districts)			Cultural Districts (\$10K funding each & designation for 10 new CDs; two-year)	



CALIFORNIA
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“Asking questions, cultivating transparency and being honest is key in the decision-making process.”
– adrienne maree brown

California Arts Council
Decision Support Tool

What is the Decision Support Tool?

The Decision Support Tool encourages us to make decisions that are grounded in our Racial Equity Action Plan. The purpose of the tool is to invite us all with different functions and roles to think and talk through a variety of possible impacts resulting from any decision-making action.

This tool is meant to be used after your initial brainstorming phase to test the action’s alignment within our [Strategic Framework](#) and [Root Cause Rationale](#). Sections can be completed by staff or council, as needed, to complete this exercise.

***Please note that a response is needed in each section of this worksheet**, if the answer is no or you cannot provide an answer, please STOP and reach out to a supervisor or appropriate council member for additional guidance before completing additional questions.

Who is completing this DST?

Josy Miller, Programs Manager, and Kristin Margolis, Director of Programs in collaboration with the Allocations Committee

What is the decision that needs to be made? (1-3 sentences)	How to allocate the \$10 million augmentation to the CAC's FY2026-27 budget specifically to support general operating support for arts organizations
Why is this decision important and what situation or process is informing it? (1-3 sentences)	<p>On Friday, September 18, 2026, Governor Newsom signed AB 113, which revised the Budget Act of 2026-27. The revisions include one-time augmentations to the CAC's FY2026-27 local assistance budget for an additional \$10 million for general operating support grants for arts organizations, which is applicable to CAC's General Operating Support (GEN) program and State-Local Partner (SLP) program.</p> <p>On September 30, 2026, at a virtual Council meeting, the Council discussed considerations, risks, and a potential scenario for allocating the \$10 million augmentation to CAC's budget specifically to support general operating support grants for arts organizations. Council feedback and public comment indicated support of the scenario the Committee proposed, which is outlined below.</p>
When does this decision need to be made?	The vote must take place at this Council meeting in order for funds to be encumbered and distributed to grantees as soon as possible. The proposed timeline is as follows:
What is the proposed timeline?	October 23: Council Allocations Vote
Is there flexibility on the timeline?	Early November: Contracts Released for newly awarded SLP and GEN grantees*
	Early January 2027: Final Contract Document Deadline (incl. Revisions)
	March-April 2027: Payments Mailed to Grantees from State Controller's Office
	Any delay in the timeline jeopardizes the agency's ability to encumber funds prior to the end of FY2026-27.
Where and how does this action live within the agency's Strategic Framework, specifically:	<p>The recommended scenario meets local needs by ensuring consistent funding for all SLPs for their full two-year grant activity period. It reduces barriers to funding by making grants to all GenOps applicants that received a rank of 4 ("Good") or higher from the panels, including funding an additional 283 priority organizations.</p> <p>This vote also responds to input from the public which was overwhelmingly in support of the scenario when it was presented at the September 30 virtual Council meeting.</p>
Do we have the staffing capacity to support this decision and action? If yes, please list who will be accountable for each stage of implementation.	Yes. As with the initial allocations that were approved in August, CAC Programs, Operations, and Public Affairs staff will coordinate to issue and process contracts and payments, and to support public messaging of the grant awards.
If no, please stop here.	
Do we have funding for this decision and action? If yes, please state briefly the source of funding.	Yes, as noted above
If no, please stop here.	
Who needs to make the final decision?	Council makes the final decision, as these funds are included in the Local Assistance portion of the CAC budget.
<ul style="list-style-type: none">ManagementCouncilOther <p>(Please explain and provide a brief outline of the process.)</p>	
Who is expected to benefit from this decision and action, and what methods have been used to research and/or gather community input?	Applicants to the General Operating Support grant, and all State-Local Partners are expected to benefit from this decision, and the communities served by these grantees. Public comment was heard at the September 30, 2026 meeting and supports this decision.
What might be unintended consequences, drawbacks, opportunities or domino effects from this decision and action?	A significant opportunity that will result from this decision is the freeing up of \$4.2 million in the FY2027 budget that would otherwise have needed to be used to support the second year of the SLP grants. Council will be able to use the entirety of the FY2027 Local Assistance budget as it sees fit.
Will this action hinder or help:	This action will help:
<ul style="list-style-type: none">Small Organizations?Certain regions of the state?Communities with disabilities?People who communicate in languages other than English?Communities who face social stigma, trauma and/or safety concerns?Communities with fewer technological resources and/or expertise?Communities who have been historically marginalized or oppressed?	<p>* All areas of the state (via the SLPs).</p> <p>* Small organizations, first-time grantees, and organizations serving communities in the lower two HPI quartiles: this scenario will fund an additional 283 priority organizations.</p>
Note that the decision should help at least one of the above .	
If yes to any hindrance, what adjustments could be made to offset the disadvantage?	

<p>Has a survey of research or best practices been conducted to support this action in a Racial Equity context? For example, this could include research from other institutions or sectors that are related, or a list of relevant articles or policies from similar agencies or organizations.</p> <p>If yes, briefly state this research here in a few sentences. If no, please stop here.</p>	<p>Yes - geographic equity is a key racial equity strategy, as noted in the current Strategic Framework: https://arts.ca.gov/about/how-we-think/. Funding the State-Local Partners consistently over two years will provide stability to hub organizations in communities in which they are often the only or one of the only direct providers of arts learning and participation opportunities.</p> <p>Furthermore, the GEN grants are funding small and midsize organizations, many of whom provide services to the most systemically underresourced communities in the state (per the Healthy Places Index): https://www.healthypacesindex.org/</p>
<p>What is the potential impact on staff at different levels of the organization?</p>	<p>This scenario will result in an additional 496 GEN contracts and payments being processed, as well as 56 SLP awards needing amendment. This will be a high volume of work for staff, but will be able to be executed successfully.</p>
<p>What is the potential impact on the field?</p>	<p>The field will benefit enormously from this additional investment, with an additional 496 organizations across the state receiving funding.</p>
<p>Does this action address the following in the long-term? Your response should include at least one of the below options, please briefly elaborate on your answer:</p> <ul style="list-style-type: none">• Addresses root causes of inequity• Instills faith in government transparency, accountability and stewardship• Positions CAC as a leader in the field	<p>This action very much works to instill faith in government transparency, accountability, and stewardship. By making this vote, Council will respond thoughtfully and effectively to the \$10 million augmentation, ensuring that those funds are able to get out to the field as quickly as possible and in a manner that aligns with the agency mission, vision, and values.</p>
<p>Please outline next steps to support the decision-making that is needed to move forward from now.</p>	<p>The Council will hear a presentation from the Allocations Committee, as well as public comment on this item prior to any motion being called for a vote.</p>
<p>How will the decision and progress on the action be tracked and communicated to various audiences both internally and externally?</p>	<p>The vote will be documented in the meeting minutes. A press release will be issued by the agency along with direct communication to all new grantees regarding timeline and next steps. Staff tracks progress towards completion of contracting, payment, and reporting on an ongoing basis.</p>
<p>How will we know if the expected goal or benefit is achieved?</p>	<p>Interim and final reports for the FY2026-27 grant cycle will be submitted in October 2027. Staff will analyze all reports to identify, consolidate, and report back to Council and the Legislature on the impact of this increased investment.</p>
<p>What is the support mechanism if progress is stalled or if unexpected consequences, criticism or backlash develops?</p>	<p>Staff provides ongoing technical assistance to awardees to ensure timely completion of their contract and reporting documents.</p>

- Thank you for completing this DST!
 - At your next Council Committee Meeting, please discuss next steps for introduction to the wider Council, further plan development and implementation.
 - You can make updates to this form in future if requested by key players and decision-makers. Please save a copy of your responses to refer back to.



Vote on Programs to Open in FY2027-2028

Programs Policy Committee
Caleb Duarte and Vicki Estrada



HELLO

Caleb Duarte

Council Member

He/His

Vicki Estrada

Council Member

She/Her/Hers

AGENDA OVERVIEW

1. Background
2. Voting Item

BACKGROUND

- Committee reviewed Council feedback at August 2026 meeting
- Council considered:
 - Consistency for field
 - Allowing strategic planning to develop grant strategy

VOTING ITEM

The Programs Policy Committee recommends that Council vote to open the following programs in 2027:

1. State-Local Partners (SLP, for 1 prior mentee);
2. General Operating Support (GEN);
3. Impact Projects (PRJ);
4. Individual Artists Fellowship Administering Organization (IAF AO);
5. Folk and Traditional Arts Administering Organization (FTA AO);
6. Arts and Youth (AAY);
7. Native American Artist (NAA);
8. Cultural Districts (CD):
 - A. Designations
 - B. Activation Grant Program

TAB G

California Arts Council | Public Meeting | 08/14/2026

[Return to Agenda](#)

Policy Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

DATE: October 23, 2026
TO: All Council Members
FROM: Programs Policy Committee - Caleb Duarte and Vicki Estrada
RE: Cultural District Activation Grant Guidelines Framework for FY2026-2027

The Programs Policy Committee recommends that Council vote to approve the following guidelines framework for the FY2026-2027 Cultural Districts Activation Grant:

- Cultural Districts Activation Grant (1 year, up to \$150,000) – Supporting currently designated Cultural Districts (24) to advance goals as stated in the [Cultural District legislation](#)
- Fund/No Fund Basis by peer review panel
- Require 1:1 Match from each Cultural District (includes In-Kind and monetary)
- Eligible expenses must support Activation activities and may include but are not limited to artist salaries, staffing support, marketing, planning, and programming

Purpose: The purpose of this memo is to provide recommendations on the Cultural District Activation Grant Program guidelines framework for Council vote and approval.

Background: On Friday, September 18, 2026, Governor Newsom signed AB 113, revising the 2026 Budget Act. The revisions included line-item augmentations to CAC's budget, including \$4 million to support the Cultural Districts program. At the September 30, 2026 public meeting, Council discussed whether to open a dedicated grant program to distribute the \$4 million to support the statewide Cultural Districts. Based on feedback from Council and public input at that meeting, the Committee is making the following recommendations:

- **Activation Grant Program Purpose: To support activities that advance goals as stated in the [Cultural District legislation](#):** Applications for the activation grant would require Cultural Districts to address how the proposed activities advance one or more of the goals stated in the Cultural District legislation, which are as follows:
 - Attracting artists, creative entrepreneurs, and cultural enterprises.
 - Encouraging economic development and supporting entrepreneurship in the creative community.
 - Encouraging the preservation and reuse of historic buildings and other artistic and culturally significant structures.
 - Fostering local cultural development.

- Providing a focal point for celebrating and strengthening the unique cultural identity of the community.
- Promoting opportunities without generating displacement or expanding inequality.
- **Grants of up to \$150,000:** An award amount of up to \$150,000 will allow Cultural Districts to engage in activities that meaningfully advance district goals, including funding for appropriate staffing of these activities.
- **Open to all currently designated Cultural District (total of 24):** All of the currently designated statewide Cultural Districts would be eligible to apply for and receive an activation grant. To date, funding for statewide Cultural Districts has occurred through multiple mechanisms, including one-time investments, pass-through funding, and additional legislative opportunities. To best demonstrate the impact of an ongoing, equitable funding structure, the Committee recommends that all current districts have equal access to the 2026 augmentation dollars. Equal access to funding will also promote collaboration between statewide Cultural Districts as a unified cohort that benefit mutually from the strength of the program overall.
- **Awarded based on Fund/No Fund determination by a peer review panel:** The Committee recommends a Fund/No Fund determination rather than awarding a percentage of request based on the 6-point ranking scale. This funding structure has worked effectively for other programs in which applicants are awarded in full if they submit a successful proposal (including CA Creative Corps, Individual Artist Fellowships, and former professional development grants). Activation grants are not intended to set districts in competition with one another; rather, the intention of the program is to fund districts equally if they submit an appropriate funding proposal that is aligned with the program goals.
- **One-year grant activity period:** The Committee recommends a one-year grant activity period so that CAC can report the impact of these funds to the Governor, Legislature, and stakeholders in a timely manner. Districts have demonstrated both the need and the ability to utilize this level of investment within a one-year grant term. The previous one-time investment was \$670,000 over three years. An equivalent investment over a one-year period would be approximately \$225,000. Districts have demonstrated they can effectively expend a grant of \$150,000 within that time frame.
- **Eligible expenses:** Eligible expenses must support Activation activities and may include but are not limited to artist salaries, staffing support, marketing, planning, and

programming. The Committee recommends soliciting proposals that outline specific activities to advance district goals.

- **1:1 Match is required from the Cultural District:** Cultural Districts are made up of, at minimum, a triad partnership between an arts organization, a unit of local government, and a business entity. Requiring in-kind or cash match for grant funds ensures diversified funding streams to support district activities and mitigates reliance solely on state funds. The match can originate from any or multiple collaborating partners without creating a steep burden for any one organization. **Matching funds demonstrate a clear return on investment to the Governor and Legislature.**

The Committee recommends that – as with all CAC grants – non-cash, in-kind sources be eligible to fulfill the 1:1 matching requirement.

Proposed Timeline (subject to change):

- October 23, 2026 - Council Vote on Activation Grant Program Guidelines Framework
- January 14, 2027 - Cultural District Activation Grant Program Application Launch (5 weeks)
- January 2027 - Panel Curation
- February 18, 2027 - Cultural District Activation Grant Program Application Due
- February 23 – March 30, 2027 – Activation Grant Program Panel Review (5 Weeks)
- April 2027 – Council Vote on Activation Grant Program Allocations
- May 2027 – Activation Grant Program Contracts Issued
- October 1, 2027 – September 30, 2028 – Grant Activity Period
- October 30, 2028 – Final Reports Due

Report Prepared by Committee Staff: Kristin Margolis, Director of Program Services, and Elisa Gollub, Programs Manager, in collaboration with the Programs Policy Committee.



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“Asking questions, cultivating transparency and being honest is key in the decision-making process.”
– adrienne maree brown

California Arts Council **Decision Support Tool**

What is the Decision Support Tool?

The Decision Support Tool encourages us to make decisions that are grounded in our Racial Equity Action Plan. The purpose of the tool is to invite us all with different functions and roles to think and talk through a variety of possible impacts resulting from any decision-making action.

This tool is meant to be used after your initial brainstorming phase to test the action’s alignment within our [Strategic Framework](#) and [Root Cause Rationale](#). Sections can be completed by staff or council, as needed, to complete this exercise.

***Please note that a response is needed in each section of this worksheet**, if the answer is no or you cannot provide an answer, please STOP and reach out to a supervisor or appropriate council member for additional guidance before completing additional questions.

Who is completing this DST?

Josy Miller, Programs Manager, and Kristin Margolis, Director of Programs in collaboration with the Allocations Committee

What is the decision that needs to be made? (1-3 sentences)	How to allocate the \$10 million augmentation to the CAC's FY2026-27 budget specifically to support general operating support for arts organizations
Why is this decision important and what situation or process is informing it? (1-3 sentences)	<p>On Friday, September 18, 2026, Governor Newsom signed AB 113, which revised the Budget Act of 2026-27. The revisions include one-time augmentations to the CAC's FY2026-27 local assistance budget for an additional \$10 million for general operating support grants for arts organizations, which is applicable to CAC's General Operating Support (GEN) program and State-Local Partner (SLP) program.</p> <p>On September 30, 2026, at a virtual Council meeting, the Council discussed considerations, risks, and a potential scenario for allocating the \$10 million augmentation to CAC's budget specifically to support general operating support grants for arts organizations. Council feedback and public comment indicated support of the scenario the Committee proposed, which is outlined below.</p>
When does this decision need to be made?	The vote must take place at this Council meeting in order for funds to be encumbered and distributed to grantees as soon as possible. The proposed timeline is as follows:
What is the proposed timeline?	October 23: Council Allocations Vote
Is there flexibility on the timeline?	Early November: Contracts Released for newly awarded SLP and GEN grantees*
	Early January 2027: Final Contract Document Deadline (incl. Revisions)
	March-April 2027: Payments Mailed to Grantees from State Controller's Office
	Any delay in the timeline jeopardizes the agency's ability to encumber funds prior to the end of FY2026-27.
Where and how does this action live within the agency's Strategic Framework, specifically:	<p>The recommended scenario meets local needs by ensuring consistent funding for all SLPs for their full two-year grant activity period. It reduces barriers to funding by making grants to all GenOps applicants that received a rank of 4 ("Good") or higher from the panels, including funding an additional 283 priority organizations.</p> <p>This vote also responds to input from the public which was overwhelmingly in support of the scenario when it was presented at the September 30 virtual Council meeting.</p>
Do we have the staffing capacity to support this decision and action? If yes, please list who will be accountable for each stage of implementation.	Yes. As with the initial allocations that were approved in August, CAC Programs, Operations, and Public Affairs staff will coordinate to issue and process contracts and payments, and to support public messaging of the grant awards.
If no, please stop here.	
Do we have funding for this decision and action? If yes, please state briefly the source of funding.	Yes, as noted above
If no, please stop here.	
Who needs to make the final decision?	Council makes the final decision, as these funds are included in the Local Assistance portion of the CAC budget.
<ul style="list-style-type: none">ManagementCouncilOther <p>(Please explain and provide a brief outline of the process.)</p>	
Who is expected to benefit from this decision and action, and what methods have been used to research and/or gather community input?	Applicants to the General Operating Support grant, and all State-Local Partners are expected to benefit from this decision, and the communities served by these grantees. Public comment was heard at the September 30, 2026 meeting and supports this decision.
What might be unintended consequences, drawbacks, opportunities or domino effects from this decision and action?	A significant opportunity that will result from this decision is the freeing up of \$4.2 million in the FY2027 budget that would otherwise have needed to be used to support the second year of the SLP grants. Council will be able to use the entirety of the FY2027 Local Assistance budget as it sees fit.
Will this action hinder or help:	This action will help:
<ul style="list-style-type: none">Small Organizations?Certain regions of the state?Communities with disabilities?People who communicate in languages other than English?Communities who face social stigma, trauma and/or safety concerns?Communities with fewer technological resources and/or expertise?Communities who have been historically marginalized or oppressed?	<p>* All areas of the state (via the SLPs).</p> <p>* Small organizations, first-time grantees, and organizations serving communities in the lower two HPI quartiles: this scenario will fund an additional 283 priority organizations.</p>
Note that the decision should help at least one of the above .	
If yes to any hindrance, what adjustments could be made to offset the disadvantage?	

<p>Has a survey of research or best practices been conducted to support this action in a Racial Equity context? For example, this could include research from other institutions or sectors that are related, or a list of relevant articles or policies from similar agencies or organizations.</p> <p>If yes, briefly state this research here in a few sentences. If no, please stop here.</p>	<p>Yes - geographic equity is a key racial equity strategy, as noted in the current Strategic Framework: https://arts.ca.gov/about/how-we-think/. Funding the State-Local Partners consistently over two years will provide stability to hub organizations in communities in which they are often the only or one of the only direct providers of arts learning and participation opportunities.</p> <p>Furthermore, the GEN grants are funding small and midsize organizations, many of whom provide services to the most systemically underresourced communities in the state (per the Healthy Places Index): https://www.healthypacesindex.org/</p>
<p>What is the potential impact on staff at different levels of the organization?</p>	<p>This scenario will result in an additional 496 GEN contracts and payments being processed, as well as 56 SLP awards needing amendment. This will be a high volume of work for staff, but will be able to be executed successfully.</p>
<p>What is the potential impact on the field?</p>	<p>The field will benefit enormously from this additional investment, with an additional 496 organizations across the state receiving funding.</p>
<p>Does this action address the following in the long-term? Your response should include at least one of the below options, please briefly elaborate on your answer:</p> <ul style="list-style-type: none">• Addresses root causes of inequity• Instills faith in government transparency, accountability and stewardship• Positions CAC as a leader in the field	<p>This action very much works to instill faith in government transparency, accountability, and stewardship. By making this vote, Council will respond thoughtfully and effectively to the \$10 million augmentation, ensuring that those funds are able to get out to the field as quickly as possible and in a manner that aligns with the agency mission, vision, and values.</p>
<p>Please outline next steps to support the decision-making that is needed to move forward from now.</p>	<p>The Council will hear a presentation from the Allocations Committee, as well as public comment on this item prior to any motion being called for a vote.</p>
<p>How will the decision and progress on the action be tracked and communicated to various audiences both internally and externally?</p>	<p>The vote will be documented in the meeting minutes. A press release will be issued by the agency along with direct communication to all new grantees regarding timeline and next steps. Staff tracks progress towards completion of contracting, payment, and reporting on an ongoing basis.</p>
<p>How will we know if the expected goal or benefit is achieved?</p>	<p>Interim and final reports for the FY2026-27 grant cycle will be submitted in October 2027. Staff will analyze all reports to identify, consolidate, and report back to Council and the Legislature on the impact of this increased investment.</p>
<p>What is the support mechanism if progress is stalled or if unexpected consequences, criticism or backlash develops?</p>	<p>Staff provides ongoing technical assistance to awardees to ensure timely completion of their contract and reporting documents.</p>

- Thank you for completing this DST!
 - At your next Council Committee Meeting, please discuss next steps for introduction to the wider Council, further plan development and implementation.
 - You can make updates to this form in future if requested by key players and decision-makers. Please save a copy of your responses to refer back to.



Cultural Districts Activation Grant Guidelines Framework Recommendations

Programs Policy Committee
Caleb Duarte and Vicki Estrada

HELLO

Caleb Duarte

Council Member

He/His

Vicki Estrada

Council Member

She/Her/Hers



Dos Rios Arts and Culture District, Modesto

AGENDA OVERVIEW

1. Background
2. Guidelines Framework:
 1. Eligibility
 2. Max Request Amount
 3. Fund/No Fund
 4. One-Year Term
 5. Uses of Funds
 6. 1:1 Match
3. Timeline

BACKGROUND

- No consistent mechanism to fund existing Cultural Districts
- \$4 million budget augmentation for Cultural Districts
- Council desire to get funds out to field quickly



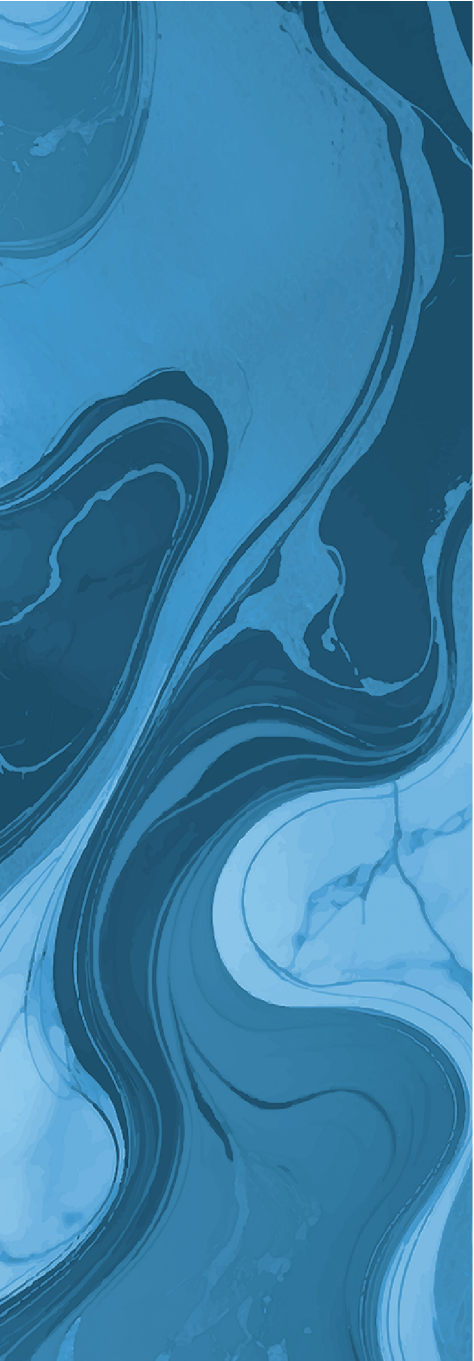
Riverside Arts and Culture District

BACKGROUND: GOAL OF ACTIVATION GRANT PROGRAM

To support activities that advance goals stated in Cultural District legislation



Calle 24 Cultural District (San Francisco)

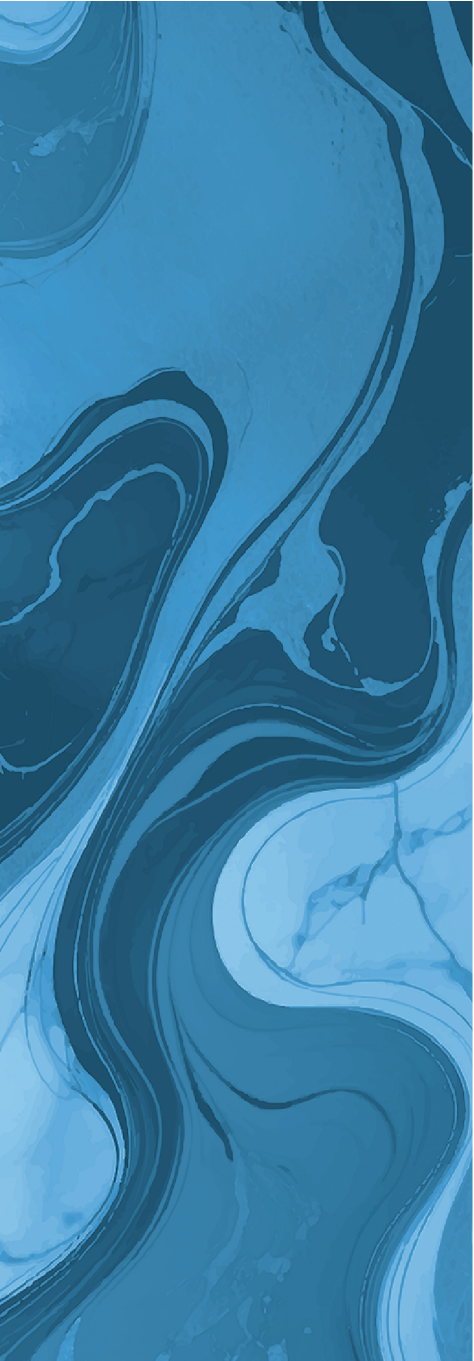
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GUIDELINES FRAMEWORK

- Eligibility: all current 24 Cultural Districts
- Maximum Request Amount: \$150,000
- Fund/No Fund
- One-Year Term
- Use of Funds:
 - artist salaries, staffing support, marketing, planning & programming
 - Specified activities to advance district goals and costs required in proposals
- 1:1 Match (In-Kind or cash)

TIMELINE

- October 23, 2026 - Council Vote on Activation Grant Guidelines Framework
- January 14, 2027 - Cultural District Activation Grant Program Application Launch
- January 2027 - Panel Curation
- February 18, 2027 - Cultural District Activation Grant Program Application Due
- February 23 – March 30, 2027 – Activation Grant Program Panel Review
- April 2027 – Council Vote on Activation Grant Program Allocations

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VOTING ITEM

The Programs Policy Committee recommends that Council vote to approve the following guidelines framework for the FY2026-2027 Cultural Districts Activation Grant:

- **Cultural Districts Activation Grant (1 year, up to \$150,000) – Supporting currently designated Cultural Districts (24) to advance goals as stated in the Cultural District legislation**
- **Fund/No Fund Basis by peer review panel**
- **Require 1:1 Match from each Cultural District (includes In-Kind and monetary)**
- **Eligible expenses must support Activation activities and may include but are not limited to artist salaries, staffing support, marketing, planning, and programming**

TAB H

California Arts Council | Public Meeting | 08/14/2026

[Return to Agenda](#)

Programs Policy Guidelines Discussion:

FY2026/27 Weighting Operating Revenue Caps

Rebecca Ratzkin | Equity Measures and Evaluation Manager

PURPOSE

Data presentation and analysis to support program policy discussion around guidelines.

Specifically:

- Effect of weighting
- TOR cap discussion (total operating revenue)

Weighted Ranking

FY26/27 Outcomes

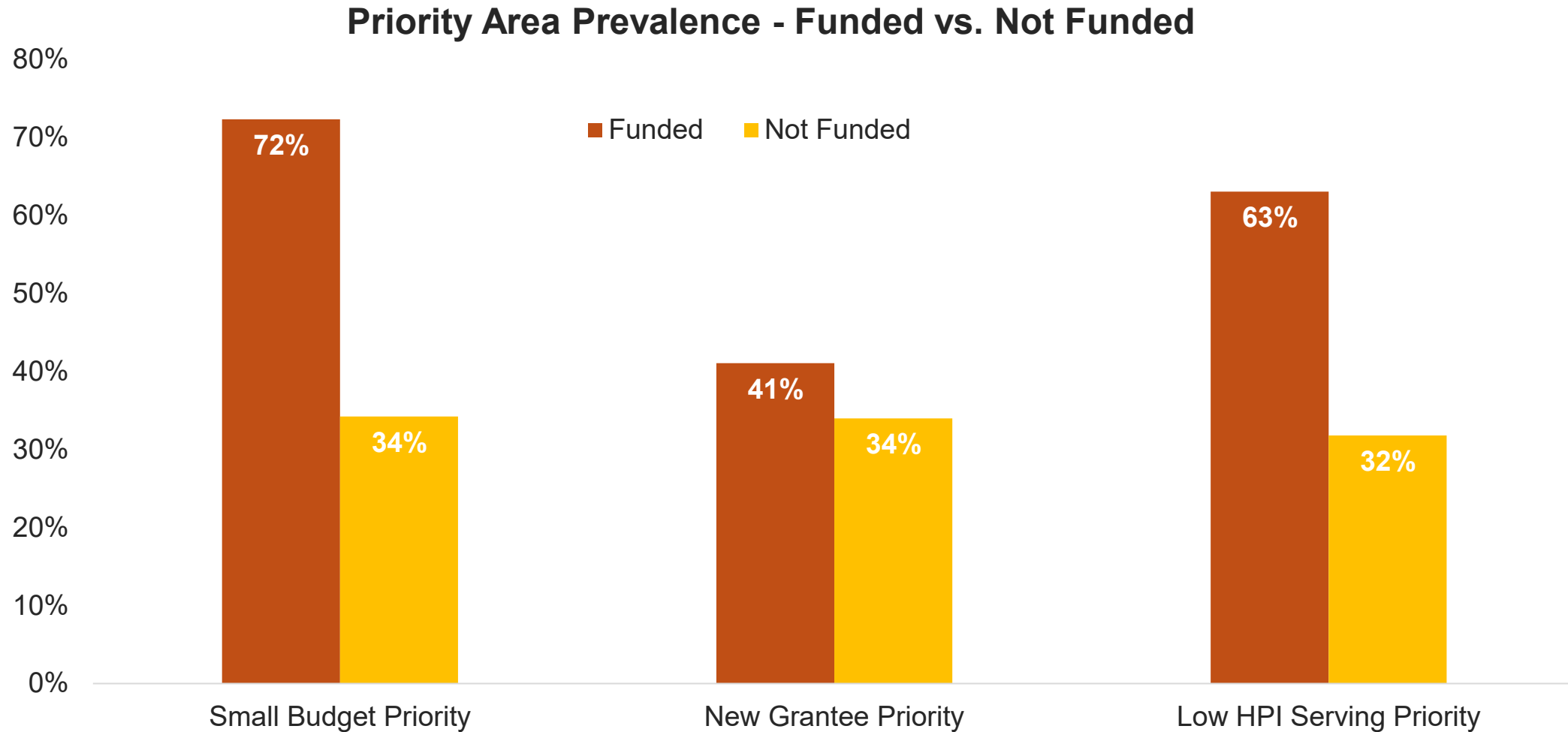


WHAT IS WEIGHTING?

A methodology to apply priorities to decision-making.

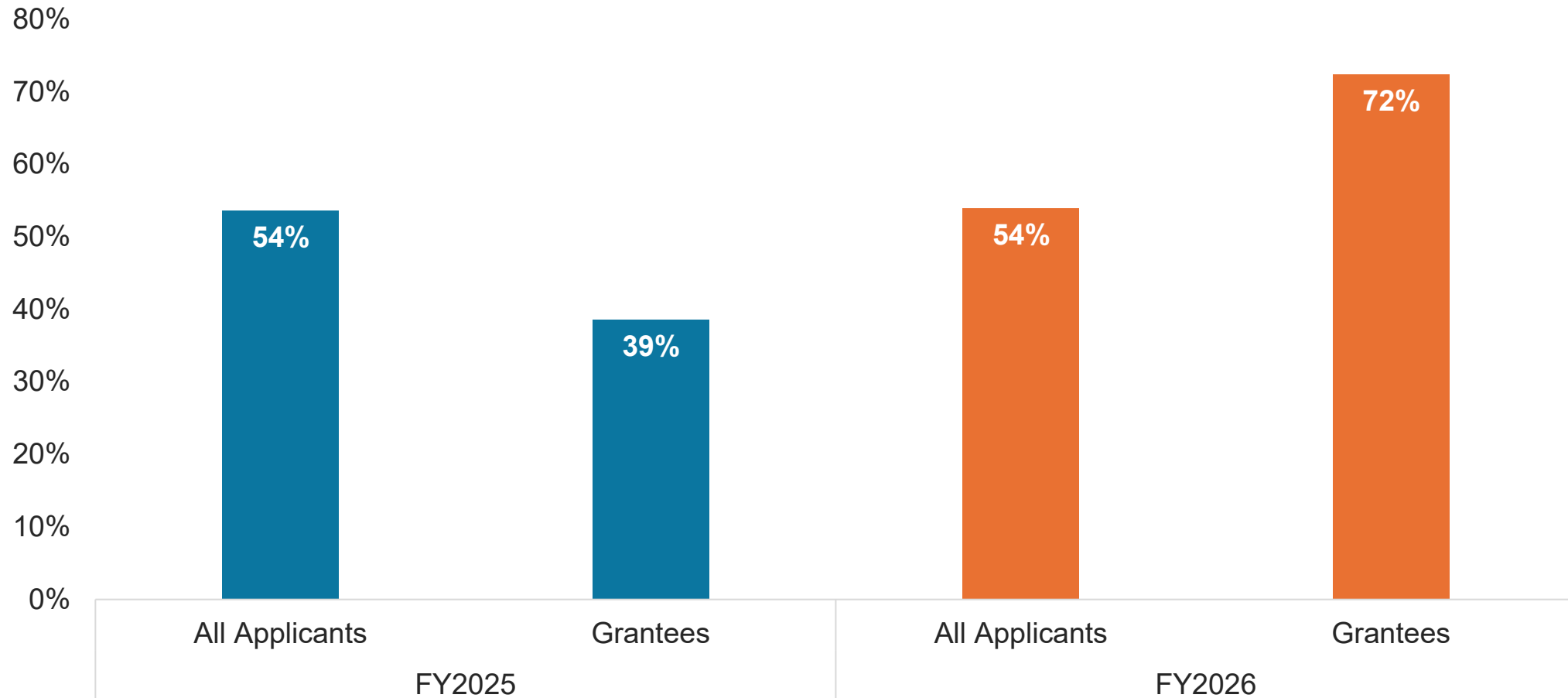
Simply put – the creation of a composite “score” based on the addition of “points” based on whether certain pre-determined criteria are met.

PRIORITY AREAS – FUNDED VS. NOT FUNDED



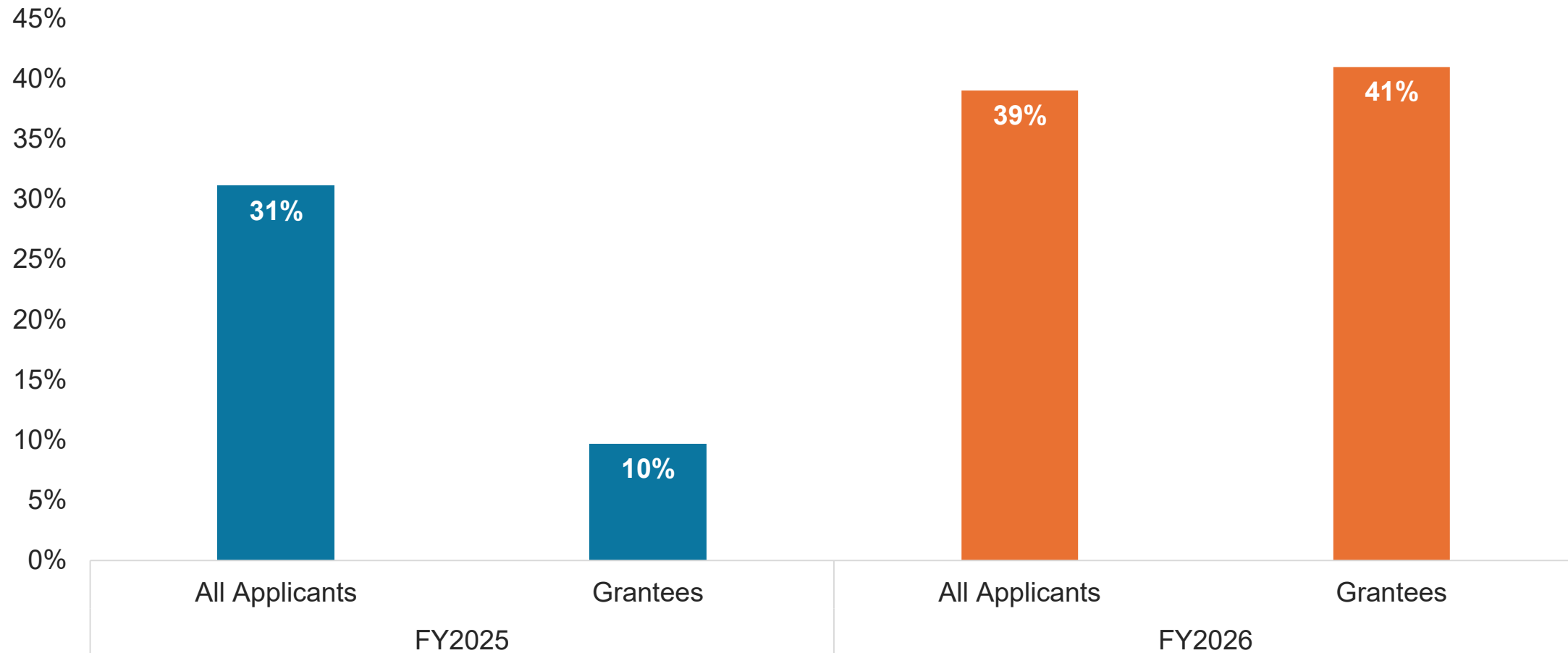
SMALL BUDGET ORGANIZATION COMPARISON- FY25 VS. FY26

Prevalence of Small Budget Organizations - Applicants and Grantees,
FY25 vs. FY26



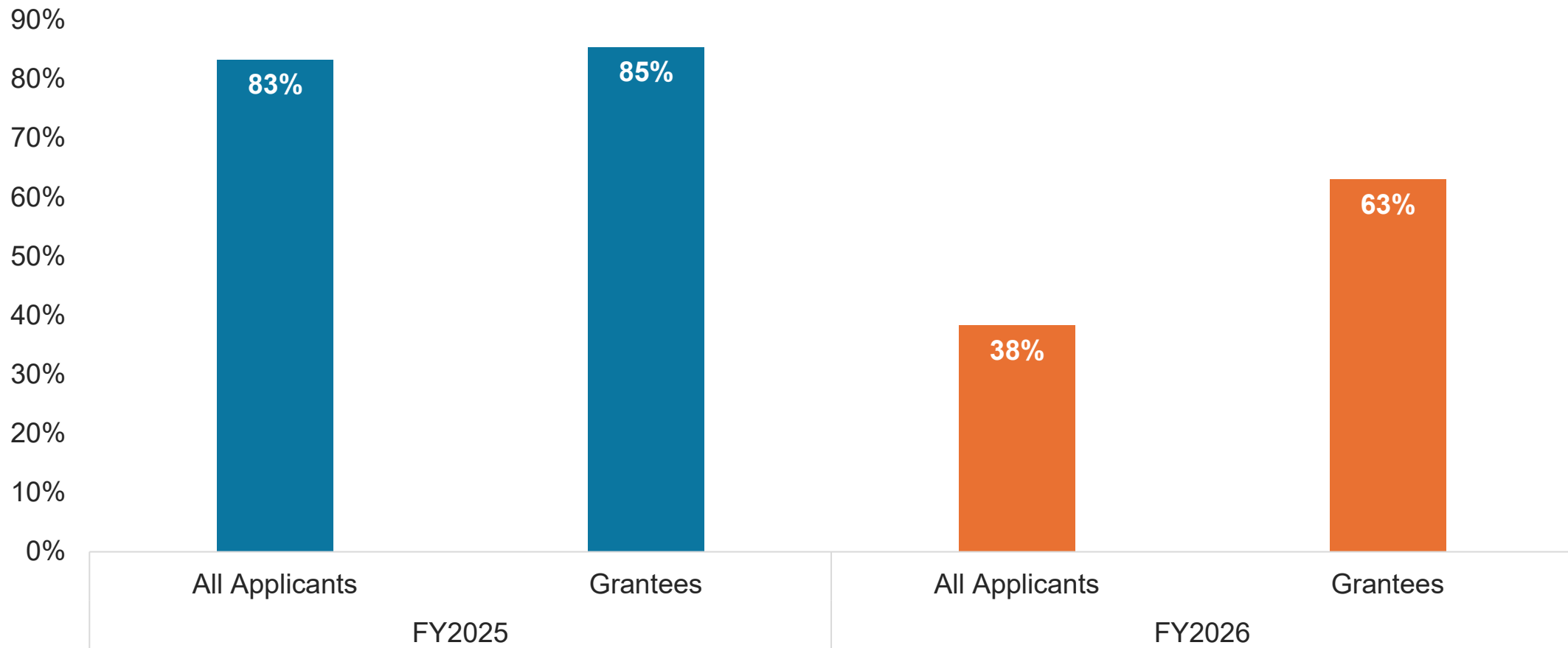
NEW GRANTEE COMPARISON- FY25 VS. FY26

Prevalence of New Grantees (Self-Reported) - Applicants and Grantees, FY25 vs. FY26



LOW HPI SERVING COMPARISON- FY25 VS. FY26

Prevalence of HPI Priority Benefit - Applicants and Grantees, FY25 vs. FY26



BOTTOM LINE

The weighting worked as it was intended.

Questions remain:

- What does success look like?
- Are these the right “metrics?”
- What is the impact on the overall health of the sector?

TOTAL OPERATING REVENUE CAPS

Brief Exploration of Arts and Youth and Impact
Projects



ARTS AND YOUTH

Total Operating Revenue	2025/26 (n=215)	2026/27 (n=265)
Average	\$ 3,628,091	\$ 749,103
Median	\$ 563,287	\$ 223,747
Max	\$ 272,946,000	\$ 4,936,385
Min	\$ 8,329	\$ -

FY2025 AAY Grantee Profile – Largest TOR

LA County Library Music Stars

Description:

- Free small group classes for 11- to 13-year-olds

Funding:

- **CAC grant = \$18,500 → music teachers**
- Total Project Cost = \$126,000+

Geography:

- South LA, Lancaster, Malibu and San Fernando



FY2026 AAY Grantee Profile – Largest TOR

Boys and Girls Club of Sangorgonia Pass – Arts in Action

Description

- Visual, performing arts, media classes, and field trips for 100 teenagers

Funding

- **CAC grant = \$18,750 → staff (inc. art teachers) + field trips**
- Total Project Cost = \$54,760

Geography

- Banning and Beaumont, Riverside County



IMPACT PROJECTS

Total Operating Revenue	2021/22 (n=239)	2022/23 (n=389)	2023/24 (n=380)	2024/25 (n=96)	2025/26 (n=162)	2026/27 (n=217)
Average	\$372,499	\$1,211,324	\$2,071,870	\$660,258	\$ 483,742	\$ 311,286
Median	\$84,501	\$225,990	\$312,186	\$405,958	\$ 249,665	\$ 125,820
Max	\$31,829,924	\$178,549,792	\$91,495,109	\$2,979,704	\$ 2,870,204	\$ 2,985,135
Min	\$0	\$1,740	\$0	\$10,900	\$0	\$ -

FY2023 PRJ Grantee Profile – Largest TOR

San Diego Symphony – "Tres minutos" opera by Nicolás Lell Benavides

Description:

- Partnership work to engage Latino/a immigrant communities in arts workshops

Funding:

- **CAC grant = \$21,213 → staff, artist, partner honorarium, marketing**
- Total Project Cost = \$104,000

Geography:

- San Diego



FY2024 PRJ Grantee Profile – Largest TOR

Street Poets Inc – Beats and Rhyme

Description:

- Support weekly music/poetry session and music fellowships

Funding:

- **CAC grant = \$20,832 → staff, teaching artists**
- Total Project Cost = \$50,000

Geography:

- Los Angeles



BOTTOM LINE

Regardless of TR caps, all projects met criteria to support artists working with communities in underserved areas.

Questions remain:

- Which is better – to be the main or sole funder of a project or be part of a larger kaleidoscope of funding?
- What types of organizations does CAC want to fund? Is best positioned to fund?

THANK YOU

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Policy Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

DATE: October 23, 2026

TO: All Council Members

FROM: Programs Policy Committee - Caleb Duarte and Vicki Estrada

RE: Discussion of Guidelines Framework Scenarios for FY2027-2028

Purpose: The purpose of this memo is to outline considerations for Council to discuss regarding guidelines frameworks for programs opening in FY2027-2028. The Programs Policy Committee will use feedback from this discussion to develop a recommendation for Council to vote on the guidelines framework at the December 11, 2026 public meeting.

Background: At the August 14th, 2026, public meeting, the committee presented considerations for Council to discuss programs to open and today Council will vote on the recommended slate. At the September 30th public hybrid meeting, Council discussed considerations regarding guidelines framework elements for the Cultural Districts program, also being voted on today, October 23, 2026. This memo lays out potential guideline's framework elements for the proposed slate of FY2027-2028 grant programs.

As the Committee noted in its [memo for the August 14th meeting](#), they have met regularly since May and discussed the major policy changes Council has enacted in the last several years, including:

- program consolidations;
- adding applicant total revenue (TR) caps;
- restricting applicants from applying to more than one project-based program; and
- applying funding priorities: Two lower-quartiles of the Healthy Places Indexes (HPI), small budget organizations, and first-time grantees.

The committee discussed rationales for the recent policy changes, public feedback on the changes, and the context of a fluctuating grantmaking budget that was reduced from baseline for two years and is now restored.

The Committee expects the new strategic plan to help guide grants strategy for 2028 and beyond – which leaves one year for Council to navigate before the new plan is in place. To make these choices for the upcoming grant cycle, the Committee has reviewed data and identified several value-based questions to discuss:

- Data shows that weighting the priorities (first-time grantees, small organizations, and underserved communities) resulted in funding more priority applications in 2026 as compared to 2025. Similarly, caps on applicants' Total Revenues (TR) resulted in focusing CAC funding on smaller organizations.
- The Committee proposes that Council consider the following questions regarding whether the three priorities applied these past two grant cycles should continue:
 - Is this the right time to change priorities, or should Council discuss this change in the strategic planning process?
 - CAC's budget has been restored to approximately \$24.6 million, should restoration of CAC's grantmaking budget be a factor at this time?
 - Is it important to apply the funding priorities to grantmaking, or is this simply data the CAC could continue to track about applicants and grantees?
 - Do the funding priorities and TR caps support CAC's mission, vision, and mandate?
 - CAC's mandate is to encourage and nourish art, "...to the benefit of all..." (see [CAC's enabling legislation](#)).
 - The CAC's current mission is strengthening arts, culture, and creative expression as tools to cultivate a better California for all; and
 - The CAC's current vision is a California where all people flourish with universal access to and participation in the arts (<https://view.publitas.com/ca-arts-council/california-arts-council-strategic-framework/page/14-15>).

To support a robust discussion, the Committee is bringing the following three scenarios for Council's consideration:

Scenario 1: Should Council use:

- the same guidelines framework as 2026 for General Operating Support, Impact Projects, and Arts and Youth;
- change the State-Local Partners (SLP) grant term to one year to bring one prior SLP mentee onboard;
- the same framework as 2025 for Folk & Traditional Arts, the last cycle the program opened;
- the same framework as 2025 for the Individual Artist Fellowship Program, except reducing the award to Legacy tier artists; and
- add new frameworks for Native American Artist in California and Cultural Districts programs, as discussed separately?

While the funding priorities and TR caps the last two years were intended to be exploratory rather than permanent features of the agency's grantmaking, it may be premature to end them when strategic planning is beginning. Through strategic planning, the agency is expected to articulate any funding priorities or strategies for the next five to seven years. Hence, Scenario One keeps the guidelines framework largely intact from the last program cycles in anticipation of guidance through strategic planning. The recommended changes are only to:

- open SLP for one prior mentee to become a full SLP with a one-year grant term, aligning them next year with the regular SLP cycle; and
- lower the legacy tier IAF award to allow for greater geographic participation. Presently, there are eight statewide regions for the [IAF program](#), with regional funding based on per capita population levels and artist award levels by tier of \$5,000 for Emerging Artists; \$10,000 for Established Artists; and \$50,000 for Legacy Artists. While applications were received from 55 out of 58 California counties, funding did not stretch far enough to have a fellow in every county; 11 counties did not see a fellow. Either reducing the \$50,000 Legacy award or Council choosing to increase the level of investment (presently \$4.2 million) via the allocations process could allow for fuller geographic representation.

Scenario 2: Should Council use the same guidelines framework as Scenario One, with the exception of applying the funding priorities only to GEN but not to project-based programs in 2027?

The Committee has weighed a few considerations about project-based programs, including:

Arts and Youth:

- Arts and Youth offers specific services to specific populations. Applicants submit a project budget that details programming expenses. The focus of the program is services delivered rather than supporting the infrastructure of arts and culture organizations.
 - Organizational budget size and first-time grantee status may be less meaningful for AAY than simply delivering services to youth in priority areas.
 - Often, larger organizations have mechanisms in place to support robust services and geographic reach.
 - This past cycle, GEN and PRJ had a higher proportion of small budget applicants in comparison to AAY (59% and 57% compared to 40%, respectively).
 - Arts and Youth also saw fewer first-time grantee applicants than GEN and PRJ (40% each for GEN and PRJ; 36% for AAY).
 - AAY had the highest proportion of applicants serving the lower two HPI quartiles in 2026 (49%, as compared to GEN's 41% and PRJ's 46%).
- Consequently, Council may want to consider removing priorities for AAY.

Impact Projects (PRJ):

- Equity considerations are already built into Impact Project program guidelines, which center a lead artist/community collaboration to focus on issues self-identified by underserved communities.
 - Consequently, organizational budget size and first-time grantee status may be less impactful for PRJ than simply fulfilling the program purpose.
- CAC could still track applicant TR size, first-time grantee status, and communities served even without applying priorities. This data informs outreach efforts to ensure CAC casts a wide net, responsive to statewide needs.

Scenario 3: Should Council use the same guidelines framework as Scenario Two, with the exception of applying TR caps only to GEN?

- As discussed above, organizational budget size may be less relevant for project-based programs (AAY and PRJ) that meet specific purposes through specific mechanisms.
- With General Operating Support, CAC invests in arts and culture organizations that meet criteria – looking at who those organizations are; rather than specific projects they run that generate specific outcomes.
- The Committee still believes that small organizations should be prioritized – but there may be logic in applying TR caps as well as funding priorities specifically to GEN applicants for the above reasons.

Report Prepared by Committee Staff: Kristin Margolis, Director of Program Services, and Elisa Gollub, Programs Manager, in collaboration with the Programs Policy Committee.



2027 Guidelines Framework Discussion

Programs Policy Committee
Caleb Duarte and Vicki Estrada



HELLO

Caleb Duarte

Council Member

He/His

Vicki Estrada

Council Member

She/Her/Hers

AGENDA OVERVIEW

1. Background
2. Questions to Consider
3. Scenarios for Discussion

SCENARIO 1

Remain consistent with relevant 2026 guidelines, except:

- State-Local Partners one-year term for prior mentee
- Reduce Individual Artist Fellowship Legacy award

SCENARIO 2

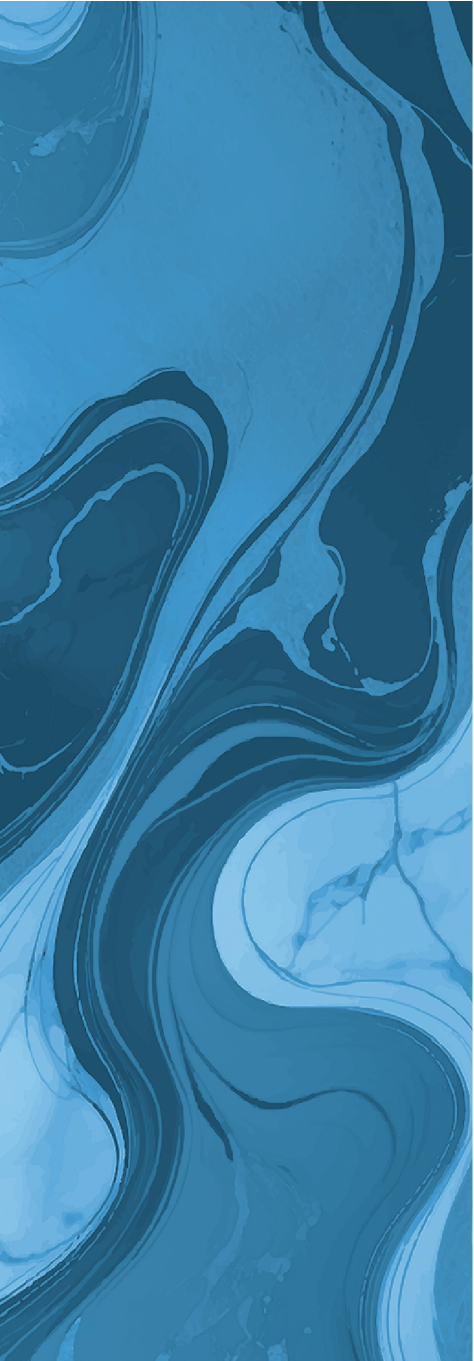
Use Scenario 1 except:

- Apply priorities to General Operating Support (GEN) and not to project-based programs

SCENARIO 3

Use Scenario 2 except:

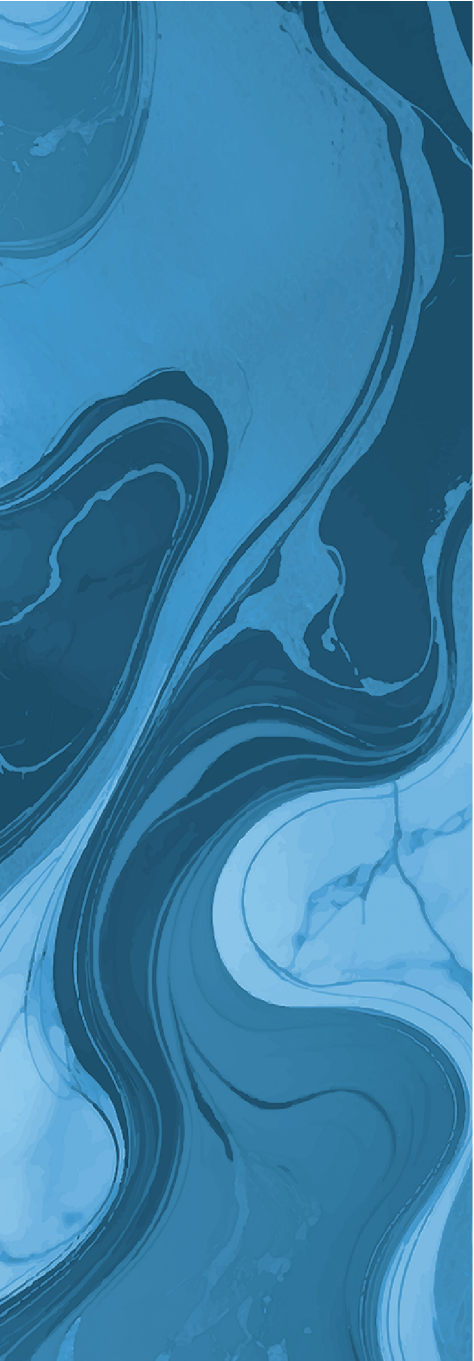
- Apply Total Revenue (TR) caps to GEN and not to project-based programs

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BACKGROUND

Committee considered:

- Recent Council policy changes
- Data on funding priorities and TR caps for applicants & grantees of last two cycles, including
 - First-time Grantees
 - Small Organizations (TRs $\leq$ \$250,000)
 - Serving Lower Healthy Places Index (HPI) quartiles
- Strategic planning timeline connected to grants strategy beginning 2028

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QUESTIONS TO CONSIDER

- Do priorities and TR caps support CAC's mission, vision, and mandate?
- Should Council make changes to funding priorities now or discuss as part of strategic planning?
- Should CAC track data about applicants and grantees rather than apply priorities to 2027 grantmaking?

Scenarios for Discussion

SCENARIO 1

- **2026 framework for GEN, Impact Projects, and Arts and Youth (AAY)**
- **2025 framework for Folk & Traditional Arts and Individual Artist Fellowship (IAF)**
 - **Reducing the award for Legacy tier artists in IAF**
- **State-Local Partner (SLP) one-year grant term (for one prior mentee)**
- **Add frameworks for Native American Artist in California and Cultural Districts Activation Grant Program discussed separately**

Scenarios for Discussion

SCENARIO 2

Use Scenario 1 except:

- **Apply funding priorities (first-time grantee; small organization; and serving lower HPI quartiles) only to General Operating Support**
 - **Do not use priorities for project-based programs, Arts and Youth and Impact Projects**

Scenarios for Discussion

SCENARIO 3

Use Scenario 2 except:

- Apply Total Revenue (TR) caps only to General Operating Support
 - Do not use TR caps for AAY (currently \$5 million) or Impact Projects (\$3 million)

TAB I

California Arts Council | Public Meeting | 08/14/2026

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

Gavin Newsom, **Governor**

Danielle Brazell, **Executive Director**

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833

(916) 322-6555 | www.arts.ca.gov

DATE: October 23, 2026
TO: Council members
FROM: Programs Staff – Charlie O'Malley and Natalie Peeples
RE: State-Local Partners Program Presentation

Purpose

The purpose of this memo is to provide Council with an overview of the State-Local Partners program (SLP). This memo supplements our presentation at the 10/23/26 Council Meeting.

Program Purpose

The State-Local Partners (SLP) program provides general operating support for county-designated local arts agencies.

A local arts agency is defined as the official county-designated organization that supports arts and cultural activity in service to individuals and communities throughout an entire county. Local arts agencies provide financial support, services, and/or other programming to a variety of arts organizations, individual artists, and the community.

The purpose of the program is to foster cultural development on the local level through a partnership between the State and the 58 counties of California.

History and Background

The State-Local Partners Program started in 1980, with the implementation phase lasting four years. During those years, grantees were focused on identifying and/or establishing the local arts organization for their county and planning how that organization would function. Actual grants did not begin until 1985-1986.

The original stated objectives of the SLP program were to:

- A. provide a mechanism for more effective local arts planning and to coordinate such planning with state programs;
- B. develop rural and suburban areas which have not fully participated in arts programs;

- D. give local government agencies the opportunity to assist the California Arts Council in improving the efficiency of arts programming;
- E. provide a more stable base of support for the arts at the local level;
- F. provide a potential decentralization mechanism for other California Arts Council programs;
- G. prevent duplication and overlap between federal (administered through California Arts Council), state, and local program funds;
- H. provide for increased employment of artists;
- I. stimulate the local economy.

From its inception, the SLP Program's goal was to have a partner in every California county. In the first year, 57 of 58 counties were funded. The outlier in 1980 was Alpine County, and while the program was still in its implementation/planning phase, Alpine also became a grantee. After the SLP program changed from planning to implementation in 1985, there was a shift to eligibility requirements and a panel process was added. Ever since then, the number of counties participating in SLP has been a fluctuating number, with the goal always being 58.

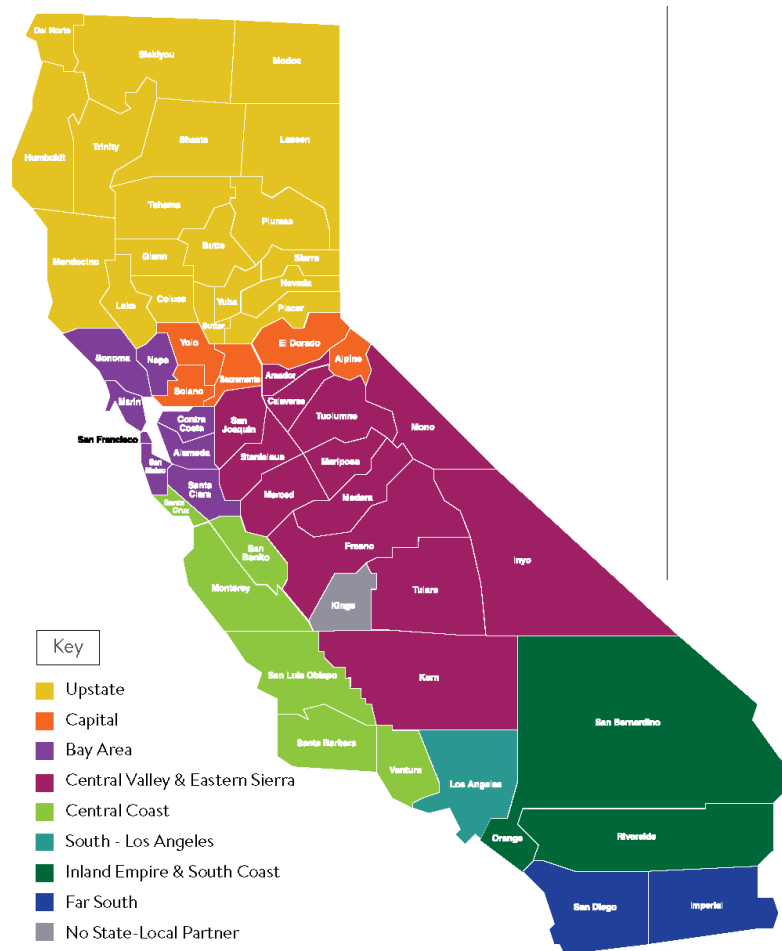
SLP has been in the CAC roster of funded programs for 44 of the past 46 years. The only time it wasn't funded was 2004 and 2005, when the CAC's budget was slashed by 94% after the 2003 CA state budget crisis.

Representation and Mentorship

- We currently have 56 state-local partners representing 57 counties (one SLP, Yuba Sutter Arts and Culture, represents both Yuba and Sutter Counties).
- We also run the SLP Mentorship program, also called SLP-M, which provides up to 3 years of funding (up to \$50k per year) to an existing SLP to mentor an organization in a county in which no SLP currently exists. This year, Arts Council of Kern is mentoring Kings County Arts Council, with the hope that in 2027 Kings will apply for the regular SLP grant.
- The SLP-M program has mentored several SLPs in recent years: This year we welcomed Glenn County Arts and Culture (which had been mentored by Nevada County) and Stockton Art League (representing San Joaquin County -- mentored by Amador). In 2025 we welcomed Arts and Culture Alpine County (mentored by El Dorado).

Map and Directory

Starting in 2025 CAC began publishing a directory of all our county arts councils; this document lives on CAC's website. The directory is used to point individuals looking for assistance to their local agency.



Poetry Out Loud

\$5,000 of the yearly SLP grant supports a Poetry Out Loud program in the county. Each year, CAC organizes the California Poetry Out Loud program, our state's branch of the national POL program administered by the National Endowment for the Arts. This program provides poetry education and performance opportunities to young people around the state, and each SLP administers their county's program. Each March CAC holds the CA POL state finals in Sacramento and we send our state champion to the national finals in Washington, DC in April.

Strategic Framework Alignment

The 2020-2027 Strategic Framework outlined many aspirations for CAC's goals in regard to its programs and the SLP programs specifically.

The Framework outlined a desire for

- more general operating grant programs like SLP.
- An increased use of multi-year funding models, which SLP now uses, and
- An increase in the SLP grant award, currently set at up to \$75,000, the highest non-AO grant that CAC

A few aspirations from that SF that we have not yet met, but could soon, include:

- SLP Capacity Building—defined as an “increase [of] technical assistance and training to SLPs that meets the unique needs of each organization” and
- Regranting through SLPs

Prior Council Decisions and Next Steps

Though the SLP program has remained steady in its goals since its inception, Council has made some important changes to the program in recent years. The request amount was raised to its current limit of \$75,000, the grant activity period switched from one year to two years, and the mentorship program was established to assist with the creation of new partners.

As mentioned, 2027 will see the final year of Kings County Arts Council's mentorship under Kern County, and we anticipate Kings being ready to apply for a full SLP grant. Next year, we will need to open SLP applications for a single year to accommodate Kings' application to get them on the same 2-year cycle as the rest of the SLPs. In 2028, we anticipate that all SLPs will apply for 2-year funding together.

Since we anticipate Kings leaving the mentorship program, we will close the SLP-M program next year as there will be no more counties left without arts agencies.

We will be engaging with SLPs in the strategic planning process as key CAC partners in supporting the arts and culture ecosystem across the state. One of the main planning outcomes is to define a partnership framework that will help solidify and strengthen our SLP partnership and network.

Supporting Documents

SLP Presentation Slides

Grantee Presentation

CALIFORNIA ARTS COUNCIL

State-Local Partners

Charlie O'Malley and Natalie Peeples | slp@cac.ca.gov



HELLO

Charlie O'Malley

Literary Arts Specialist

he/him

Elisa Gollub

Arts Program Manager

she/her

Natalie Peeples

Arts Program Specialist

she/her

Jonathan Estrada

Arts Program Manager

he/him



AGENDA OVERVIEW

1. Program Purpose
2. History and Background
3. Representation and Mentorship
4. Considerations
5. Next Steps
6. Grantee Presentation

Program Purpose

State-Local Partners



Program Purpose

- Supports County-designated local arts agencies
- General operating support
- Supports arts/cultural activities and services throughout an entire county



An exhibition sponsored by the Santa Barbara Arts Council

History and Background

State-Local Partners



History

- Idea began in 1980, started in 1985
- Goal to reach all 58 counties
- The program has been funded for 44/46 years (not in 2004/5 budget cuts)



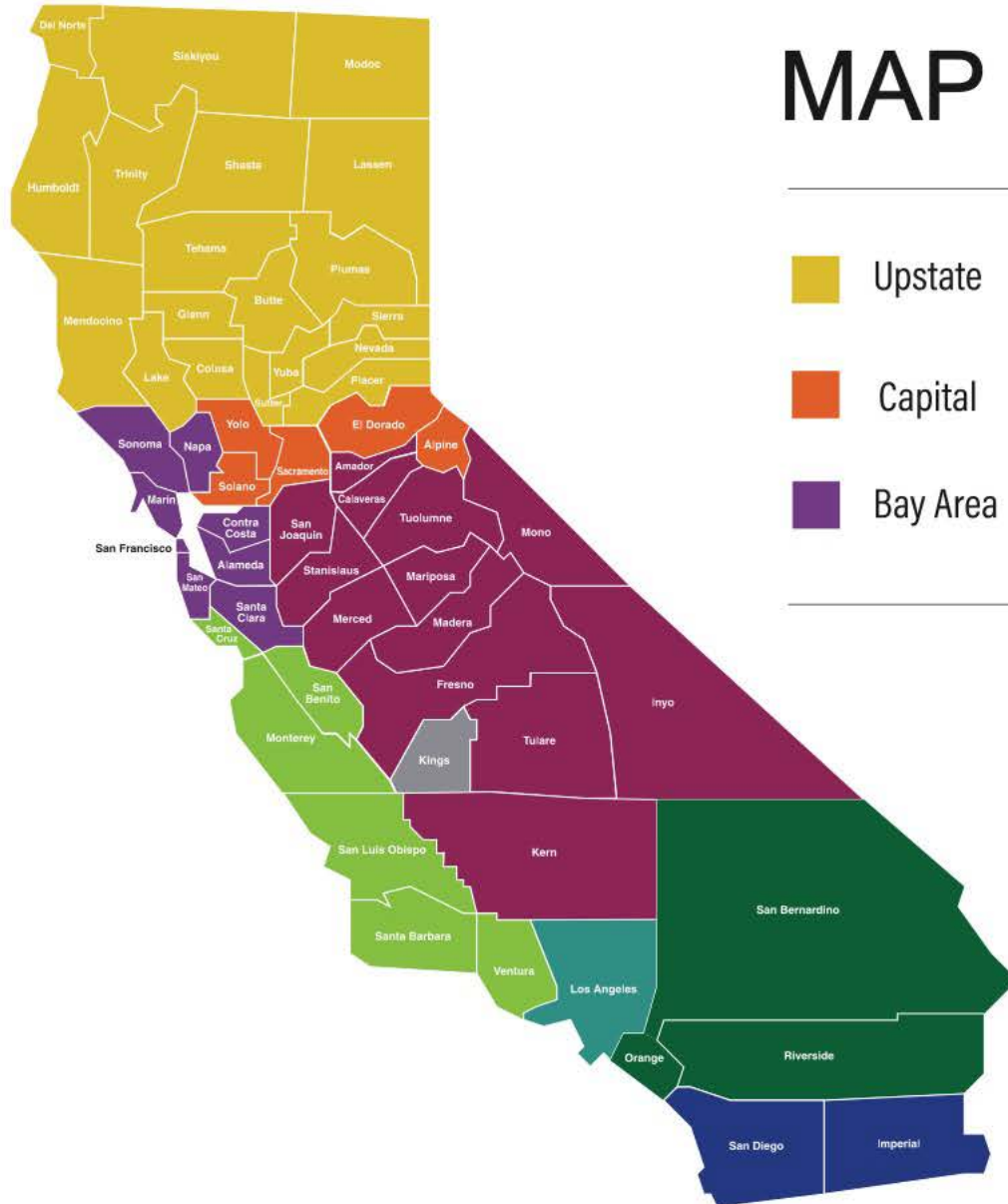
A performance sponsored by the Marin Cultural Association

Representation and Mentorship

State-Local Partners



MAP and DIRECTORY



Upstate

Central Valley & Eastern Sierra

Inland Empire & South Coast

Capital

Central Coast

Far South

Bay Area

South - Los Angeles

No State-Local Partner

Poetry Out Loud: What does the \$5k fund?

- POL run in each county by the SLP
- Counties run local programs in the Fall and Winter; CAC hosts a state finals in the Spring
- POL provides literary history, public speaking training, and networking opportunities



San Bernardino County champion Maximillian Goodly performs at the 2026 CA POL State Finals

Strategic Framework Aspiration Connection

Grantmaking

Increased General Operating Support

Multi-Year Funding

Increasing grant awards

Partnership

Increased SLP Capacity

Regranting through SLPs

Considerations

State-Local Partners



Next Steps

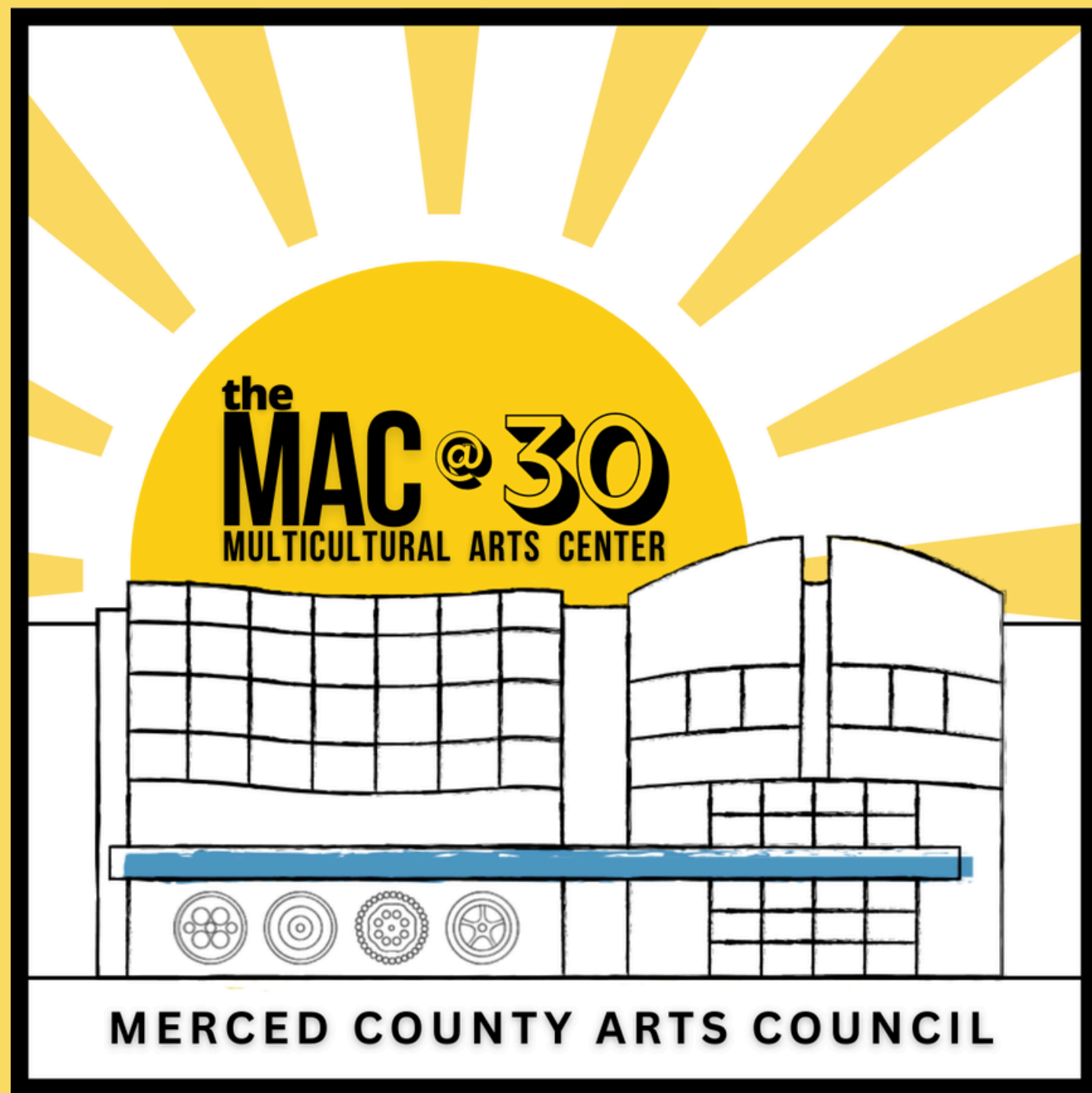
State-Local Partners



Grantee Presentation

Merced County Arts Council





Merced County Arts Council, a State-Local Partner



THE LANDSCAPE



Artist: Ruben A. Sanchez



The MAC at 30: A Canvas of Community

A COURTHOUSE MUSEUM EXHIBIT

HOW WE SERVE



ARTREE



ENRICHMENT CENTER



PARTNERSHIPS



YOUR STATE-LOCAL PARTNERS



**THANK
YOU**



QUESTIONS



THANK YOU

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TAB J

California Arts Council | Public Meeting | 08/14/2026

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Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

DATE: October 23, 2026
TO: Council Members
FROM: Nominating Committee - Roque Barros and Roy Hirabayashi
RE: 2027 Council Elections

Background

Per the bylaws, (attached) each year in December the Council will elect a Chair and Vice Chair for a one-year term. Council members can self-nominate or nominate another member for Chair and Vice Chair. This process officially begins with the report by the Nominating Committee to the Council at the October 23, 2026, public meeting informing Council of the process and that the nomination portal is officially open through November 29, 2026, at 5:00 PM.

Nominations will be accepted via this [online form](#).

The process to elect a Chair and Vice Chair is as follows:

1. The Nominating Committee presents the process to Council at the October meeting.
2. The Nominating Committee staff will begin to accept nominations via electronic survey.
3. Members of the Council may self-nominate or nominate another member.
4. Staff will confirm consent with nominees (if they are nominated by someone other than themselves.)
5. The Nominating Committee prepares a report to be included in the December Council book of all nominations for the two positions. The report will not include the number of nominations received.
6. At the December Council meeting, the Nominating Committee administers the process by reading the memo and introducing the slate of nominees for both the Chair and the Vice Chair positions.
7. The Nominating Committee asks the Council if there are any nominations from the floor.

8. If there are additions, the Committee will revise the slate.
9. If there are no additions, the Committee will move on to the next step.
10. The Nominating Committee will take each position separately but begin with the election of the new Chair.
11. If there is only one candidate for Chair or Vice Chair, and no nomination from the floor, then the prospective positions will be elected by acclamation.
12. If there is more than one candidate for Chair or Vice Chair, the Nominating Committee will ask each candidate interested in serving a Chair to take up to three minutes to make a candidate statement.
13. Once each candidate has had the opportunity to make their candidate statement, the Nominating Committee will then move into a Q&A.
14. The Nominating Committee will facilitate the Q&A and will call on members of the Council to direct their questions to a specific candidate(s). Each candidate will have 30 seconds to respond to the inquiry.
15. After 10 minutes of Q&A the Committee will call for a vote.
16. The vote will be conducted via an anonymous Zoom poll, which the Public Affairs Director will administer.
17. At the culmination of the voting, the Public Affairs Director will tally and announce the number of votes cast and the number each candidate received.
18. If there are three or more nominations and no clear majority winner, the candidate with the least votes will be dropped, and a new vote will be taken from the two finalists.
19. The vote will be retaken if the following vote results in a tie.
20. A coin toss will decide the winner if the third vote results in a tie.
21. Once the Chair has been elected, the other Chair nominees, with their approval, are automatically nominated on the spot for Vice Chair, and the voting process will commence following steps 9-18 until a Vice Chair is elected.

Memo prepared by staff in collaboration with the Nominating Committee.

California Arts Council

Bylaws

Adopted December 13, 2024



DEFINITION OF TERMS

“Council” is defined as 11-member body of appointees.
“Agency” is defined as California Arts Council staff.

CALIFORNIA ARTS COUNCIL

The California Arts Council exists under California General Government Code, Chapter 9. Article 8750-8756 (Dixon-Zenovich-Maddy California Arts Act of 1975).

COUNCIL MEMBERS

Nine Council Members are appointed by the Governor, one by the Senate President pro Tempore, and one by the Assembly Speaker.

Five of the eleven members shall hold office for four years, four shall hold office for three years, and two shall hold office for two years. Gubernatorial appointees require Senate confirmation. The Council will have a Chair, a Vice Chair, and may have other officers it may need.

The Council Members will perform the following duties:

- Represent the people of the entire state of California and act as delegates of all geographic areas, arts disciplines, institutions, and communities.
- Encourage artistic awareness, participation, and expression among the people throughout California.
- Establish and approve policy regarding the Council's programs and allocations in accordance with state and federal laws and regulations.
 - Agency Director and staff abide by the policies set by the Council regarding programs, procedures, and allocations.
- Advise the Governor and the Legislature on matters of Council policy, in consultation with the Director.
- Review its policies, local assistance budgets, and programs biannually, at minimum.
- Attend and be prepared for regularly scheduled and special meetings of the Council and, upon request of the Chair, other meetings, events, forums, or seminars that further Council objectives.
- Actively acquaint themselves with the arts in California to the greatest extent possible, without incurring any additional expenses to the agency.

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- Upon appointment, complete all mandatory State trainings, including agency-led Racial Equity training, and familiarize themselves with the Bagley-Keene Open Meeting Act and Robert's Rules of Order for meeting procedures.
 - Inform the Chair and the Director of any activities wherein they act in an official capacity representing the Council, including written correspondence, which shall be forwarded to the Chair and Director.
 - Abide by the state's conflict of interest policy.
 - Treat fellow Council members and agency staff with respect and decorum.
 - May recommend potential Council members to the Governor and/or the Speaker and President Pro Tempore

THE CHAIR

The following applies to the Chair of the California Arts Council:

- Elected by the Council in December and begins their term in January.
- Presides at Council meetings and activities and uses Robert's Rules of Order as the basis to conduct Council meetings.
- May call a Special Meeting as permitted by Government Code Section 11125.4.
- Establishes and upholds decorum to foster and facilitate discussion during council meetings.
- Serves, in partnership with the Vice Chair and Director, to lead the Council and set agendas for Council meetings.
- Assigns committee roles for all Council members in consultation with the members and outlines recommended assignments for the year.
- Serves as the sole spokesperson for the Council to the press.
- Establishes and maintains working relationships with the Governor and staff, Senate President pro Tempore, Assembly Speaker, and other stakeholders.
- Obtains authorization of the Council as a whole, before committing the Council to any action outside of those approved with votes.
- Establishes and appoints standing committees and ad hoc committees as necessary.

THE VICE CHAIR

The following applies to the Vice Chair of the Council:

- Elected by Council in December and begins their term in January.
- Carries out the duties of the Chair with the powers and duties prescribed by these Bylaws, when the Chair is absent.
- Fulfills other duties as assigned by the Chair

MEETINGS

The following applies to the Meetings of the Council:

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- Held at the call of the Chair no more than eight times each calendar year.
 - Must be preceded by at least ten days public notice, except as permitted by Government Code Section 11125.3.
 - Must have a quorum, consisting of a majority of the Council members, in order to transact business.
 - Must be held in various places throughout the state so as to encourage broad and diverse attendance.
 - Are subject to the Bagley-Keene Open Meeting Act.
 - The agenda of a meeting of more than one Committee or of a majority of the Council members must be posted and the meeting must be open to the public.
 - If more than one Committee wishes to meet, the members of one of these Committees will have discussion and voting power. The members of the other Committees may participate in the discussion but may not vote.
 - Time for public comment may be limited by time per speaker or by time per issue, but not by time for the public comment section of the agenda.
 - The Chair shall preside at all meetings. In the absence of the Chair, the Vice Chair shall preside at meetings.
 - The Council members may participate in the meeting by teleconference as long as each Council member can be heard and can hear everyone else.
 - The expectation is that Council members attend each council meeting in person.
 - To participate in a Council meeting remotely, Council members must notify the Chair and CAC Executive Director no less than 30 days in advance of the meeting to ensure quorum can be established.
 - The Council members may vote by teleconference in any manner that the Council determines suitable.
 - Meetings shall be conducted in accordance with rules, procedures and protocols established by the Council.

STRATEGIC PLAN

The Council shall establish, maintain, and regularly update a strategic plan which shall set forth the following:

- Clearly stated goals and objectives with a timeline.
- A delineation of the broad programs and activities required in order to achieve Council objectives.
- An implementation plan with benchmarks for the Council to discuss and evaluate.

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- In developing the Strategic Plan, persons may be designated as advisors and advisory groups may be created. Advisor and advisory group input will be reported at each Council meeting; committees will make recommendations to full Council, not set policy; and all policy votes and decisions will be in public.

COMMITTEES

The following applies to the Committees of the Council:

- Each committee shall have a charge, which shall include its objective(s), its proposed work schedule, reporting deadlines and termination date.
- Each committee will report out to the full Council at least twice per year to share updates and decisions.
- Committee members shall be responsible for implementation of all committee assignments.
- All Committees are subject to the Bagley-Keene Open Meeting Act.

Standing Committees of the California Arts Council:

- Allocations
- Equity
- Executive
- Governance
- Legislative
- Nominating
- Programs Policy
- Strategic Framework

POLICY

Policy recommendations may come from any Council member.

- Council policies establish and approve policy regarding the Council's programs and allocations in accordance with state and federal laws and regulations.
 - All policies shall be in writing and shall set forth clearly and concisely the policy objectives and the designation of responsibility for enactment of the policy.
 - Copies of all policies adopted by the Council shall be distributed to each member and be available to the public.
- State Policy includes the California Arts Council's enabling legislation and all applicable state laws, rules and regulations.
- Council members shall approve all policy statements at meetings with a quorum present.

PROGRAM DEVELOPMENT AND IMPLEMENTATION

Programs supported by local assistance funds shall be developed in accordance with established Council policies. Programs shall be

	<p>implemented by staff, under the direction of the Executive Director and staff.</p> <p>The Council shall approve financial assistance as contained in the programming guidelines.</p> <p>Council members shall not, jointly and/or separately, attempt to approve the granting of funds to any person or organization outside the policies and procedures established by the Council.</p>
CONFLICT OF INTEREST, APPEARANCE OF CONFLICT OF INTEREST, AND CODE OF RESPONSIBILITY	<p>Council members shall be subject to the California State Ethics and Conflict of Interest Code, and any rules adopted by the Council.</p> <p>Council members shall file the Statement of Economic Interest form 700 annually as required by law.</p> <p>Council members shall not be present nor participate in any communication or discussion with any other council member nor vote on any matter involving an individual or organization with which there is an association as board member, officer, advisory panel, or staff, salaried or volunteer, or where there is, or has been, any economic interest for twelve months prior to the discussion or vote.</p> <p>Council members shall excuse themselves from the discussion and vote on any matter where an outside observer might have reasonable cause to believe the Council member might not be impartial, whether positively or negatively, on behalf of the issue or entity.</p>
SEEKING AND RECEIVING GIFTS	<p>Council members shall adhere to and abide by all relevant provisions of the regulations of the Fair Political Practices Commission.</p>
WHAT CONSTITUTES A GIFT	<p>Council members shall not seek gifts, gratuities, or gratis admission to programs, events or performances for which the public is charged a price for admission or at which a meal is provided (or other things of value) from any CAC grant applicant, nor shall Council members request of any grant applicant anything that would have the appearance of impropriety.</p> <p>In the event of the unsolicited receipt and use of something described in the preceding paragraph for use by an individual Council member or his or her spouse or immediate family member, such receipt and/or use shall constitute receipt of a gift under the regulations of the Fair Political Practices Commission, the State Franchise Tax Board, and the Internal Revenue Service. Reporting receipt of such a gift shall be the obligation of the Council member.</p>
WHAT DOES NOT CONSTITUTE A GIFT:	<p>Tickets/passes to programs, events, performances, lunches/dinners or otherwise, provided to Council member(s), their spouses and/or immediate family, in conjunction with a request by the Director and/or</p>

	Chair, for the Council member to represent the agency at such event, performance, lunch/dinner or otherwise shall not be considered a gift to said Council member(s). Tickets/passes provided to a Council member, his or her spouse and/or immediate family, for an event at which the Council member has an official or ceremonial role shall not be considered a gift to the Council member. Council member(s) invited to perform an official and/or ceremonial role shall notify the Chair and Director of such invitation.
USE OF COUNCIL APPOINTMENT	Council members should be alert to avoid any actions which could possibly be interpreted as a use of Council appointment to attain personal financial gain, favors, or special treatment, or act in any way which furthers the economic interests of an organization or person with which they are affiliated in any way.
FUTURE AFFILIATIONS	Once appointed, the Director and Council members are requested, during the term of their service, not to join the boards of or initiate affiliations of a policy-making or financial nature with actual or potential applicant organizations.
ACTING WITHOUT SELF-INTEREST	Council members shall make every reasonable effort to act without self-interest or without serving the self-interest of fellow Council members, recognizing that loyalties to a particular geographic area, arts discipline, institution, or specific interest group must be subordinated to the broader purposes of acting in the best interest of the entire arts field.
RESPONSIBILITIES OF DIRECTOR	The Director shall call the Conflict of Interest Code, Appearance of Conflict of Interest, and Code of Responsibility to the attention of all Council members upon appointment to the Council.
REIMBURSEMENT FOR COUNCIL MEMBERS	<p>Council members are entitled to \$100 per Council meeting. Council members shall be reimbursed for eligible expenses incurred to:</p> <ol style="list-style-type: none"> 1. Attend regular and special meetings of the Council and its committees; or 2. Attend special activities/events approved in advance by the Chair and Director. <p>In the event the Chair and/or Director desire a Council member to represent the agency at a specific event, meeting, performance, lunch/dinner or otherwise to be held in the state, the Chair and/or Director will first make such request of the Council member(s) living in the immediate geographical area of opportunity unless said representation would be within the province of a specific committee chaired by a Council member outside said immediate geographical area; or, in the discretion of the</p>

	<p>Chair and/or Director, the agency would be best represented by a specific Council member.</p> <p>All out of state travel is subject to prior approval by the Chair, Director, and the Governor's office in accordance with governing rules and procedures.</p>
REIMBURSEMENT OF EXPENSES	<p>Council members shall be reimbursed for eligible expenses incurred using budgetary limitations as established by the state and the agency budget. To receive reimbursement, Council members shall file, within 90 days of incurring the eligible expense, an itemized expense form with the agency's administrative Executive Director. Reimbursement shall be made in accordance with state governing regulations. The agency will make every attempt to issue authorized reimbursement within 30 days of receipt from the Council member.</p>
TRAVEL AND EXPENSE BUDGET	<p>The Agency budget shall include an amount sufficient to cover the cost of authorized and eligible Council member reimbursable travel and other expenses as reasonably projected by the Chair in consultation with the Director on an annual basis. Said travel budget line item within the agency's budget shall be within the requirements of the Department of Finance and other control agencies, based on the operational needs and requirements of the agency.</p>
REPRESENTATIVE ROLE IN RELATIONSHIP TO THE GOVERNOR AND THE GOVERNOR'S OFFICE	<p>Council members, at the request of the Chair and/or Director, may actively participate in the promulgation and advocacy of positions regarding legislation affecting the arts, to the extent permissible under all applicable state laws, rules, regulations and the policies of the legislature and the office of the Governor. The Director and Director of Legislative Affairs shall advocate on behalf of the agency and the health of the arts, including advocacy in favor of specific legislation, to the extent permissible under all applicable state laws, rules, regulations and the policies of the legislature and the office of the Governor.</p>
AMENDMENTS TO BYLAWS	<p>Proposed amendments should be presented to the Governance committee and then presented to the Council at the next public Council meeting.</p> <p>All amendments will be voted on in public Council meetings. Amendments to the original amendments require a simple majority vote.</p> <p>The adoption of the original amendment to the Bylaws will require 2/3 of the votes cast.</p>

**PARLIAMENTARY
AUTHORITY**

On all matters of procedure not otherwise covered by the provisions of these Bylaws, *Roberts' Rules of Order (Newly Revised)* shall be the official guide.

The following content will not be included in the amended bylaws. It includes sections that were removed and will be included in the Council handbook in order to keep the bylaws focused and also ensure that Council members have access to all relevant information.

The Director

The following applies to the Director of the Agency:

- Appointed by, serves at the pleasure of, and reports to the Governor and Governor's office.
- Works in cooperation with the Chair and Vice Chair of the Council.
- Responsible for the management and administration of the agency staff and the implementation of Council policy.
- Establishes and maintains working relationships with the Governor and Governor's Office, Legislature and all national and state agencies, institutions, associations and entities working with the Agency to develop programs and implement the direction of the Agency.
- May recommend potential Council members to the Governor and/or the Speaker and President pro Tempore.
- Assigns staff to all Council committees.
- Implements Council approved policies and develops operational policies.
- Must act in compliance with the "Incompatibility Statement" in California Government Code Section 19990.

Establishing Legislation:

GOVERNMENT CODE - GOV

TITLE 2. GOVERNMENT OF THE STATE OF CALIFORNIA [8000 - 22980]

(Title 2 enacted by Stats. 1943, Ch. 134.)

DIVISION 1. GENERAL [8000 - 8899.95]

(Division 1 enacted by Stats. 1943, Ch. 134.)

CHAPTER 9. Art [8750 - 8756]

(Chapter 9 repealed and added by Stats. 1975, Ch. 1192.)

8750.

The Legislature perceives that life in California is enriched by art.

The source of art is in the natural flow of the human mind. Realizing craft and beauty is demanding, however, the people of the state desire to encourage and nourish these skills wherever they occur, to the benefit of all.

(Repealed and added by Stats. 1975, Ch. 1192.)

8751.

(a) There is in the state government an Arts Council which shall be composed of 11 members. On or before January 10, 1979, the Speaker of the Assembly and the Senate Rules Committee shall each appoint one member to represent the general public. Prior to appointing the remaining nine members, the Governor shall request and consider recommendations from organizations representing the arts community and when making his appointments shall give consideration to the various arts disciplines and ethnic and geographic parts of the state. All appointments made to the council by the Governor shall be subject to confirmation by the Senate.

(b) Five of the eleven members shall hold office for four years, four shall hold office for three years, and two shall hold office for two years. Terms of office shall be determined by lot at the first meeting of the council after January 1, 1979.

(c) Nothing in this section shall prevent the reappointment or replacement of any individual presently serving on the existing Arts Council unless such person has already served for more than four consecutive years as a member of the California Arts Council or Arts Commission.

(d) In January of each year, the members of the council shall select a chairperson. Members of the council shall receive one hundred dollars (\$100) per meeting and shall be reimbursed for necessary traveling and other expenses incurred in the performance of official duties.

(Repealed and added by Stats. 1978, Ch. 1356.)

8751.5.

If any member of the council is an employee, member, director, or officer of any arts organization that has applied to the council for a grant, such member shall not communicate with any other member of the council or any member of an advisory panel regarding such grant application and such member shall not be present when such is considered by the council or panel.

(Added by Stats. 1975, Ch. 1192.)

8752.

The council shall meet at the call of the chairperson no more than eight times each calendar year. Unless there are extraordinary circumstances, all meetings are to be preceded by at least eight days public notice, and shall be held in various places throughout the state so as to encourage broad and diverse attendance.

(Amended by Stats. 1978, Ch. 1356.)

8753.

The council shall:

- (a) Encourage artistic awareness, participation and expression.
- (b) Help independent local groups develop their own art programs.
- (c) Promote the employment of artists and those skilled in crafts in both the public and private sector.
- (d) Provide for the exhibition of art works in public buildings throughout California.
- (e) Enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.
- (f) Adopt regulations in accordance with the provisions of the Administrative Procedure Act necessary for proper execution of the powers and duties granted to the council by this chapter.
- (g) Employ such administrative, technical, and other personnel as may be necessary.
- (h) Fix the salaries of the personnel employed pursuant to this chapter which salaries shall be fixed as nearly as possible to conform to the salaries established by the State Personnel Board for classes of positions in the state civil service involving comparable duties and responsibilities.
- (i) Appoint advisory committees whenever necessary. Members of an advisory committee shall serve without compensation, but each may be reimbursed for necessary traveling and other expenses incurred in the performance of official duties.
- (j) Request and obtain from any department, division, board, bureau, commission, or other agency of the state such assistance and data as will enable it properly to carry on its power and duties.
- (k) Hold hearings, execute agreements, and perform any acts necessary and proper to carry out the purposes of this chapter.
- (l) Accept federal grants, for any of the purposes of this chapter.
- (m) Accept only unrestricted gifts, donations, bequests, or grants of funds from private sources and public agencies, for any of the purposes of this chapter. However, the

council shall give careful consideration to any donor requests concerning specific dispositions.

(n) Establish grant application criteria and procedure.

(o) Award prizes or direct grants to individuals or organizations in accordance with such regulations as the council may prescribe. In awarding prizes or directing grants, the council shall notify the offices of the legislators in whose district the recipient resides.

(p) Have the authority to appoint peer review panels whenever necessary. Each member of a peer review panel may, at the discretion of the council, receive a per diem and honorarium for each day of service and be reimbursed for necessary travel and other expenses incurred in the performance of official duties.

(Amended by Stats. 2018, Ch. 869, Sec. 1. (AB 2456) Effective January 1, 2019.)

8753.5.

The council shall not make any grants or fund any program which has not been established pursuant to the powers granted by this chapter or the California Creative Workforce Act of 2021 (Article 4 (commencing with Section 14240) of Chapter 4 of Division 7 of the Unemployment Insurance Code).

(Amended by Stats. 2021, Ch. 767, Sec. 2. (SB 628) Effective January 1, 2022.)

8753.6.

(a) The California Arts Council Contribution and Donations Fund is hereby created in the State Treasury to receive funds pursuant to subdivision (m) of Section 8753. Notwithstanding Section 13340, the moneys in the fund are continuously appropriated, without regard to fiscal years, to the Arts Council for the purposes of this chapter.

(b) Any moneys in the Art Council Donations Account in the Special Deposit Fund shall be transferred to the California Arts Council Contribution and Donations Fund.

(Amended by Stats. 2015, Ch. 303, Sec. 187. (AB 731) Effective January 1, 2016.)

8754.

The Governor shall appoint a director for the Arts Council. The council may delegate to the director the responsibilities for carrying out council policy.

The director shall assist the council in the carrying out of its work, be responsible for the hiring of council staff, including, but not limited to, deputy directors, be responsible for the management and administration of the council staff, and perform other duties as directed by the council.

(Amended by Stats. 2017, Ch. 21, Sec. 6. (AB 119) Effective June 27, 2017.)

8755.

Upon nomination by the council, the Governor may grant special recognition to any citizen with exceptional talent who has made a unique contribution to the cultural or artistic heritage of the State of California.

(Repealed and added by Stats. 1975, Ch. 1192.)

8755.5.

The executive or principal office of the Arts Council shall be located in the County of Sacramento. The council may establish one or more secondary offices in other locations within the state if it determines that such office or offices are needed to properly carry out the provisions of this chapter.

(Added by Stats. 1976, Ch. 169.)

8756.

This chapter shall be known and may be cited as the Dixon-Zenovich-Maddy California Arts Act of 1975.

(Repealed and added by Stats. 1975, Ch. 1192.)

Disability Accommodations included in the Bagley-Keene Act

GOVERNMENT CODE - GOV

TITLE 2. GOVERNMENT OF THE STATE OF CALIFORNIA [8000 - 22980]

(Title 2 enacted by Stats. 1943, Ch. 134.)

DIVISION 3. EXECUTIVE DEPARTMENT [11000 - 15986]

(Division 3 added by Stats. 1945, Ch. 111.)

PART 1. STATE DEPARTMENTS AND AGENCIES [11000 - 11898]

(Part 1 added by Stats. 1945, Ch. 111.)

CHAPTER 1. State Agencies [11000 - 11148.5]

(Chapter 1 added by Stats. 1945, Ch. 111.)

ARTICLE 9. Meetings [11120 - 11133]

(Article 9 added by Stats. 1967, Ch. 1656.)

11123.1.

All meetings of a state body that are open and public shall meet the protections and prohibitions contained in Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the federal rules and regulations adopted in implementation thereof.

(Amended by Stats. 2021, Ch. 615, Sec. 161. (AB 474) Effective January 1, 2022. Operative January 1, 2023, pursuant to Sec. 463 of Stats. 2021, Ch. 615.)

11125.

(f) The notice shall be made available in appropriate alternative formats, as required by Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the federal rules and regulations adopted in implementation thereof, upon request by any person with a disability. The notice shall include information regarding how, to whom, and by when a request for any disability-related modification or accommodation, including auxiliary aids or services may be made by a person with a disability who requires these aids or services in order to participate in the public meeting.

(Amended by Stats. 2002, Ch. 300, Sec. 2. Effective January 1, 2003.)

11125.1.

(a) Notwithstanding Section 7922.000 or any other provisions of law, agendas of public meetings and other writings, when distributed to all, or a majority of all, of the members

of a state body by any person in connection with a matter subject to discussion or consideration at a public meeting of the body, are disclosable public records under the California Public Records Act (Division 10 (commencing with Section 7920.000) of Title 1), and shall be made available upon request without delay. However, this section shall not include any writing exempt from public disclosure under Section 7924.100, 7924.105, 7924.110, 7924.510, or 7924.700 of this code, any provision listed in Section 7920.505 of this code, or Section 489.1 or 583 of the Public Utilities Code.

(b) Writings that are public records under subdivision (a) and that are distributed to members of the state body prior to or during a meeting, pertaining to any item to be considered during the meeting, shall be made available for public inspection at the meeting if prepared by the state body or a member of the state body, or after the meeting if prepared by some other person. These writings shall be made available in appropriate alternative formats, as required by Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the federal rules and regulations adopted in implementation thereof, upon request by a person with a disability.

(e) Nothing in this section shall be construed to prevent a state body from charging a fee or deposit for a copy of a public record pursuant to Section 7922.530, except that no surcharge shall be imposed on persons with disabilities in violation of Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12132), and the federal rules and regulations adopted in implementation thereof. The writings described in subdivision (b) are subject to the requirements of the California Public Records Act (Division 10 (commencing with Section 7920.000) of Title 1), and shall not be construed to limit or delay the public's right to inspect any record required to be disclosed by that act, or to limit the public's right to inspect any record covered by that act. This section shall not be construed to be applicable to any writings solely because they are properly discussed in a closed session of a state body. Nothing in this article shall be construed to require a state body to place any paid advertisement or any other paid notice in any publication.

(f) "Writing" for purposes of this section means "writing" as defined under Section 7920.545.

(Amended by Stats. 2021, Ch. 615, Sec. 162. (AB 474) Effective January 1, 2022. Operative January 1, 2023, pursuant to Sec. 463 of Stats. 2021, Ch. 615.)

11131.

No state agency shall conduct any meeting, conference, or other function in any facility that prohibits the admittance of any person, or persons, on the basis of ancestry or any characteristic listed or defined in Section 11135, or that is inaccessible to disabled persons, or where members of the public may not be present without making a payment or purchase. As used in this section, "state agency" means and includes every state body, office, officer, department, division, bureau, board, council, commission, or other state agency.

(Amended by Stats. 2007, Ch. 568, Sec. 32. Effective January 1, 2008.)

(Added by Stats. 1987, Ch. 1320, Sec. 4.)

11133.

(c) A state body that holds a meeting through teleconferencing and allows members of the public to observe and address the meeting telephonically or otherwise electronically, consistent with the notice and accessibility requirements in subdivisions (d) and (e), shall have satisfied any requirement that the state body allow members of the public to attend the meeting and offer public comment. A state body need not make available any physical location from which members of the public may observe the meeting and offer public comment.

(d) If a state body holds a meeting through teleconferencing pursuant to this section and allows members of the public to observe and address the meeting telephonically or otherwise electronically, the state body shall also do both of the following:

(1) Implement a procedure for receiving and swiftly resolving requests for reasonable modification or accommodation from individuals with disabilities, consistent with the federal Americans with Disabilities Act of 1990 (42 U.S.C. Sec. 12101 et seq.), and resolving any doubt whatsoever in favor of accessibility.

(2) Advertise that procedure each time notice is given of the means by which members of the public may observe the meeting and offer public comment, pursuant to paragraph (2) of subdivision (e).

(e) Except to the extent this section provides otherwise, each state body that holds a meeting through teleconferencing pursuant to this section shall do both of the following:

(1) Give advance notice of the time of, and post the agenda for, each public meeting according to the timeframes otherwise prescribed by this article, and using the means otherwise prescribed by this article, as applicable.

(2) In each instance in which notice of the time of the meeting is otherwise given or the agenda for the meeting is otherwise posted, also give notice of the means by which members of the public may observe the meeting and offer public comment. As to any instance in which there is a change in the means of public observation and comment, or any instance prior to the effective date of this section in which the time of the meeting has been noticed or the agenda for the meeting has been posted without also including notice of the means of public observation and comment, a state body may satisfy this requirement by advertising the means of public observation and comment using the most rapid means of communication available at the time. Advertising the means of public observation and comment using the most rapid means of communication available at the time shall include, but need not be limited to, posting such means on the state body's internet website.

Please note: PDF remediation in progress, final accessible version to follow