



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

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

PUBLIC MEETING AGENDA
September 15, 2022
10 AM – 2:45 PM

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

10:00 AM	1. Call to Order	L. Gonzáles-Chávez
10:05 AM	2. Acknowledgment of Tribal Land	A. Kiburi
10:10 AM	3. Roll Call and Establishment of a Quorum	K. Margolis
10:15 AM	4. Chair’s Report - TAB A	L. Gonzáles-Chávez
10:25 AM	5. Acting Executive Director’s Report - TAB B	A. Kiburi
10:30 AM	6. Voting Item: Minutes from Previous Council Meeting <ul style="list-style-type: none"> • August 18, 2022 - TAB C 	L. Gonzáles-Chávez
10:40 AM	7. Public Comment Two forms of public comment will be offered: <ul style="list-style-type: none"> • Written comments will be accepted online prior to and during the Council meeting • Live comments will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person. <p>Access and instructions will be provided at https://arts.ca.gov/about/council-meetings</p>	K. Margolis
11:10 AM	8. Voting Item: Allocations Committee Recommendations for Funding Cycle B Grantees - TAB D <i>Allocations Committee will present allocations formulas and recommendations for funding the JUMP StArts, Arts Education Exposure, Arts Integration Training, Artists in Schools, Creative Youth Development, Arts and Accessibility grants.</i>	V. Estrada L. Gonzales-Chavez
11:40 AM	BREAK	

11:50 AM	<p>9. Council Committee Updates – TAB E</p> <ul style="list-style-type: none"> • Programs Policy Committee • Legislative Committee • Governance Committee • Equity Committee 	<p>L. Gonzáles-Chávez</p> <p>J. Evans A. Israel</p> <p>C. Montoya L. Gonzáles-Chávez</p> <p>E. Gavin V. Estrada</p> <p>C. Montoya G. Clark</p>
1:00 PM	<p>10. Next Phase in Evaluation and Community Engagement</p> <p><i>Council will discuss ideas for next steps in engagement with community to finalize the evaluation implementation plan.</i></p>	L. Gonzáles-Chávez
1:30 PM	<p>11. Public Comment</p> <p>Two forms of public comment will be offered:</p> <ul style="list-style-type: none"> • Written comments will be accepted online prior to and during the Council meeting • Live comments will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person. <p>Access and instructions will be provided at https://arts.ca.gov/about/council-meetings/</p>	K. Margolis
2:00 PM	<p>12. Discussion Item: Brainstorm Ideas 2023 Grants</p> <p><i>Council will discuss ideas of possible grant programs to roll out in 2023 in consideration of the recently completed evaluation plan.</i></p>	L. Gonzáles-Chávez
2:20 PM	13. Future Agenda Items	L. Gonzáles-Chávez
2:30 PM	14. In Memoriam	C. Montoya
2:40 PM	15. Adjournment	L. Gonzáles-Chávez

1. All times indicated and the orders of business are approximate and subject to change.
2. **Any item listed on the Agenda is subject to possible Council action.**
3. A brief mid-meeting break may be taken at the call of the Chair.
4. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
5. Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make sure you request no later than September 8, 2022 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at kimberly.brown@arts.ca.gov.
6. Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.
7. Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to info@arts.ca.gov outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration and may or may not be accepted and subsequently scheduled.

TAB A

California Arts Council | Public Meeting | 09/15/2022

This agenda item was provided to Council as an oral report. A detailed summary will be included in the record of the meeting's minutes, published to the CAC site following Council's approval at the next scheduled business meeting.

TAB B

California Arts Council | Public Meeting | 09/15/2022

This agenda item was provided to Council as an oral report. A detailed summary will be included in the record of the meeting's minutes, published to the CAC site following Council's approval at the next scheduled business meeting.

TAB C

California Arts Council | Public Meeting | 09/15/2022



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DRAFT MINUTES OF PUBLIC MEETING

August 18, 2022

10:00 a.m. to 4:00 p.m.

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

PRESENT:

Council Members

Lilia Gonzáles-Chávez, Chair
Consuelo (Chelo) Montoya, Vice-Chair
Roxanne Messina Captor
Gerald Clarke
Vicki Estrada
Jodie Evans
Ellen Gavin
Phil Mercado

Arts Council Staff

Ayanna Kiburi, Deputy Director
Liz Azevedo, Director of Program Services
Kimberly Brown, Public Affairs Specialist
Mark DeSio, Director of Public Affairs
Katherin Canton, Race and Equity Manager
Kristin Margolis, Director of Legislative Affairs
Josy Miller, Arts Program Specialist

1. Call to Order

Chair Lilia Gonzáles-Chávez opened the meeting at 10:00 a.m.

2. Acknowledgement of Tribal Land

Deputy Director Kiburi stated the following: *“The California Arts Council (CAC) recognizes the original caretakers of these sacred lands within the state of California and throughout the United States. As guests, we pay respect to their stewardship of the air, water, and land, and uplift their legacies as they continue to build and sustain their culture and practices today, and for seven generations. As the Council does its work, it will seek ways to carry out our responsibility as stewards of the land, and our responsibility to ensure that all people are strengthened and supported.”*

3. Roll Call and Establishment of a Quorum

Ms. Margolis conducted a roll call.

Present: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, and Phil Mercado.

A quorum was achieved.

4. Chair’s Report

Chair Gonzáles-Chávez made note of the Evaluation presentation to come. The members will find that, as with evaluations of school days of the past, today’s evaluation will evoke contrasting reactions of elation that the work of the CAC is progressing well, and recognition that there is more work to be done.

Chair Gonzáles-Chávez pointed out that there were voting agenda items to consider today as well. The Allocations Committee has reviewed grant opportunities that were fully adjudicated and are ready to move forward, although others were not ready.

5. Acting Executive Director’s Report

Deputy Director and Acting Executive Director Kiburi provided the report as follows.

Staffing at the agency is in full swing:

- The new Operations Manager is Kapua Kahumoku.
- Another Information Technology Analyst will be starting at the end of the month.
- Two new Manager positions are posted on the website until tomorrow.
- We are finalizing recruitment for the positions of Research Data Specialist and Manager of Program Services. There will be two of these Managers: one who works with regular programming and another who focuses on all legislatively mandated programs.

- We are working on recruiting three limited-term Program Specialists to support the work on legislatively mandated programs.
- We will bring on Office Technicians to support the Deputy Director and the Executive Director.

Marking the success of the California Creative Corps administering organizations, the Council will vote on this unique pilot project. Their guidelines state that the Council will fund a minimum of one and up to three Administering Organizations (AOs) in each region. The Council will be doing much more assessment of the work of these AOs. The contract language indicates that we will be developing with them and explicitly laying out the intentions in managing the California Creative Corps. We firmly want this program to prioritize communities that demonstrate the highest level of need, as indicated in the California Healthy Places Index.

We are delighted to have the opportunity to fund the cultural districts through the 2022 Budget Act. We are presently developing a detailed Work Plan that we have already submitted to Government Ops.

Deputy Director Kiburi reiterated that the Council very much understands and acknowledges the harm resulting from the mistake made with regard to the Arts In Corrections (AIC) Program. It is putting some of the organizations that were originally going to get funded in a tenuous position. The Council is working hard to communicate the work we are doing; a webinar was given last Monday. The California Department of Corrections and Rehabilitation (CDCR) understands that there may be a gap, and they are not going to close down services or opportunities when the programs are able to start again.

The Evaluation presentation today is the culmination of much amazing work between the Evaluation consultants and the CAC. Deputy Director Kiburi thanked everyone for their efforts. She underscored the fact that after we receive the presentation, we are going to further engage with the community.

Ms. Gavin asked if the cultural districts are going to be managed by the CAC. Deputy Director Kiburi affirmed that they are.

Ms. Gavin then asked for a summary of what happened with the AIC. Deputy Director Kiburi explained that an application responding to a Request for Proposal (RFP) in the institution was discovered not to have been fully evaluated. Under state contracting rules, this means that all of the applications were not reviewed in an equitable manner, and the whole process has to be investigated. The way to mitigate this mistake is to make it a fair and equitable process by stopping it and pulling the whole opportunity.

Ms. Gavin asked who the proposal evaluation panel had been. Deputy Director Kiburi answered that it had been staff only per the contracting code. Ms. Gavin asserted that it is very important that the CAC do this work professionally and not cause harm. If there is a way for us to mitigate the harm to people who expected to get this money – and perhaps are continually funded – or to

open up the process quickly, we need to do that. As a member of the Governance Committee, Ms. Gavin is totally committed to helping staff and stakeholders to get these processes clear, simplified, and direct. She also did not want to see memos coming in to Council members five minutes after the meeting has begun.

Ms. Messina Captor asked why no Council member had been present at the panel meetings. Deputy Director Kiburi answered that typically no Council member joins the panel, but that does not mean that they can't. Moving forward, whenever we conclude a panel of adjudication, we are going to implement an auditing process before any contractors are notified of their award. Deputy Director Kiburi was not aware of this ever having happened before at the CAC.

Ms. Azevedo explained that as per the State Contracting Manual, the evaluation panel for an RFP has to be staff from the state agency that is releasing the RFPs on the contract. That does not mean that consultants from the field cannot be advisors that can do an orientation and training session for the proposed evaluation panel so that they are in full understanding and awareness of the background, purpose, activities, and impacts of the programs and services for which they are contracting. As part of the auditing process, we can also have a second and third review to ensure that each eligible proposal is in fact read thoroughly and scored appropriately according to the RFP criteria, and that everything has been calculated, tabulated, averaged, and ranked accordingly. Those are some areas into which the Council can have insight of the prospective intent to award before anything is posted to the public.

Deputy Director Kiburi asserted that staff also ensures that the timeline for adjudicating contracts is reasonable and allows for thoughtful consideration. This error could have been caught had it not been for the short timeline to do the work. Staff is definitely looking at every aspect of the evaluation process. The RFP will now be reviewed by the Programs Committee; they will be involved more with AIC.

Vice-Chair Montoya asked about next steps for ensuring that staff are in line to expedite a solution. Deputy Director Kiburi answered that the next steps are for staff to get the RFP out as soon as possible. It will not be severely edited because staff wants to ensure that those organizations that were awarded the contract, then had it rescinded, do not have to do substantial changes to their applications. Staff has notified the field that there will be no major changes.

6. Voting Item: [Minutes from Previous Council Meeting](#)

MOTION: Councilmember Messina Captor moved to approve the July 28, 2022 Meeting Minutes. Councilmember Estrada seconded the motion.

VOTE: Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Phil Mercado.

Noes: None.

The motion passed unanimously.

7. Public Comment

Chair Gonzáles-Chávez explained the purpose and prohibitions for making Public Comment at CAC meetings. Ms. Margolis explained the process and provided specific instructions.

Live public comment:

Eli Wirtschafter (he/his), Program Director for Uncuffed from KALW Public Media (one of the AIC organizations), stated that they provide a radio and podcasting program in two state prisons. Under the RFP that was going to be awarded, they were intending to expand into the California Institution for Women. They are one of 15 organizations that found out one week ago that their funding would not be coming through as of September 1. Like most of the organizations, they have ongoing programming and staff that was expecting to continue working two weeks from now. Mr. Wirtschafter appreciated the CAC's attention to this issue and the way staff is addressing it. He emphasized that the extension of contracts is extremely important to artists, organizations, and the incarcerated people that they serve. A four-month gap in programming would be devastating to people who are already isolated. Mr. Wirtschafter was one of the 32 people who signed the petition delivered to CAC yesterday. He thanked the Council for their attention to it and for doing whatever they can to remedy the situation.

Richard Stein, President and CEO of Arts Orange County, commented that for the South Region, only two organizations had been recommended for the California Creative Core program. Both are excellent L.A. County organizations, but neither has any knowledge of the Orange County arts community – which comprises 25% of the region. The Council has the authority and discretion to add a third AO for the region. Mr. Stein described the merits of the Orange County arts community. He recommended approval of Arts Orange County as the third AO for the South Region. He requested the Council to do so today; he had sent the request to CAC's Executive Director and Chair on Monday.

Kym Cochran (her/she) stated that she had served on the CAC Community Development Panel for the California Creative Corps pilot program. Knowing that she had played a small part in developing this ranked high in her personal satisfaction. She thanked the CAC for listening to the panel's suggestions, for implementing some of their ideas, and for providing the structure wherein all six regions are treated equitably. It had been a thoughtful, fair, and inclusive process. Ms. Cochran described the beauty of the Central Coast. She asserted that the high number of residents with considerable wealth skews the level of the region's need, especially when considering that the primary economic drivers are tourism and agriculture – two industries not known for high-paying jobs and potential career growth. Ms. Cochran thanked the CAC for investing in artists, cultural bearers, and communities; support like yours ensures a more equitable Central Coast and a better quality of life for all.

Alma Robinson, Director of California Lawyers for the Arts, appreciated the Council taking a focused look at the current situation affecting our AIC providers. Her organization had just launched a re-entry program with support from the state, the City of San Diego, and private foundations. They are paying their interns – formerly engaged with AIC when they were on the

inside – \$20/hour for a 20 hour/week program. The program has been a model for the nation. It is very important to maintain the continuity of these programs while expanding them. Ms. Robinson urged the CAC to find additional money from unallocated resources that the state is providing to add to the money that has been allocated to CDCR, so that there will be full continuity of existing programs as well as new programs to launch. Ms. Robinson believed that the CAC can find \$4-5 million per year, for the next two years, to add to this program and serve even more people who are incarcerated.

Jack Bowers, musician and member of the William James Association Prison Arts Project Board, commented on flaws that underlie the current program, that have led to the tragic cancellation of the current AIC awards. Flaw 1: a major disconnect between the CAC and the day-to-day reality of AIC programming. Decision-making of the CAC does not reflect the reality that students and teachers face. Flaw 2: In its laudable effort to broaden the base of AIC, CAC has lost sight of some of the basic truths of correctional work. It takes a long time to be effective in anything in the prison environment. A more conservative approach to expansion will benefit our students. Flaw 3: the core purpose of AIC is to serve those in our prisons. Given the great difficulty of gaining momentum in prison work, it is foolish to drop effective programs in the name of program expansion. It is the participants – the prisoners – that allow these programs to succeed. They are best served by well-trained teachers, consistent programs, and participating organizations that have the knowledge and experience to support this work.

Henry Frank, former participant at AIC and current employee at William James Association, commented that the CAC states that it recognizes the harm being done, but what is that harm? The classes provided a place where Mr. Frank could be himself. All that mattered was that you were an artist. Mr. Frank developed social skills to where he could start seeing officers as human beings, and to address problems and find solutions with words. Having this discontinuation interrupts that process.

Jenny Balisle, Executive Founding Director of Arts Contra Costa County, commented on the in-depth and impressive equity challenges in California Arts Ecosystem Report. She felt it important to reevaluate the history of the grant requirement process. Broadening the scope welcomes all communities and acknowledges the current landscape. Access is important and responsive to inequalities. We must focus beyond nonprofit status and outdated requirements to meet the moment right now. Arts Contra Costa County would like to offer support to CAC in updating and advocating policy and state legislation.

Nanette Hunter (she/her/hers), Arts In Corrections Co-Founder of We Heart Art Academy, addressed the RFP concerns with the AIC programming. They requested that CAC staff not be the only reviewers, but also include CDCR as part of their plan. She requested training for the evaluators and an audit of the evaluation process. The service providers, prison staff, and former program participants should inform the continued development of the CAC program and equitable contracting process.

Sarah York Rubin, Executive Director of the Santa Barbara County Office of Arts and Culture, commented that they are very grateful for the Council's investment in the Central Coast of

California. They appreciate the tremendous opportunity to empower their artists and culture bearers, and the communities they represent, for better health, safety, and resilience outcomes. Ms. Rubin described the vast service area and demographics. They are optimistic that investments like this can help to support a more equitable and thriving Central Coast.

Andrew Winn (he/him/his), Executive Director of the Inside Garden Program, asked that the re-released RFP not reduce funding to accommodate the milestones that they have built into their application. A reduction in funding would greatly hinder the particular goals they have set out to achieve. Our society has a history of dismissing people it does not see, such as those incarcerated. When incarcerated, he himself had not had access to programming inside. Mr. Winn stated that they have been spoken to but never brought into conversation as applicants. He encouraged the Council to consider speaking to applicants. He also challenged the use of the word *equitable* within our discussion; what is happening is *equal*, not *equitable*.

Peter Comiskey, Balboa Park Cultural District, representing the California Cultural Districts Coalition, thanked staff for their understanding of the needs of the existing cultural districts, and the interest in releasing funds to support those districts as early as possible. He added that the cultural districts remain dedicated and ready to assist and mentor other cultural assets within our state as they pursue their own journeys.

Sabra Williams, Cofounding Director of Greater Acts, thanked the CAC for addressing the issues raised by the AIC contract mistakes. Small arts organizations can be devastated by events like this, especially organizations led by people with lived experience of incarceration, for whom often the RFP is in itself prohibitive. Regarding cost points: at present there are 30 points in the total contract; this focus on cost per person is a mistake. There is zero evidence of cost per person being representative of impact or effectiveness of programs. The CAC is missing the opportunity to be a leader in visionary arts programming. Including experts in the future RFPs is very important, especially people with lived experience of incarceration.

Robin McNulty, a teaching artist with Project Paint and the William James Association, had taught her last class the previous evening on the current contract. When she told the students about the RFP being rescinded, she promised them that she would fight for this and do anything she could to make their voices amplified. She appreciated the acknowledgment of harm caused. The class has been a lifeline during Covid, before Covid, and in the future. We are counting on the Council to make this right and to find the funding they need; re-releasing the RFP does not seem like enough. Increasing funding to make up the difference should be the next step. This falls in line with AB 292, implemented in January 2022 to make rehabilitative programs more accessible to people inside.

Marie Acosta stated that she accepted whatever responsibility she had for contributing to an environment that uses language in our state to represent equity. Much of this has to do with the current environment in which the debacle with AIC was made. Funding to large budget, non-persons of color organizations has been made, to whatever language that has been used as almost a weapon regarding our values concerning cultural equity. That could be because we never had a shared value about what that meant. Artistic vision must be at the forefront.

Written public comment submissions:

- JB Wells (He/Him/His), Alameda County

Marin County Shakespeare's program at San Quentin made possible for me to teach two quarters of Shakespeare at Santa Clara University. I taught there for the spring quarter of 2012 and the fall quarter of 2013. Moreover, I have visited the campus several times and interacted with students in various ways regarding Shakespearean development. Losing this outstanding program would be a sad and terrible thing, that would rob participants of a huge array of options. I humbly pled that the council does not remove its support. Your time and consideration are appreciated.

- Hadassah Young (She/Her/Hers), MUSICIANS LOCAL, Los Angeles County

Musicians and radio performers should be paid fair wages for their work. The American Music Fairness Act is designed to provide royalty payments to artists, session musicians, and vocalists when their recordings are in DEMO SOUND or performed and broadcast over AM and FM radio.

Fairness Share for Musicians will ensure :

Musicians are provided fair share of royalties in new media and all platforms including terrestrial radio and streaming

Treat competing music platforms the same and create a fair market value for music performance royalties by including terrestrial broadcasts in the existing Section 114(d)(1) of title 17 of United States Code.

Through The American Music Fairness Campaign small, local radio broadcasters through an exemption for stations with less than \$1.5 million in annual revenue and whose parent companies make less than \$10 million in overall annual revenue. For less than \$2 per day (\$500 annually), small and local stations can play unlimited music.

Exempt qualified public, college, and other noncommercial stations (who would only pay \$100 a year), and super small stations.

Support American artists when foreign stations play their music, recognizing publicly artists'rit in performance rits.in living enduringly.

CONTRACTS Protect songwriters publishers, ensuring no harmful impact on the public performance rights and royalties payable to songwriters, musical work copyright owners, and publishers music creators and artists.

#We support our Musicians.

- Richard Broadhurst (He/Him/His), William James Association
Re: 8. Voting Item: Allocations Committee Recommendations for Funding Cycle B Grantees

I have taught creative writing (via the William James Assoc.) off and on (for almost 20 years) in the California prison system. Losing this program (and all arts related programs) would be a monumental mistake. All of these programs have a powerful and positive affect. Through the years I have had a number of folks released and (to my knowledge and to date) not ONE of my former students has reoffended. I hope you'll seriously consider approving the continued funding of these programs. They DO make a difference.

- Anonymous (she/they), Humboldt County

The recent cancellation of Arts in Corrections Grants is dismaying. The shocking impact this has on participants who are a part of these program and who are experiencing incarceration cannot be emphasized enough. Not knowing what transpired is negatively affecting the community: I advocate and ask for transparency and answers surrounding the cancellation of these awards and a timeline for the new RFP's to be published quickly.

- Jane (She/Her/Hers), Sacramento County

The allotments for the Individual Artist Fellowship program are terribly skewed towards Southern California. Region 1 & 2 are getting too much money compared to Region 4! Los Angeles County is getting more money than ALL of Northern California and the Bay Area combined. Do you really think Northern California and Bay Area artists and arts organizations wont notice that? Can this kind of decision making stand up to the light of day and media exposure? You need to seriously reconsider this before you become tangled in a web of deceit and political quagmire. You have been warned.

- Andrew Winn (He/Him/His), Insight Garden Program, Alameda County

Hello, We received the news about the Arts in Corrections grants with shock, confusion, and great duress—in our 20 years of operation, we have never been awarded a grant, only to be then told it was rescinded with no clear timeline for the next steps to redress the issues in the CAC's administration of this process.

While we know that there is no guarantee that every grant we apply for will be awarded, we do expect the RFP process to be transparent, organized, and accountable to the non-profit organizations that work to provide arts-based services in California's state prisons and to people in re-entry. The past two years have been challenging as we worked to respond to the pandemic and the needs of incarcerated people in our ten prisons. We respectfully request that the CAC provide accountability to applicants by providing transparency and 2-way communications with

applicants, especially since we have time and money investments into the process. I attended the webinar and there was no way to ask questions or share our concerns, it was a one-sided conversation.

Thank you in advance for your consideration and for taking seriously the impact of this decision upon our work.

- Hadassah Young (She/Her/Hers), Musicians AFM Arts Council, Los Angeles County
Re:

For more than a decade, musicians working on made-for-streaming movies and TV shows have been exploited by the multi-billion dollar media conglomerates that make up the Alliance of Motion Picture and Television Producers Association. Recording musicians performing on soundtracks are making (75%) less on content premiering on streaming platforms. These musicians, like singers and actors, create unique performances that are captured in real time — yet, they are not being compensated accordingly for streaming media. This is because the entertainment industry has fundamentally shifted. Content now premieres primarily on streaming platforms rather than in movie theaters and on network television.

This shift has resulted in considerably less residual income for musicians, threatening our livelihoods. In essence, the talent bringing scores to life is being commoditized without a fair share of the considerable profits made by companies such as Disney, Paramount, Universal, and Warner Bros. This practice is neither fair nor sustainable.

Musicians, essential to the streaming economy, demand a fair contract which includes streaming residuals.

- Julie McNiel (She/Her/Hers, They/Them/Theirs), Humboldt County

Greetings CA Arts Council, I hope you are well. I am a teaching artist who's provided art programming at Pelican Bay State Prison since 2014. The arts program has not been renewed for this round. I am now saying farewells to the participants in my painting classes there. Most of this has been a labor of love, by many. Making art in a maximum security prison in one of California's most remote regions has been challenging - and rewarding. If my organization's classes are now cancelled, would you please consider sending more artists to Pelican Bay through another?

Unlike San Quentin, (for example), we don't get the crowds up here, of program providers, volunteers, and the opportunities available when close to vibrant and diverse urban centers. It is very isolated. I have invited numerous artists over the years, particularly those from diverse backgrounds, to come and give it a try - as a guest artist, or to consider applying to be a teaching artist. I haven't had much response, likely due to the challenge of driving there on winding,

foggy roads, and through Last Chance Grade. Also, as participants said to me recently, ‘we’re the ‘worst of the worst, and people don’t want to come in here and work with us...’.

Thank you for all you do, and for time in reading and considering my note.

- Dale Morgan (He/Him/His), Del Norte County

As an independent guitarist/musician I have taught guitar at Pelican Bay State Prison since the early 1990’s. Together with Graham Moody, the first artist facilitator at PBSP, we implemented the music program, which included group guitar instruction as well as full band participation. This setup was successful until about 2003 when the program was cancelled. Happily the AiC arts program was reinvigorated around 2014 and has been going strong at PBSP until the current state. Though modest, the music and visual arts program have positively affected many participants in ways that are subtle and indeed hard to measure. The loss of these programs would represent a severe blow to participants in an institution already rather remote and enduring a shortage of resources. Thank you for your time.

- Sabra Williams (She/Her/Hers), Creative Acts, Los Angeles County

Please reconsider the excessively high number of points related to cost points on the AIC contract from 30 to 5-10 points. The current situation means orgs that score among the highest on every other category can be excluded simply on cost points. There is zero proof that cost per person has anything to do with a programs impact and it means people in prison won’t have access to what they describe as life-changing programs. Other govt contracts don’t penalize in this way. We look to the arts to support creativity and innovation. Thank you.

- Bethany Herron (She/Her/Hers), San Mateo County

In response to the challenges with the Arts in Corrections recent bidding process: I am part of the CA theater community, and the shock waves of this are being felt already. Even for organizations and individual artists who do not participate in these programs, we are very aware of how vital this is to the livelihoods of our state’s artists, and to the wellbeing of our incarcerated community members. I wanted to share my support of the recent proposal that the impacted organizations have offered to the CAC, and my hope for some sort of resolution that would minimize the impact on the people who receive and provide these vital services. At a time when the pandemic is still disproportionately impacting both inmates and theater artists, a months-long interruption in these programs feels disastrous, especially when the funding exists and is just waiting to be used.

- Jenny Balisle (She/Her/Hers), ARTSCCC (Arts Contra Costa County), Contra Costa County
Re: 10/11. Scansion / WolfBrown Evaluation Presentation

My name is Jenny Balisle and I'm the Executive Founding Director for ARTSCCC (Arts Contra Costa County). For over two decades, I've been an artist, advocate, educator, and administrator. My comments respond to the impressive "Equity Challenges in California's Arts Ecosystem" WolfBrown report.

Report: "...greater flexibility in awarding grants to individuals and different types of people and groups that are already doing good work in those communities, without burdening them with the bureaucracy of fiscal sponsorship or obtaining 501(c)(3) status."

It's important to reevaluate the history of the grant requirement process. Broadening the scope welcomes communities and acknowledges the current landscape. Access is important and responsive to inequalities.

Example: At pandemic beginning, there was a California Secretary of State delay in processing nonprofit applications.

We must focus beyond nonprofit status to meet the moment. Art collectives, grassroots organizations, and cultural leaders are doing the work. They want to focus precious time, energy, and funds to address community needs and respect capacity.

For all grants, the definition of qualifying organizations must be flexible: nonprofits, fiscal sponsorships, collectives, cultural leaders, organization mentorships, and combined partnerships. All equal without hierarchy.

If CAC policy and state legislation needs updates, ARTSCCC offers our support.

- Cecelia Kouma (She/Her/Hers), Playwrights Project, San Diego County

I would like to point out that more than one RFP was improperly evaluated. Playwrights Project received scoring only on Part 1 of its RFP. Please conduct a full audit of the past process to assure that this does not happen again. Thank you for rescinding the current decisions. It is painful for all, but an equitable review in the best interest of the participants in the programs and the work of the CAC and service providers.

- Anonymous (They/Them/Theirs), The Old Globe, San Diego County

We are submitting our concerns regarding the recent Arts in Corrections - Programming funding round.

This Arts in Corrections cycle seemed atypically rushed and understaffed. The RFP time frame was already condensed, having been amended due to mathematical errors and reposted with a week extension for a very laborious application packet. Perhaps as a result, only two public Q&As were scheduled. All application packages across three different funding programs were

scored by two CAC staff employees and an additional reviewer within just three or four days. And while we believe that reviewers scored applications in good faith, we are concerned that the rushed timeline, from the first RFP to the final funding decisions, impacted communication between the CAC and organizations. We appreciate the webinar offered on 8/16/2022 to clarify the situation.

We ask that the CAC invest resources to facilitate fair and transparent grant cycles for arts organizations and the many justice-involved people served by our programs.

- Lesley Currier (She/Her/Hers), Marin Shakespeare Company, Marin County

Thank you for working on restoring AIC funding. Regarding the new RFP, I hope you will consider the following changes:

- 1) Define “Direct Labor Hours” to include only teaching hours in prisons, rather than all labor hours including administrative and travel.
- 2) Require all CRM’s to provide input about existing programming (only some have reported).
- 3) Make a rule that rankings cannot be affected by technical issues, i.e. the scorer’s inability to open electronic files.
- 4) Honor the CAC’s commitment in the memo dated January 20, 2021: “Moving forward, an organization’s cumulative contracts will be 15% or less of the overall AIC/TA programming budget.”
- 5) Because these are specialized programs that take months and years to develop, and because people in prison have come to rely upon existing successful programs, every effort should be made to continue existing successful programs that CRM’s want in their facilities.

In addition, please consider:

- 6) Extra points for programs that serve military Veterans.
 - 7) Not making awards with an all-or-nothing approach, rather than giving qualified applicants a portion of requested funding.
- Jack Bowers (He/Him/His), Santa Cruz County

My name is Jack Bowers. I have been involved in Arts in Corrections (AIC) for 42 years. I am a member of the William James Association Board of Directors. I speak to the Council about AIC as an individual.

A few major flaws underlie the program and have led to the tragic cancellation of current AIC awards.

1- There is a disconnect between the decision making at the CAC and the day to day reality of AIC programming. The onus of program delivery falls on the Community Resource Managers.

2- In its effort to broaden AIC, CAC has lost sight of a basic truth of correctional work: It takes a long time to be effective at anything in the prison environment. New organizations must have adequate training.

3- It is foolish to drop effective AIC programs. Our participants are best served by well trained teachers, consistent programs and organizations that have the knowledge and experience to support this work.

The CAC has insufficient staff to manage such a complex program. Given that unfortunate reality, it is imperative that the CAC make AIC the most successful program it can be. A thorough understanding of the dynamics of prison culture must enter into the decision-making process. There is a wealth of wise and experienced people who know AIC intimately and could contribute to its ongoing success. The CAC should integrate that experience into AIC in the same sense that the Council lends its wisdom and knowledge to the work of CAC staff.

- Alma Robinson (She/Her/Hers), California Lawyers for the Arts, San Francisco County

The Arts in Corrections project is a valuable but vulnerable eco-system that has been successful because of the strength and continuity of the arts organizations providing services for the incarcerated population for several years. These programs are just restarting stable in-person programs after COVID. Instead of eliminating functioning programs in order to fund new providers, why not make “the pie” bigger? I’d like to encourage the CAC to use the current crisis and emergency of the gap in funding to work with the CDCR, the administration and the legislature to add additional funds to AIC in order to strengthen and expand the program by continuing funding for current programs and add funding for new programs. AIC should be treated like the educational project that it is. If it were a school, you would not want to change out good teachers and programs and replace them with new ones. You’d consider the needs of the students and figure out how to expand the programs in order to serve more students. We have learned that people who were engaged to the arts while inside have much lower recidivism rates -- as low as 3% -- than the average among formerly incarcerated persons. As I asked at a hearing on Arts in Corrections held by the Joint Committee on the Arts in 2013, “This is good medicine. Why won’t we use more of it?” There could be no better way of applying the Council’s principles of equity and diversity to meet the human needs of our most disadvantaged people.

- Laura Pecenco (She/Her/Hers), Project PAINT

I am the Founding Director of Project PAINT: The Prison Arts INiTiative. We are a small visual arts organization working in 2 state prisons; programming for people impacted by the carceral system has been our entire focus since we began 9 years ago. It is through our partnership with the William James Association that we have been able to receive Arts in Corrections funding to complete this work. We were very grateful to learn that we were included in the Intent to Award notice published on July 15, while also saddened to learn that sister programs and collaborators were not on the list; we hope that more funding can be made available for Arts in Corrections. The rescinding of the funding has led to our participants and staff feeling distraught. It is extremely important to us that we follow through with any promise to our participants, and this very unexpected funding change has made this difficult. We hope to be able to continue our work with our amazing participants soon.

I echo the requests highlighted in our AIC petition, and wanted to add that larger organizations sometimes partner with smaller ones like ours and make our operation possible. Thank you for your time and moving forward as quickly as possible to restore Arts in Corrections programming.

8. Voting Item: [Allocations Committee Recommendations for Funding Cycle B Grantees](#)

Chair Gonzáles-Chávez stated that this voting item was the Allocations Committee's recommendations for funding Cycle B. She noted that the Fresno Arts Council was an applicant for the Creative Corps, so she deferred the presentation to Ms. Estrada.

- Ms. Estrada stated that the committee had only received 10 applications for Cultural Pathways, and only one was ranked 5; the others were ranked 4. Given the low ranks, the Committee was concerned about the quality of the applications. That is why the Committee was recommending that the Guidelines be reviewed, clarified, and re-released at a later date.
- For Folk and Traditional Arts, the Committee recommended for the Council to vote to award funds to the single applicant, who was ranked 6; they would be allocated 100% of the amount they requested.
- For Statewide and Regional Networks, the Committee recommended awarding funds to applicants who were ranked 6 to get 100% of what they requested. Those ranked 5 get 90%, while those ranked 4 get 75%. Any application that received a rank of less than 3 is not recommended for funding.
- For the California Creative Corps, those applications ranked 6 will get 95% of what they requested. Applications ranked 5 will receive 84.6%. The Committee recommended allocating a total of \$59,399,999 (one dollar less than what they had available).

MOTION: Councilmember Gavin moved to go forward with the Committee recommendations. Councilmember Messina Captor seconded the motion.

Deputy Director Kiburi recommended that on the memo itself, a separation should be made between the baseline budget and one-time resources added by the state. This tells the story of how staff goes above and beyond with these extra resources being generated by the state.

Ms. Messina Captor asked if the Committee takes into consideration the overall budget of each organization. Deputy Director Kiburi answered that a Total Operating Revenue (TOR) amount is listed for each organization. The assessment of those organizations is done by the community panel; they adjudicate them based on the review criteria.

Vice-Chair Montoya asked for elaboration on the California Creative Corps, as it represents a unique process. Deputy Director Kiburi explained that a community panel had been engaged to help develop the guidelines for this program. What resulted was a good representation of organizations across the agency; that is why the Council had kept the TOR – to show the different sizes of organizations. This is a pilot, a first step in potentially getting continued funding. The community panel process was informative and helped us build some engagement and trust in the community that is going to be supporting this work. After the vote, staff is going to do even more engagement on finding individuals and organization who want to weigh in on the rollout.

Ms. Estrada added that the organizations were well spread out through the state. This is not bad for this first time. It had been an exhaustive process.

Ms. Gavin commented that Statewide and Regional Networks had a great breadth of organizations and the development of networks looked very good. For Cultural Pathways, we have an AO for a very small amount of money. If we can, Ms. Gavin suggested that we have a direct proposal to the organization. If we had put out a simple RFP to give to Technical Assistance, we might have gotten a good pool of applicants. Deputy Director Kiburi responded that the funds we have for local assistance have to be put out as a grant. Ms. Gavin suggested having small grants to small organizations; Deputy Director Kiburi said it was a possibility. Ms. Gavin preferred not adding layers of administration where funding is not going to artists.

Ms. Gavin stated that for Statewide and Regional Networks, she always wanted the \$60 million to go quickly to artists and arts organizations. The San Francisco Foundation and the United Way have their own funding, infrastructure and staff, and these millions of dollars will support that. Also, with the mandate to recenter and focus on arts and arts organizations, it matters to have them administering these proposals. Ms. Gavin maintained that the strength of the CAC is creating a statewide cultural community that learns, incorporates new members, and utilizes best practices.

Ms. Evans stated concerns of the Program Committee that this needs to be carefully reviewed by staff so that the next time around, we can do a better job of allocating so that we are indeed building an arts culture with these funds. The committee would review how the money was spent, with the 20% to support the artist, and then receive feedback on that including the building of an arts culture which these funds are intended to foster. Deputy Director Kiburi further elaborated that the Committee is assessing how the Council is allocating the percentage for

administrative costs; there is variance across the grant programs with 10% the lowest and 20% the highest. The Council is going to be monitoring differently how these AOs are using their administrative funds to run the program, so that we can learn how we might establish a standard for administrative costs.

Mr. Clarke commented that he was surprised that there had been only one applicant for the Folk and Traditional Arts grant. Deputy Director Kiburi explained that the program is new in terms of the structure. Previously we had an organization representing Folk and Traditional Arts in the state that was funded directly by the National Endowment for the Arts, but they changed their funding structure. The Council needed to find a way to open up Folk and Traditional Arts as a grant program in California, so this is the first time it has rolled out this way.

MOTION: Councilmember Evans moved to approve the recommendation to re-release the Cultural Pathways grant at a later date. Chair Gonzáles-Chávez seconded the motion.

VOTE: Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Phil Mercado.

Noes: None.

The motion passed unanimously.

MOTION: Vice-Chair Montoya moved to award the one applicant to get 100% of what the Folk and Traditional Arts grant requested. Councilmember Clarke seconded the motion.

VOTE: Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Phil Mercado.

Noes: None.

The motion passed unanimously.

MOTION: Councilmember Gavin moved to approve the recommendation for Statewide and Regional Networks: applications ranked 6 to get 100% of the requested amount; applications ranked 5 to get 90% of the requested amount; and applications ranked 4 to get 75%; those ranked 3 or below not to get funding. Councilmember Evans seconded the motion.

VOTE: Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Phil Mercado.

Noes: None.

The motion passed unanimously.

MOTION: Councilmember Evans moved to award California Creative Corps funds as depicted in Scenario 1: applications receiving 6 or higher get 95% of the requested amount; applications receiving 5 get 84.6% of the requested amount. Councilmember Messina Captor seconded the motion.

VOTE: Ayes: Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Phil Mercado.

Noes: None.

Abstain: Chair Lilia Gonzáles-Chávez.

The motion passed.

9. Voting Item: Programs Policy Committee Recommendations on Clarification of Fiscal Sponsor Policy

Ms. Evans reported that she and Mr. Israel were recommending a revision to the Council policy around fiscal sponsors. She read the rewording as supplied in the meeting packet.

Ms. Evans explained that when they changed the policy in 2022, the intent was not to create any barriers for those who needed to apply and needed to do this work. This change further supports that.

MOTION: Councilmember Estrada moved to approve. Councilmember Gavin seconded the motion.

Mr. Estrada asked what prompted this action. Ms. Evans responded that it had been brought up at the last Council meeting during Public Comment. They were expanding what they had done in 2020.

Vice-Chair Montoya commented that overall, this was important work and it had been beneficial to do a deeper dive and come up with these strategies. At the end, there is a requirement for the Council to vote on it directly; she was concerned that it is high-level for something that is specific to programs. It will further delay decisions. Her suggestion was to eliminate the Council vote and find a way to do this more expeditiously. Deputy Director Kiburi responded that now that we have defined the special circumstance, she did not think there would be a lot of these. The Council will be providing more support to help people understand who they should choose as a fiscal sponsor – the questions they should be asking. In circumstances where it is out of the grantee's control, that would be a special circumstance. Deputy Director Kiburi added that for a Council vote, we do not have to convene the Council; there can be a special voting process in between meetings.

Chair Gonzáles-Chávez felt it important that the Council weigh in, even if it is a phone vote or some other acceptable way to continue to engage the Council when these decisions are made.

She thanked the committee for their thoughtful work; it helps to clarify the process so that we do not have this problem in the future.

Deputy Director Kiburi noted that the Council had the option of deferring the final decision to the Executive Committee. Staff will continue to monitor the number of these we get, to see if we need to adjust the way they are resolved.

Vice-Chair Montoya had noticed the specific criteria for the consideration. Would it be helpful to add some broader language? She agreed with Deputy Director Kiburi's suggestion of deferral to the Executive Committee or an appropriate committee in case of a conflict of interest.

Ms. Estrada noted the words "*such as*" in the verbiage. This leaves a window open for further clarifications.

The Council discussed the rewording of the last bullet item: "*The Policy Committee reviews the case and makes a recommendation to the Executive Committee of the Council for their determination.*" Deputy Director Kiburi noted that the Governance Committee would need to insert this change into the handbook.

Ms. Estrada and Ms. Gavin agreed to the above adjustment in wording as part of the Motion.

VOTE: Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Phil Mercado.

Noes: None.

The motion passed unanimously.

Ms. Evans stated that the next Motion concerned the Policy Committee recommending that Steven Liang Productions be reinstated into the Arts grants in the amount of \$47,500. The committee has deemed that their change of fiscal sponsor was necessary and reasonable.

MOTION: Chair Gonzáles-Chávez moved to accept Steven Liang Productions' new fiscal sponsor as explained above. Vice Chair Montoya seconded.

VOTE: Ayes: Chair Lilia Gonzáles-Chávez, Vice-Chair Chelo Montoya, Roxanne Messina Captor, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Phil Mercado.

Noes: None.

The motion passed unanimously.

10. Scansion/WolfBrown Evaluation Presentation

Chair Gonzáles-Chávez stated that the presentation represents 30 months of work. She thanked the consultants from Scansion for working with the Council and the committee through Covid.

Some of the findings may sting while others will cause us to celebrate. That is the purpose of evaluation. Another aspect that is unique to this process is the Theory of Change. It is an opportunity to engage more people in the process; it can be used as a tool to go out into the community and hear more voices. The Council wanted to hear from as many people as possible so that we could create a road map that helps the agency move through all of its processes and programs. We are representing a public agency, and a tool like this provides the public with a closer look at our work as well as greater input into what we do.

Deputy Director Kiburi provided some evaluation background. In 2019, the CAC issued an RFP for a full grant-making evaluation, with a goal of discerning the ways we can ensure equitable distribution of funds and increase program participation from historically marginalized communities, as well as maximize the impact of our support for the arts across California's diverse communities. We wanted to embrace the opportunity of our newly adopted strategic framework, to develop actionable tools by which the Council can make the best-informed decisions about which potential investments would have the greatest impact in realizing those strategic goals.

Requested project deliverables in the RFP included a field scan report of the California nonprofit arts ecosystem, a business process report, a theory of change to guide grant program portfolio development, and a narrative summary report.

The CAC partnered with Scansion and their partner, WolfBrown, in early 2020. When the pandemic struck, the evaluation team agreed to a pivotal addition to the scope of work to respond to Covid 19, and prepared a snapshot of the California arts funding landscape. The report was presented to the Council in September 2020.

Deputy Director Kiburi emphasized that there is a strong commitment to moving this information forward and into the community before anything is finalized in terms of how we are going to address the outcomes.

PRESENTATION

Anh Thang Dao-Shah of Creative Research Partners began the presentation. The project has been 30 years in the making – a collaborative venture between the team, CAC staff, and many members of the CAC.

Ms. Dao-Shah spoke about the different components of the evaluation project.

She listed the current and past CAC members and staff who had served on the task force. The team had updated the Council and the public on preliminary learnings at four public meetings during the project.

Field Scan of the Arts Funding in California

John Carnwath of WolfBrown began with a definition of *equity*, which is the primary lens through which we are viewing California's arts ecosystem: *It is the just and fair inclusion in an arts ecosystem in which all can prosper and reach their full potential.* Racial identities intersect with many other identities which are systematically disadvantaged, including gender or disability language and sexuality.

Mr. Carnwath listed the organization sources from which they drew data for the research. The National Assembly of State Arts Agencies (NASAA) had done the data aggregation, cleaning, coding, and so forth.

The team also drew on qualitative data. Certain types of organizations, artistic practices, and groups of people are less likely to show up in the aggregations of data. To gain a fuller picture of the ecosystem, the team wanted to hear from those who may not show up in the datasets. They selected three sites – Fresno, South L.A., and Imperial County – to provide windows into how the arts function in different community settings. They worked with local artists who connected them with cohorts of peers and leaders in the local arts communities, who are specifically not situated squarely in the nonprofit arts infrastructure.

In looking at racial equity, they came up with a way to identify Black and Indigenous People of Color (BIPOC)-centered organizations. They searched for over 300 terms describing ethnicities, racial groups, nationalities, culturally specific art forms, and cultural identities in the names and missions statements of organizations. They flagged those that seemed to focus on serving or representing BIPOC communities. They then cross-validated those organizations with existing lists such as membership lists of organizations that support BIPOC arts organizations. Finally, they checked the accuracy of the coding in a sample of organizations. They found an accuracy rate of between 87% and 92%.

An important caveat to this system is that there are many organizations that serve BIPOC communities that do not explicitly state their mission as such.

The result of the coding revealed 18% of the 13,774 arts nonprofits in California as BIPOC-centered organizations. A second lens the team used for looking at equity was rural versus urban areas, which showed 9% of the organizations to be rural.

Key Finding #1: The network of arts nonprofits is unevenly distributed across California.

Arts nonprofits tend to be in census tracts with above-average education levels, higher median income levels, and below-average representation of BIPOC communities. The BIPOC-centered organizations also tend to have these education and income levels, but they have a representation of BIPOC communities in their census tracts that is more on par with the statewide average.

There are concentrations of the arts nonprofits, with the Bay Area having three times as many arts nonprofits per capita as the Inland Empire and the Central Valley/Eastern Central region.

BIPOC communities in rural areas have far less access to BIPOC-centered arts nonprofits, than those in urban areas.

The takeaway is that if these 13,000 organizations are the network through which you are serving Californians, you are reproducing the biases and gaps that are already present.

Key Finding #2: The nonprofit arts are only one portion of the non-commercial arts and culture ecology. The team had found this both in the statistical data and in the community consultations. “Other Arts Grant Recipients” include universities, school districts, after-school programs, churches, parks departments, social service organizations, tribal governments, historical societies, etc. They have all received arts grants to support specific arts-based programs. Not captured in the data results are individual artists, artist collectives, small businesses, small cafes, community enterprises, etc.

The takeaway is that looking only at arts nonprofits causes us to miss a lot of the people and places who enrich the lives of Californians with arts and cultural meaning.

Key Finding #3: Access to the arts can vary substantially at the hyper-local level. You can have people who are not that far away from each other with different perspectives on the accessibility of the arts, geographically speaking. Mr. Carnwath described South L.A. as an example. This highlights the difficulty of understanding the full story of local arts ecosystems when you look at just the statistical data.

Key Finding #4: Resources for the arts are distributed inequitably. A bar chart showed the distribution of private foundation support for the arts per capita by region. In the Bay Area, foundations provide \$50.60, while in the Central Valley/Eastern Central region they provide \$1.13. The Bay Area, Los Angeles County, and Orange County account for 84% of the foundation support for the arts in the state. Rural organizations get 3.1% of all foundation grant dollars, although they comprise 9% of the organizations. Only 11% goes to BIPOC organizations. Donations from individuals are even less equitably distributed in terms of the proportion that goes to the arts in rural areas and BIPOC organizations. In the same way there are also huge discrepancies in the availability of city and county-level funding for the arts.

Key Finding #5: CAC’s grants are more equitably distributed than other sources of contributed income. That is part of the good news. Looking at two years of data leading up to the pandemic, the CAC is working towards a portfolio of grant programs that offset the inequities that BIPOC and rural nonprofits face in accessing other types of support. Bar graphs illustrated the data. However, in the period the team was looking at, the CAC’s budget was \$25 million in its largest year of grant making, while private foundations were distributing \$670 million. Private donations might actually be pumping twice as much as private foundations into the arts ecosystem.

This means that CAC cannot expect to rectify the larger inequities in the ecosystem with its limited resources through direct grant-making. CAC has to either right-size its expectations for what it can achieve in terms of influencing the overall distribution of resources in the ecosystem, or consider some way to indirectly influence the larger flows of resources in the ecosystem.

Key Finding #6: Most arts nonprofits in California are very small volunteer-led organizations that aren't supported by grants. 67% of arts nonprofits on which the evaluation found data, have annual budgets of less than \$50,000. Of those organizations, 92% have no record of receiving any grants from either public or private sources in the time span of the research. At that level, the organizations must be primarily volunteer-led and community-supported. There is not a lot of detail available on them.

NASAA looked at 60 of these organizations and found that about 70% were active in their communities, doing work on these extremely small budgets.

In total, 85% of arts nonprofits in California have budgets under \$250,000.

The takeaway is that organizations with professional grant writers or paid Executive Directors are a fairly narrow slice of the nonprofit arts ecosystem.

Key Finding #7: The vast majority of resources available to California's arts nonprofits are concentrated in a small number of very large organizations. Mr. Carnwath showed a chart of the distribution of annual budgets for arts organizations with budgets above \$5 million. Even though this represents the top 2% of organizations in the dataset, there is a concentration at the very upper end of the 2%. Those 100 foundations represent less than 1% of the state's nonprofits, yet they receive 70% of the total resources going to arts in the state. They receive 50% of all grants from private foundations. They receive 74% of the donations from private individuals.

Of the top 108 largest organizations where all the wealth is concentrated, there are only 4 BIPOC-centered organizations and 6 rural organizations.

Key Finding #8: Communities require different levels of investment to build relationships and trust. This finding came through clearly during the outreach when the team was seeking to engage communities in consultations. There are different levels of formal and informal infrastructure supporting the arts in different communities, and varying levels of familiarity and trust in grant-making processes and the institutions that make grants. To engage communities equitably, we have to accept those differences and approach them with the commitment and resources necessary.

It is really about building relationships and trust. The question is whether CAC wants to invest in those communities and make the commitment.

Questions and Comments

Ms. Messina Captor asked if this study was on organizations run by minorities, or did you also look at organizations that had substantial outreach to minorities in their communities? Mr. Carnwath answered no to both questions. They did not have systematic data on the leadership of the 16,000 organizations in the dataset. Looking at organizations that might not be centered on

BIPOC communities or led by BIPOC but nonetheless have a real commitment, would be a very qualitative judgment. It would be difficult to assess as well.

Mr. Carnwath confirmed for Ms. Gavin that with the way arts organizations are located, those areas tend to have higher education levels, higher income levels, and below average populations of color. In areas of majority populations of color, arts organizations are below average in number. Looking specifically at BIPOC-centered organizations, you still see the connection with higher incomes and education, but the immediate neighborhoods are still more reflective of the state in terms of the BIPOC population.

Mr. Clarke asked if tribal communities or governments are considered nonprofit arts organizations, or were they included with the rural organizations? Mr. Carnwath replied that they are included in the category called “Other Arts Grant Recipients” – universities, school and afterschool programs, and so on. These organizations do not focus specifically on the arts but may have arts programming that is supported by grants.

Grantmaking Business Process

Salvador Acevedo of Scansion spoke about the grantmaking business process evaluation. This track of the evaluation project focuses on the internal systems at CAC that allow or challenge equity outcomes.

For their methodology, the team conducted two rounds of interviews with 16 CAC staff and Council members. Most were interviewed in both phases. In the Fresno, Imperial Valley, and South L.A. regions, the team interviewed more than 60 non-applicants or unsuccessful applications for CAC grants.

The team also included input from at least 36 participants in focus groups conducted as part of their preliminary assessment. The team also conducted a comparative analysis of other state arts agencies in the country.

Mr. Acevedo presented conclusions and recommendations, given below.

CAC is severely under-resourced.

- The focus on efficiency puts a strain on effectiveness. The organizational structure of CAC is not working to achieve its goals. The volume of grants and funding fluctuations creates much stress for the organizational infrastructure. We see under-resourcing in staff and technology.
- This efficiency challenges put a strain on equity. Staff is forced to focus on efficiencies that diminish their ability to serve the field. Smaller, less experienced organizations and groups are more impacted by this.

- Equity is stymied by favoritism, accessibility barriers, and embedded bias. The application process favors larger organizations.
- There is a misalignment with the reality of smaller enterprises and individual artists, preventing them from getting into the grant application process. The outcome is that the application process is based on quantity versus quality.

The team created a Grantmaking Business Process Workflow Map that showed the steps of the grantmaking process on the horizontal axis and the different constituencies and stakeholders on the vertical axis. Areas of inefficiency were highlighted in red while areas of potential equity challenges were highlighted in brown.

A systemic approach to grantmaking.

- Examples of efforts toward improvement include the creation of the Racial Equity Manager position and aspirations in the strategic framework. Mr. Acevedo emphasized that everyone interviewed was deeply committed to the success of the agency, but there are structural challenges.
- There is alignment in identifying the agency's challenges, but less alignment regarding the causes of the challenges and the solutions.
- Everyone agrees that an increased regranting strategy would alleviate some of the challenges, but there is also concern about the capacity of intermediaries to achieve equity goals.

Recommendations:

- The CAC needs to reorganize. Its structure is that of a government agency, but the business reality, with its funding fluctuations, creates a huge challenge for this structure. CAC could consider a structure that bends to the natural and political fluctuations of its business.
- The grantmaking application process should include redesigned grant applications for small enterprises, and artists and reduction of the competitive nature of the grantmaking process. Community capital could be considered to increase equity outcomes.
- Design and implement an expanding regranting strategy based on clearly defined equity outcomes.
- Develop a culture of research and evaluation.

Questions and Comments

Ms. Gavin commented that CAC can do so much more to reach organizations that are not incorporated, small and informal volunteer organizations, and BIPOC organizations of every level. Guidelines should reflect the needs, requirements, and abilities of each of those groups. New organizations may have difficulties making their way into a structure that is already

established. At the same time, established organizations that represent BIPOC communities, women’s communities, or LGBTQ communities, require care, consideration, and specificity from CAC as well. We can improve on every level.

Chair Gonzáles-Chávez concurred with Ms. Gavin. Organizations that are emerging may be BIPOC-led; just as they are getting a leg up, we push them down because they now have a little more money in their budget. That is not helpful in creating a more inclusive and diverse population of arts organizations. We know that small arts organizations struggle to compete effectively because they often do not have the resources or knowledge for submitting applications, or the experience that the CAC requires. Equity dictates that we adjust our process to allow for that – but not at the exclusion of everyone else.

Vice-Chair Montoya considered the issue of how to get to the organizations that are serving, but do not qualify as arts organizations. An example is the Watts Labor Community Action Committee – they are clearly an arts resource to the community. Mr. Acevedo responded that the evaluation team proposed the idea of considering community capital as a way to bring those groups into the picture. A regranting strategy or systemic strategy could consider that specific point.

11. Scansion/WolfBrown Evaluation Presentation (cont.)

Portfolio Review and Agency-Level Theory of Change

Alan Brown of WolfBrown walked the Council through a “portfolio review” of the CAC’s grant programs. It is a culmination of 30 months of thought partnership between the evaluation team and the CAC Evaluation Task Force.

The challenge that ran throughout the process was how to evaluate the nation’s largest arts agency in terms of their grant-making. The Field Scan research provided a lens through which to examine CAC’s portfolio of grant programs. The Grantmaking Business Process Evaluation is another lens through which to think about the portfolio. The last piece is the “Agency-Level Theory of Change” as a lens through which to reconsider the Council’s portfolio of grant programs.

The team was starting without a baseline of evaluation data, so that necessitated a year and a half of going through the rigorous thought process of creating an agency-level theory of change, through which to consider the portfolio of programs. The Council needed a logic for making decisions about incremental additions to its portfolio.

A Theory of Change is just an articulation of assumptions about outcomes. The team started by asking the task force what difference the CAC wanted to make in the lives of Californians; then the team asked how they wanted to accomplish that. What are the subsidiary outcomes and what are your investments? That allowed the CAC to look at the existing portfolio, gaps, where it is heavily invested and not invested, and ultimately how to balance the portfolio.

Mr. Brown listed the drivers of a more just and racially equitable arts sector. This discussion informed the whole Theory of Change, which he illustrated in a diagram.

- Vision: A California where all people flourish with universal access to and participation in the arts.
- The ultimate goal: To ensure that all Californians are able to discover and cultivate their arts, cultural and creative interests, and practices.
- Below the accountability ceiling was listed the long-term outcome: more equitable and accessible systems of support for artists and organizations. Seven main outcomes contribute to the long-term outcome:
 1. Policies that make California’s arts sector more inclusive and accessible.
 2. Through cross-sectoral partnerships, the arts are responding to social, health, educational, and environmental challenges facing California residents.
 3. A more diverse pool of capable leaders (including artists, volunteers, and paid staff) are supported in building a more equitable sector. This is referred to broadly as “capacity building.”
 4. A strong, equitable, and sustainable infrastructure of regional, county, and municipal arts agencies, support organizations, and networks that support the full spectrum of cultural practices across California.
 5. Artists and culture-bearers choose to live and work in communities across the state.
 6. Children, youth, families, and elders across California have equitable access to culturally and linguistically responsive, lifelong arts learning and arts exposure.
 7. Improved systems of financial support that redress historical inequities and access to capital among historically marginalized artists and organizations.

Mr. Brown stated that the document is fully drafted but needs vetting. When the Council is comfortable releasing it, you will have all sorts of detail underneath these seven main outcomes about what specifically needs to be done to accomplish them and what specific investments are needed.

Mr. Brown gave a preview of what some of the investments in the outcomes look like. Chair González-Chávez noted the importance of looking at them holistically; it is a network of outcomes that will work together.

- For #1: Chair Gonzáles-Chávez explained that relationships have been built with the Department of Education, the CDCR, and others. We are looking specifically for policies that are inclusive and that allow us to engage our service community in a way that allows them to participate effectively with these other networks. Our state leaders are sensitive to the importance of local control, so we will be addressing that as well.

Mr. Brown stated that there is much potential for CAC to play a partnership role with other stakeholders around policy. He listed potential investments for this outcome.

- For #2: Deputy Director Kiburi explained that the CAC has consistently considered ways to highlight the power of the arts and the benefit of arts on improving strategies to address current issues and challenges affecting the lives of Californians. Examples are race equity, climate change, disability, accessibility, food equity, mental health, civic engagement, poverty, and economic mobility. Deputy Director Kiburi stressed that the work is collaborative. Recently, the CAC has been infused with the California Creative Corps three-year funding (\$60 million), Cultural Districts three-year funding (\$30 million), and Public Art in Parks (\$25 million). With this type of work to place arts in a leverage position, we have to be accountable.

Mr. Brown agreed that doing cross-sectoral work, where the arts are used to contribute towards positive social change of some kind, requires a high level of planning and accountability. CAC can affiliate with centers of expertise in these areas. Mr. Brown listed potential investments for this outcome.

- For #3: Chair Gonzáles-Chávez explained that it is clearly important for CAC to build a diverse pool of leaders. When arts organizations, particularly those that are BIPOC-serving or BIPOC-led, apply for funding, they often do not have the skills necessary to compete. We need to build their capacity so that they can both compete for funding and serve their communities better.

Mr. Brown added that professional development in our sector is a mess because the sector is so decentralized. Especially with the “great resignation” and the tectonic shifts because of the pandemic, capacity-building is more urgent than ever. He listed potential investments for this outcome.

- For #4: Ms. Estrada explained that a strong network of partners across the entire state is going to be necessary for us to realize our Theory of Change goals. Without these partnerships, nothing is going to happen. We do have a long history of supporting local arts agencies and service organizations – existing programs – and we must continue that. We have begun working with a broader set of localized intermediaries or “hub” organizations to help us administer specific grant programs. This system of strong hub organizations has very positive outcomes for artists and organizations; it can help us reach more deeply into communities. Our goal is to deepen partnerships with those organizations who would like to do that.

Mr. Brown pointed out that every local or regional agency has its own priorities or understanding of its community, and CAC should not superimpose its grant programs. There is a dialogue to work through with them. CAC is uniquely situated, as the state-designated public funder, to support and nurture this layer of intermediary organizations. Mr. Brown listed potential investments for this outcome.

- For #5: Josy Miller, CAC Arts Program Specialist, stated that the task force realized early on that the Theory of Change deeply centralized artists being able to live, work, and thrive in communities across the state. Ms. Miller listed current and past investments that directly and indirectly support artists, such as the Relief Fund for Artists and Cultural Practitioners and the Individual Artist Fellowships. Yet the need is immense. The task force looked at collaborating with municipalities, other stakeholders, and community collaborators in helping to create and sustain conditions that will allow artists and culture bearers to thrive.

Mr. Brown listed potential investments for this outcome. They included supporting conditions in which artists choose to make their homes, marketplaces where artists find support for their work, touring of productions that can reach deeply across the state, affordable housing for artists, and partners and community organizations that work with artists.

- For #6: Ms. Estrada stated that all Californians deserve to have a rich and satisfying creative life. The Theory of Change holds us accountable for lifelong learning and arts exposure. Reestablishing the CAC's arts education programs for the next two to three years would be made possible by a new investment of \$40 million in the Creative Youth Development program. This outcome also encompasses CAC's work with specific populations such as veterans and youth impacted by the justice system. It is very important for the CAC to support advocacy work for universal curriculum-based and classroom-based arts education across all school systems. We must focus on supporting teaching artists to work throughout the state.

Mr. Brown suggested considering whether CAC needs all the existing grant programs – could it consolidate them? One of the most important ideas in the Theory of Change is the pivotal role that teaching artists can play in making a difference, and the CAC could support them more fully, expansively, and equitably in the short term while it continues to work on the larger advocacy piece.

- For #7: Ms. Miller pointed out that research clearly identifies the scope and ongoing reality of inequities. The CAC is looking to find new and emergent vehicles for accumulating and distributing capital to organizations that lack access to it. A key strategy is to work collaboratively with other funders.

Mr. Brown stated that we must talk about long-term capital if we truly want to address structural biases. He listed potential investments for this outcome.

With the portfolio review complete, Mr. Brown stated that the evaluation team had provided the Council with a framework for reconsidering its portfolio. He intended for the Theory of Change and the portfolio review to provide a way of continuously thinking about the portfolio. Ultimately this brings the Council and staff together around the set of seven shared objectives, evaluating accountability and progress every year.

Mr. Brown stated that this whole process had taught us that the CAC's resources are not just financial; convening, commissioning research, communications work, supporting field learning are all leadership resources. It is a paradigm shift for the CAC to move away from viewing itself as just a pusher of grants, to a leader in the sector.

Questions and Comments

Ms. Estrada commented on the incredible job the team had done; it was a pleasure and a joy working with them.

Vice-Chair Montoya asked about any stories or anecdotes the team had encountered. Mr. Acevedo shared that while visiting Fresno, the team was taken to the town of Selma and was shown the ethnic-centered murals that have been created there. Mr. Acevedo's former high school teacher had taken the project on, locating artists and finding local funding. The community had found the resources, points of view, and vision to create the murals. This project was an example of community capital that goes totally under the radar of official data sources. The community had come together to attend to its own needs and had created something beautiful.

Mr. Brown pointed out that the agency-level Theory of Change is what the CAC needs to move forward. He had come to this realization about a year ago. It provides the logic for why we are doing what we're doing – an unexpected light.

Mr. Mercado commented that as a new member of the Council, he had much appreciated the broad overview. It had provided multiple guideposts to the Strategic Framework and Aspirations Subcommittee.

Ms. Gavin appreciated the tremendous amount of work in terms of statistical backup, deep thinking, surveys of the field, and tools provided to the Council. She really believed that the Council needs to recenter to artists and arts organizations and their needs. There is nothing more powerful than listening to them – they will give us the direction we need. We need to look to the past to see what we have done that worked. Multicultural advancement was all about BIPOC organizations getting to another level. Capital investment was available for organizations to buy their own buildings. As this presentation went on, it got deeper and more profound. The idea that artists can get together and learn from other artists in the discipline is what will send us forward with the community. Art is not a social service project. The notion that comes from the foundation world that we have to somehow fix a social problem is not valid. Creation of art is a magical, intangible thing. The best thing we can do is to bring artists and arts organizations

together and listen to what they need. Ms. Gavin was interested in creating a statewide cultural community.

Chair Gonzáles-Chávez stated that this is not the end but the beginning. From here we keep moving forward, going out to the community, talking to artists and arts organizations. We have to actively listen to the people in the field so that we can respond appropriately. Chair Gonzáles-Chávez expressed her most sincere thanks to the Scansion team for all they did, the time they took to listen and process, and to produce a report with numbers, data, and anecdotal information that allows the Council to move forward. The Council now has something concrete that we can reference and work with. Chair Gonzáles-Chávez also thanked the staff and all the Council members that were involved.

Deputy Director Kiburi had found the entire process to be incredibly illuminating, and applauded the flexibility that the team had shown in the process. They were skilled at the reiteration that was needed to help CAC members and staff understand and translate the language. Deputy Director Kiburi had appreciated being a part of this effort.

Chair Gonzáles-Chávez addressed a task on a different subject. Earlier during the action related to the Creative Corps funding, the Motion misstated the intent. A new action needs to be taken that specifically addresses the intent: to accept the recommendations of the Allocations Committee to implement Scenario 1, which included some 6 and 5 rankings, but not all 5 rankings.

Deputy Director Kiburi further clarified that the recommendation was to fund the top-ranked organization in each region.

Chair Gonzáles-Chávez noted that the top-ranked organization could mean rankings of 5. It is Scenario 1 that is being adopted.

MOTION: Councilmember Evans moved to adopt Scenario 1 as stated in the report. Councilmember Mercado seconded.

VOTE: Ayes: Vice-Chair Chelo Montoya, Gerald Clarke, Vicki Estrada, Jodie Evans, Ellen Gavin, Phil Mercado.

Noes: None.

Abstentions: Chair Lilia Gonzáles-Chávez.

The motion passed.

(13.) Future Agenda Items

Ms. Estrada stated that as part of the Governance Committee, she would like to bring back a proposed modification to the format of the Council meeting.

Ms. Gavin requested a look at subcommittee structure as well – how we can open it up to the public.

Ms. Margolis pointed out that if it is part of the Bylaws (e.g., the committee structure), you will have to vote on it. Ms. Estrada said that she would review the Bylaws. Chair González-Chávez stated that the item would be introduced at one Council meeting and would come back for a vote at the next meeting.

Ms. Estrada asked if the Council is still looking at remote meetings only. Chair González-Chávez answered that they have projected a possible in-person meeting in December. Mr. DeSio stated that staff can make that happen with a location having sufficient capacity.

Ms. Estrada asked if the in-person meeting would include a hybrid setup for those who cannot make it. Chair González-Chávez replied that the Executive Committee would work with staff to make that happen.

Mr. Mercado asked about the October meeting date. Chair González-Chávez answered that it would be held on Thursday, October 27.

Mr. Clarke commented that he was still reacting to the suggestion before lunch of the major structural reorganization within the Council and what that might look like. Chair González-Chávez responded that as the Executive Director returns, there will be consideration given to the information gathered from the report, as well as an understanding of how the organization functions currently. There is always room for improvement and opportunity for positive change.

Deputy Director Kiburi added that we will now be thinking about ways to engage the community for feedback. In terms of structural changes, one of the key points is how the Council lets out funding. Are we funding discrete program grants, or are we doing more AO grants? It may be a mixed model. Another area of restructuring is the way the staff interacts with the Council body. That can be much more integrated such that decisions are made after being fully vetted across both staff and the Council body.

Mr. Clarke was also intrigued by community capital; he would like to see that in spite of the difficulty in measuring it.

Deputy Director Kiburi stated that as part of the implementation of all of these outcomes, we need to think about how decisions are made – how the Council collaborates with staff and what direction the funding needs to go (one-year grant programs versus two-year grant programs).

(12.) Public Comment

Ms. Margolis explained the public comment process and provided specific instructions.

Hannah Rubalcava, Grants Manager of the Santa Barbara County Office of Arts & Culture, thanked the Council and the panel that selected and approved her office to serve as the AO for

the California Creative Corps. That agency had also been selected to serve as the AO for the Central Coast region. The region had historically been left out of statewide opportunities. Opportunities structured similarly to the California Creative Corps have an increased likelihood of reaching all communities throughout California.

Laurie Brooks (she/her), Director of the Williams James Association, stated that with the RFP being rescinded, they were having to halt programming at 14 prisons and lay off over 50 artists, many of whom are BIPOC artists in rural areas. It has been heart-wrenching to let these treasured artists know about this latest development. She hoped that interim funding could be provided. Increased funding for this program should be pursued, and hoped that the AIC Program Manager position could be filled expeditiously.

Susie Tanner, Founder/Director of TheatreWorkers Project, was an artist in 1983 who had been able, through an individual Artists in Communities grant, to create her organization which has been funded over the years. She worked with unemployed steelworkers in southeast Los Angeles through that grant. Ms. Tanner thanked Ms. Miller for her dedication in supporting artists and artist organizations for many years. At the moment it is impossible to reach the staff who are overseeing her grants; the Office Hours function has been disabled, and she asked that CAC reinstate it. Ms. Tanner's organization has three grants and are waiting to start their work. They have contracts but no money yet. If you ask an artist what they need, they will always say that it is funding in a timely manner. Ms. Tanner emphasized that they need direct lines of communication with the people who are funding their programs.

Alma Robinson, Executive Director of California Lawyers for the Arts, thanked the Council for their generous support through the years. The organization is a statewide collaborator of the Arts Council and provides technical assistance through workshops, legal support, alternative dispute resolution, and general advocacy and support for the arts throughout the state. Ms. Robinson thanked the Council for the full funding of their \$50,000 request this year. Support for support organizations that build the infrastructure, network, and collaboration within the arts community are so important.

Karen Atree Piemme, Director of the Red Ladder Theatre Company, appreciated the Council's attention to the urgent matter of the rescinding of the RFP. For the participants on the inside, the organization is a lifeline. For the artists, especially performing artists, the pandemic has resulted in all activity coming to a screeching halt and their lives and livelihoods have been upended. It adds insult to injury for these devoted artists who serve those on the inside to feel the blow of the grant being rescinded. Ms. Piemme stressed the urgency of moving forward to provide these vital programs.

Maeve, an interdisciplinary conceptual artist based on Tongva land, had loved the meeting and the data. We can definitely do better than the 18% that was mentioned today, and we can include the entire arts and culture ecosystem in that, specifically more BIPOC organizations. Maeve will be submitting a written public comment addressing some of the data points.

Amy Kitchener, Executive Director of the Alliance for California Traditional Arts, thanked the Council, staff, and reviewers for the approval of two grants. As AO for Statewide Folk and Traditional Art Services, they will be honored to be CAC's partner. The evaluation and the WolfBrown team were extremely impressive in the result of their work.

Marie Acosta expressed concern about the enthusiasm for regranting and subcontracting, when in the fall the field firmly said that it is the wrong approach to funding the arts. There seems to be an assumption that local funding is more effective and that local funders are more sensitive to organizations of color. This is not true. The idea of subcontracting out is not an advantage to organizations of color. Ms. Acosta urged the Council not to decentralize funding and to look at artists and arts producing organizations for direction.

14. In Memoriam

Vice-Chair Montoya spoke of the passing of Andronico Perez, an accomplished mariachi trumpet player in California and Sacramento who played for the Governor and many Legislatures.

Ms. Gavin acknowledged Elana Dykewomon, a proud Jewish lesbian feminist writer who wrote *Riverfinger Women* and *They Will Know Me By My Teeth* 45-50 years ago.

Deputy Director Kiburi offered two items for the next agenda, based on public comment that had come in: the idea of finding other funds to fill the two-month gap for AIC services, and next steps for CPTA.

15. Adjournment

Chair Gonzáles-Chávez adjourned the meeting at 3:42 p.m.

TAB D

California Arts Council | Public Meeting | 09/15/2022



Memorandum

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

Date: September 15, 2022

To: Council Members

From: Allocations Committee- Lilia Gonzáles-Chávez, Vicki Estrada

Re: Recommendations for 2022 Cycle B Grant Allocations

The Allocations Committee recommends Council approve allocations in the amount of \$34,968,621 for a portion of the slate of 2022 Cycle B grant programs, including:

- \$14,494,281 for Creative Youth Development,
- \$1,708,249 for Jump Starts,
- \$9,325,199 for Artists in Schools,
- \$8,957,659 for Arts in Schools-Exposure,
- \$483,233 for Arts Integration Training, and
- \$0 for Arts and Accessibility.

Purpose

The purpose of this memo is to provide funding allocation recommendations for six of the 2022 Cycle B grant programs, listed above, for Council vote. Funding allocation recommendations for the remaining two Cycle B grant programs will be presented for Council vote at the October 2022 meeting.

Background

The Allocations Committee met to review the final ranks for 870 applications adjudicated for the Creative Youth Development, Jump Starts (B), Artists in Schools, Arts in Schools-Exposure, Arts Integration Training, and Arts and Accessibility grant programs, and to develop recommended funding scenarios.

Panel Process

Panelists were selected from the panelist pool approved by Council. Staff selected panelists that represented diversity across geography, race, age, arts discipline, and specific experience. Additionally, panelists received implicit bias training. Each panelist committed to participating in an orientation, a mid-point check-in, and the submission of final ranks.

Staff presented a standardized virtual orientation for panelists, which included an overview of the CAC and our grant making process, a thorough review of the program guidelines and

review criteria, ranking scale, and an in-depth orientation on using the online portal to access the applications and submit their ranks. Applications were reviewed and ranked according to a 1-6 ranking system as described in the guidelines and based on the Review Criteria. Panelists were required to make notes based on each review criterion that documented the extent to which the application met each criterion.

The Initial Ranks and Notes of at least half the assigned applications were submitted by panelists prior to attending the mid-point check-in meetings, during which CAC staff reviewed the grant program guidelines, review criteria, and ranking scales. Panelists had an opportunity during the mid-point check-in to submit questions to ensure their preliminary ranks and notes were in line with the grant guidelines and review criteria. After the mid-point check-in meetings, panelists reviewed their initial ranks and contacted CAC staff to ask any clarifying questions prior to submitting their final ranks.

Cycle B Panelist List

(Administering Organization - Arts and Accessibility, Artists in Schools, Arts Integration Training, Arts in Schools – Exposure, Creative Youth Development, and JUMP StArts)

**Panelists Listed in alphabetical order*

Alex Arzt; Oakland

Artistic Area of Experience: Visual Arts

Alex Arzt is an interdisciplinary artist, educator, arts administrator, and gardener based in Oakland. From 2018-2022, she was an Affiliate Artist at The Headlands Center for the Arts in Sausalito, CA. She runs a Risograph press called A Magic Mountain, and her publishing projects are in the collections of libraries such as Stanford, Getty Research Institute, and School of the Art Institute of Chicago. In 2018, she was awarded grants from The Puffin Foundation and The East Bay Community Foundation towards the completion of The Positions and Situations Project book series. She earned a BFA from Rhode Island School of Design and an MFA from Virginia Commonwealth University (VCU) and has since attended residencies at the Bemis Center for Contemporary Art, PLAYA Summer Lake, Hambidge Center, A-Z West, Virginia Center for the Creative Arts, Mildred's Lane, and This Will Take Time. She is currently a lecturer at UC Davis' Department of Art and Art History and has taught at UC Berkeley, San Francisco Art Institute, and VCU. In addition to teaching, she works in fundraising as a freelance grant writer, the Development Associate for AXIS Dance Company, and the Grants Manager for NAKA Dance Theater.

Allyson Handley; Encinitas

Artistic Area of Experience: Multidisciplinary

Former high school art teacher, arts organization board member and volunteer, university/college president, K-12 principal, higher ed academic leader and public policy administrator, and education faculty member at seven universities, I have also served on

several state and local, STEM and STEAM advisory boards in four states (CA, KY, MD and Maine).

Angela Ayala; Arcadia

Artistic Area of Experience: Visual Arts

Angela Yang Ayala is an arts advocate and development professional who is dedicated to advancing the role of arts and nonprofits to cultivate stronger communities in Los Angeles. Born and raised in Los Angeles County, Angela has had a lifelong passion for the visual and performing arts. She received a Masters of Public Administration from the USC Price School of Public Policy and Bachelors in Art History, Theory, and Criticism from the University of California, San Diego. She is the Director of Philanthropic Partnerships at the Museum of Contemporary Art (MOCA), where she has served for the past five years managing grants and contributions from corporate, foundation, and government funders. Prior to this, she worked at VIA Art Fund and the Los Angeles County Museum of Art (LACMA). She has volunteered at Inner-City Arts and currently serves as a museum commissioner for the City of Arcadia.

Anthony Oberbeck; Los Angeles

Artistic Area of Experience: Theatre / Performing Arts

2005 earned BA in English, creative writing concentration at the University of Missouri. 2005-2014 studied and performed improv and sketch comedy in Chicago at Improv Olympic and the Annoyance Theater. 2014-2020 performed improv and sketch comedy in Brooklyn NY, helped open and run the New York branch of the Annoyance Theater, taught classes twice a week for three years. Wrote, acted in, directed, and edited comedy videos for Comedy Central, IFC and Adult Swim. Wrote and directed five independent short films that have played in festivals and been written about/featured on Nobudge, Vulture, Director's Notes, and Film Shortage. Acted on the TV show "Shrill" on Hulu.

Ben Miyaji; Pittsburg

Artistic Area of Experience: Multidisciplinary

I have 30 years of experience in the non-profit sector in various positions including board member, staff positions and executive director. I have served on numerous grants panels for small, medium and large size organizations. I have also submitted grants proposals. I have a unique perspective as a funder and grantee. I believe my experiences would be a benefit as a California Arts Council Grants Panelist.

7/1992 – 6/1996 to 2/2015: City of San Jose Arts Commission (Chair 2003-2006). Served on numerous grants panels. Chair San Jose Mineta International Airport Public Art Steering Committee.

1/2004 – 6/2006: Founding member South Bay Arts Forum: First Voice, South Bay Arts Forum, builds opportunities for artists and arts organizations by providing a forum for multicultural arts

communities to address issues of policy and equity through advocacy. Organized candidate forums for mayoral candidates.

1/1997 – 6/1999: Asian Heritage Council. Board President.

6/2008 – Present: Deputy Commissioner of Civil Marriages, performed over 5800 marriage ceremonies.

6/2013 – Present: City of Palo Alto Public Art Commission. Past Chair

12/2020 – 01/2021: Arts Commission of Contra Costa County. Past Chair.

Betsy Avila; Glendale

Artistic Area of Experience: Visual Arts

I am a Los Angeles native and a first-generation college graduate with a background in non-profit management and progressive politics. I am also a continuing social justice activist and an emerging visual artist.

I began my political career as a grassroots organizer for labor unions, non-profits and electoral candidates at the local and state levels, and it evolved into a professional career in digital communications for organizations at the National level. I'm particularly passionate about supporting underrepresented voices in our society, and have dedicated my professional career to organizations focused on raising undervalued perspectives.

Over the past few years, my focus has turned towards the arts and art advocacy. In addition to sowing the seeds for a career as a professional artist, I have begun involvement in local arts organizations. I have gained experience as an after-school art tutor, successfully completed an Arts for LA ACTIVATE Delegation term for local arts advocacy, and am currently supporting operations with the Glendale Arts Association in my local community.

Candice (Can) Foster; Sacramento

Artistic Area of Experience: Visual Arts

Can Foster is the Youth Program Director & Community Youth Engagement Coordinator at Sol Collective. Her job is to create an uplifting and interactive environment for youth through the projects that she curates. Can's goal is for the youth in our community to learn and engage in valuable programming that young people see fit and beneficial to their lifestyles.

Can enjoys gardening, listening to books, building, being outdoors, cooking, organizing, drawing, crafting and listening to music.

Carmen Cooley-Graham; La Mesa

Artistic Area of Experience: Visual Arts

California Native and proud of the diversity of my State. Studied art history in college and currently the Curator of the JA Cooley Museum in San Diego a historical foundation and 501C3. I frequent many art openings and museums. Served last year as a panelist and enjoyed the eye opening experience and learning about the various artist stories and strife too.

Caroline Nelson; Newman

Artistic Area of Experience: Visual Arts

In 2013, I achieved an AA Degree in Art and Graphic Arts. I have been involved with a local Art Association that awarded Art Scholarships to graduating seniors in our area. The students needed to submit their own original art work as well as an essay about their art work and future in art.

Caroline Reyes; Huntington Beach

Artistic Area of Experience: Music

Caroline Reyes is full-time staff and adjunct faculty at the Herb Alpert Music Center - Los Angeles City College, teaching Current Musical Events and Strings. She received her Bachelor's and Master's degrees in harp performance and ethnomusicology from the Eastman School of Music in Rochester, NY. An active performer and educator, Professor Reyes has served on the faculty of Roberts Wesleyan College and has performed with many notable ensembles, including the Long Beach Symphony, Orchestra Santa Monica, The Eastman Wind Ensemble, The Rochester Philharmonic Orchestra, and The Rochester Chamber Orchestra. As a soloist, she has been featured in the Rochester Women in Music Festival, as guest faculty recitalist at the Eastman School of Music, and the Rochester Fringe Festival. When not playing or teaching the harp, Professor Reyes can be found performing with and teaching Balinese gamelan ensembles and teaching world music courses. Caroline Reyes currently serves as the President of the Orange County Harp Society.

Catherine Coley; Gardena

Artistic Area of Experience: Music

I am able to access , review , and understand the applicant through written language. Through my travels and working and networking with different artist with diverse background, sexuality, races, and origins, over 11 states, I understand a multitude of cultures in so many communities.

Charles Jensen; Long Beach

Artistic Area of Experience: Literary Arts

Charles Jensen (he/him) is the author of three poetry collections and six chapbooks of poems. The City of Los Angeles Department of Cultural Affairs designated him a 2019-2020 Cultural Trailblazer, and he is the recipient of the 2018 Zócalo Poetry Prize and an Artist's Project Grant from the Arizona Commission on the Arts, among other honors. His poetry has appeared in American Poetry Review, New England Review, and Prairie Schooner, and essays have appeared in 45th Parallel, Passages North, and The Florida Review.

Charles directs the Writers' Program at UCLA Extension, where he oversees a community of more than 250 teaching artists, 500 courses, and more than 7,000 student enrollments annually. He has served on the Free Verse Advisory Board of Get Lit—Words Ignite!, the

Emerging Leader Council of Americans for the Arts, and was a co-chair and advisory board member for Emerging Arts Leaders/LA. He previously served as the Managing Editor at the Colburn School, Events and Community Engagement Coordinator for Arts for LA, Director of The Writer's Center (MD), and Assistant Director of the Piper Center for Creative Writing at ASU.

Cheryl Fabio; Oakland

Artistic Area of Experience: Media Arts

Cheryl Fabio grew up in East Oakland. She spent her last year in high school in Castro Valley then travelled to Nashville, Tennessee to get her B.A. in Sociology from Fisk, then earn a M.A. in documentary film from Stanford University. Fabio won her first film award from Black Filmmakers Hall of Fame. Later, she worked for Black Filmmakers, designing their year around programming film competitions, a film festival, script writing competitions, symposiums and workshop. When she needed, she taught elementary school and in colleges and Universities. She accepted the position of Educational Access TV manager, a cable television channel associated with San Francisco City College. A year later, Fabio was recruited as the operations manager for KTOP TV, the City of Oakland. In addition to management at KTOP Fabio also produced and directed local programs from designing a news format for the City of Oakland to recording Gordon Parks conduct the Oakland Symphony. In 2009, Fabio earned a JD from John F. Kennedy University, now she's the Executive Director of SWFCenter a 501C3 that applies the arts to social justice. She frequently partners with her old KTOP crew to produce and direct feature documentary films.

Chi (Helen) Chou; Milpitas

Artistic Area of Experience: Multidisciplinary

As a retired research scientist in the field of agriculture and ecology, Chi teaches music and art in the city of Milpitas and online, to promote a healthy and wholistic lifestyle to both adult and children. She has taught art in both public and private schools as an invited artist and guest speaker, at the city community center, and non-profit organizations.

Christine Lee Smith; Anaheim

Artistic Area of Experience: Visual Arts

Christine Lee Smith is an award winning portrait photographer in Southern California. Smith received her MFA in 2020 from Azusa Pacific University. Smith's research interests lie in photography's relationship to embodiment and identity, and she has presented original papers on photography's relationship to gender, as well as photography's relationship to death, at CIVA biennials in 2019 and 2021. Smith received honorable mention in the 17th Julia Margaret Cameron award, and was a finalist in the Taylor Wessing National Portrait Gallery award in 2019. Her work has appeared in the Duncan Miller Gallery, Gallery 825, and the Museum of Latin American Art. Her work can be viewed on Instagram @christineleesmithphoto.

Connie Schlelein; Sonoma

Artistic Area of Experience: Visual Arts

Constance Schlelein is a Sonoma Culture and Fine Arts Commissioner, helping to oversee Treasure Artists Awards, Scholarships and Public Art placement for the City of Sonoma . She is also on the board of the Sonoma Valley Museum of Art, which has an active arts education program in the public schools. She believes that through education, communities built around the arts become even more resilient and creative.

Connie comes from a family of visual artists and arts educators and indeed was an art teacher in Loveland, Colorado for over three decades as well as an adjunct professor at several Colorado universities and her school district's arts coordinator. She developed a nationally award-winning K-12 arts curriculum and was the National Art Education Association's Vice President for many years.

Since relocating to Sonoma seven years ago, she has become involved with the California Alliance for Arts Education. The Art Now project selects communities with a willingness and readiness to advocate for sequential arts education. She is spearheading a cultural planning initiative for the valley as well as founding an arts education advocacy alliance, Creative Bridges.

Cynthia Pearson; Altadena

Artistic Area of Experience: Visual Arts

Although my day job is as a trusts and estates attorney, my heart is with the arts. I currently serve on the Board of Directors of the Los Angeles Music & Art School (LAMusArt) and the Advisory Board of Theatre of Hearts/Youth First -- both outstanding arts education organizations in Los Angeles. I previously served on the Leadership Council and Advisory Board of Emerging Arts Leaders/Los Angeles (now a program of Arts for LA) and as a founding Board Member of Kaleidoscope Chamber Orchestra. I earned a BA in Art History/English Literature and an MA in Art History (Museum Studies), and, prior to law school, I worked for five years at the Museum of Contemporary Art. I grew up in South Pasadena, attended USC (undergrad/grad school) and UCLA (law school), and spent over 15 years in the best neighborhood with seemingly no fixed name (3rd and La Brea -- adjacent to everything), before returning east to Altadena.

Daniela Hernandez; San Gabriel

Artistic Area of Experience: Visual Arts

Daniela is passionate about advocating for the arts for all and is dedicated to the preservation of arts and culture. With a background in nonprofit administration, archiving, costuming, and museum production she is immersed in a broader view of the arts sector.

As the Media Editor for The Fashion and Race Database, Daniela works to expand the narrative of fashion history and challenge misrepresentation within the fashion system. As a

freelance museum professional for the FIDM Museum & Galleries, she works to bring costume exhibitions that are free and open to the public to life.

David Steffen; Point Arena

Artistic Area of Experience: Music

After my 25 year career in the music and film industry, I returned to college to complete my long neglected studies. While working on my BA (2001) from Fairfield University (Connecticut) and a Masters (2003) from NYU, I taught (for ten years) as both an adjunct and a full time professor. I semi-retired to Mendocino County. We purchased the Lighthouse Peddler in 2016 and have enjoyed making the paper a successful and much loved monthly publication focusing on events and original writing.

Deanna Taylor; Elk Grove

Artistic Area of Experience: Visual Arts

As an Art therapist I have worked with a myriad of clients in prisons , in mental hospitals, cancer patients and nursing homes. I use art as a tool to heal and stabilizes emotions, which brings hidden trauma to the surface to be dealt with. As an artist I know first hand that art heals especially with grief.

Diana Farrell; Irvine

Artistic Area of Experience: Music

American lyric spinto soprano, Diana Farrell, has been hailed for her "golden voice." Her most recent stage performances include the titular role of Puccini's Tosca, Magda in Menotti's The Consul, and Verdi's Lady Macbeth, for which her "passionate intensity..." earned high praise as she "consistently sang with beauty and sensitivity." He has performed over a dozen roles with companies such as Opera Western Reserve, The Crested Butte Music Festival, Nightingale Opera Theatre, Pacific Lyric Association, and Simsbury Light Opera. Behind the scenes, Diana has garnered attention for her insightful work as a stage director and vocal coach. She is the Artistic Director for Lyric Opera of Orange County and has become a frequent judge and panelist for competitions, grant committees, and young artist training programs around the country. Diana performs with the Pacific Chorale. Highlights from past concert engagements include Beethoven's 9th Symphony Soprano Soloist with Poway Symphony Orchestra, a performances of Strauss's Vier Lied with Peninsula Symphony Orchestra. Diana is the winner of multiple awards throughout her career, completing her formal studies with an Artist Diploma from the Cleveland Institute of Music.

Elissa Russell; San Diego

Artistic Area of Experience: Theatre / Performing Arts

I have spent 8 years working in nonprofit theatre education in Texas, Virginia, Colorado, and now in California. I prioritize making the arts accessible to students of all backgrounds and levels of experience. I recently relocated to San Diego to work as Education Director of San Diego Junior Theatre, the nation's longest-running youth theatre education program.

Elizabeth Spavento; Bakersfield

Artistic Area of Experience: Multidisciplinary

From 2016 - 2019 I served as the Visual Arts Programmer at SPACE in Portland, ME where I curated exhibitions, oversaw the Kindling Fund Grant as part of the Warhol Foundation's regranting network, and ran a residency program dedicated to highlighting the contributions of queer artists and artists of color. From 2015 - 2016, I co-curated ALL RISE with Meagan Atiyeh, a two-year temporary public art program for an empty acre of land in downtown Seattle. Americans for the Arts Public Art Network recognized ALL RISE as one of the nation's outstanding public art projects two years in a row.

I am a recipient of an Ellis-Beauregard Foundation Project Grant and have been awarded residencies with Iris Project (Los Angeles, CA); ACRE (Steuben, WI); and the Centre for the Study of Substructured Loss (London, England). I have lectured about curatorial practice and artist-centered systems at institutions such as Alfred State University, the Maine College of Art, the Portland Museum of Art, and Henry Art Gallery. I have been a juror and panelist for the Brink Award, Creative Time and Charlotte Street Foundation, among others. I currently serve as the Executive Director of the Arts Council of Kern.

Elizabeth Withstandley; Los Angeles

Artistic Area of Experience: Visual Arts

Elizabeth Withstandley is a conceptual video installation artist. Her work focuses on identity, individuality and one's place in the universe. She is from Cape Cod, Massachusetts. She lives and works in Los Angeles, CA. She received a BFA in photography from Pratt Institute and an MFA in photography from The University of Alabama. She is one of the co-founders of Locust Projects, a not-for-profit art exhibition space, in Miami, FL and Prospect Art a not-for-profit in Los Angeles, CA. She has been working in the field of Arts Administration at not-for-profit art organizations for the past 24 years. She is also a practicing artist and exhibits her work internationally, most recently at the not-for-profit space Antenna Gallery in New Orleans, Louisiana.

Emma Hughes; Los Angeles

Artistic Area of Experience: Media Arts

Emma Hughes is an experienced non-profit arts professional who is dedicated to supporting film and media and sharing stories across audiences. She holds an M.A. degree in Cinema &

Media Studies from the University of Southern California, and a B.A. degree from Carleton College in the same field. She has worked at film festivals and museums across the country, including the Sundance Film Festival, Tribeca, NYFF, and the Museum of the Moving Image, and her academic work has been published in the journal *Film Matters*.

She is passionate about education and research, having worked as a Teaching Assistant at USC teaching undergraduate students during her time in graduate school. In particular, through her work she hopes to support the use of education and programming in film and media to create dialogue and inspire new storytellers, as well as to connect diverse perspectives and underrepresented voices to new audiences.

At NewFilmmakers Los Angeles, she works to connect emerging and underrepresented filmmakers to resources, programs, and education so that they have every opportunity to tell their stories.

Erika Wright; Arcata

Artistic Area of Experience: Literary Arts

I have a MA in Literature from the University of London, School of Advanced Studies and a BA in Literature and American Ethnic Studies from Cal Poly Humboldt. My literary studies included analysis and appreciation of various forms of art including film, painting, sculpture, architecture, and music. In both my undergrad and graduate studies I learned about the power of art as a form of expression, joy, and resistance. In China I taught classes such as “Race, Ethnicity, and Gender in Contemporary Hollywood Film” to Chinese students preparing for 2 years of study in the US. In Australia I taught advanced film theory, food ethics, and contemporary culture; all subjects that are all rooted in cultural critique, feminist and postcolonial theories, and an understanding of power and privilege. In addition to 5 years in London, 1 year in Xi’an, and 5 years in Western Australia, I also lived in Berlin for 1 year learning to speak German. I’ve been working as a Grant writer and administrator for the last 7 years at Cal Poly Humboldt. I also teach grant writing classes in the community and coach new non-profits in the basics of grant writing.

Estrella Burks-Parra; Whittier

Artistic Area of Experience: Theatre / Performing Arts

Estrella Burks-Parra is an actress and playwright currently studying politics and theatre with a law, justice, and society minor at Washington and Lee University. Estrella has acted in over 20 productions, has stage managed, done lighting and been a props lead. Estrella is currently the artistic director of Mindbending Productions a student ran theatre company at W&L aimed at highlighting underrepresented pieces of work from both students and community members. Estrella was an education and community partnerships intern with Center Theatre Group during the summer of 2021 and was a CAC panelist that summer as well.

Felicidad Gongora; Venice

Artistic Area of Experience: Multidisciplinary

Creative professional with over ten years of experience and proven track record as an artist, arts and cultural promoter. Project manager and coordinator for projects related to education, arts, culture, environmental conservation, and the entertainment industries. A multidisciplinary entrepreneur team player. Strength working with inclusive teams and multicultural environments. Passionate about cultural exchange and multidisciplinary projects and events. With ability to recognize innovation, art interactive creative projects with social, economic, cultural, environmental, civic, and educational content.

Anthropologist, Artist, and Independent Filmmaker. Communicator for environmental conservation. Entrepreneur/ Promoter

Extensive Research Experience in Multiculturalism and African influence in Latin American Cultures and arts.

Creator Africa in Mexico Program. Arts- Talent-Tourism- Students international exchange Program

Creator of Cinema-Veracruz. An educational and production film program. (Short Film and Documentary)

Consultant and Curator programmer, for events, exhibits, Afro Caribbean arts and culture projects & artist selection for international Festivals/Events

Francine Rokaw; Burbank

Artistic Area of Experience: Music

MSEd in Learning Design and Technology, Dept. of Curriculum and Education from Purdue University

(2013)

Former board member and assessment committee member of the Music for Schools program of the Symphonic Jazz Orchestra non profit organization

Current and past judge for the Humanitas prize for screen writing www.humanitasprize.org

Have volunteered for Burbank Arts for All

Semi professional, retired, classical musician for 20+ years in numerous community orchestras and bands throughout Los Angeles County

Board member and graphic design consultant to the non-profit Los Angeles Symphonic Winds community band

Learning experience designer specializing in Instructional Design and technology

I started my (first career) in 1985 as a graphic designer and computer animator

Second career in Instructional Design and education for Apple, Google/YouTube, Enjoy, PayPal, and currently Bluebeam

Originally from Canada but a proud US citizen and Los Angeleno since 1994

Gaby Palmadessa; Los Angeles

Artistic Area of Experience: Visual Arts

After receiving my Bachelor's in Art History at UCLA, where I worked at the Hammer Museum while attending college, I began working at the Los Angeles based arts education nonprofit P.S. ARTS. Prior to UCLA I received my AA in Art at Modesto Junior College where I volunteered as an art leader with kids at the Stanislaus Family Justice Center (a nonprofit for victims of domestic abuse, sexual assault, child abuse, elder abuse, and human trafficking). Serving on a grant panel will be a great opportunity for me to not only further my knowledge of the grant writing process, but also bring my nonprofit and arts experience to a new endeavor.

Gail Swain; Bishop

Artistic Area of Experience: Theatre / Performing Arts

I am a retired teacher and project engineer. I have taught HS English and Drama. I also worked for AT&T as a corporate trainer and then project engineer. Since retiring, I am a community actress and costume designer. I am also in numerous non-profit organizations. I am currently the President of the Eastern Sierra Artists board in Bishop, CA.

Geneva Amy Lai; San Leandro

Artistic Area of Experience: Music

Born, raised, and currently living in the East Bay, I am the first child of Chinese immigrants in a low-income household to graduate college and become a musician and attorney. My family was fortunate enough to be a part of the Chinese immigrant community in Oakland Chinatown, which provided much needed support in finding employment, healthcare, and immigration issues. It was through this community where my parents found my piano teacher at the Chinese Presbyterian Church. Members of this community attended my piano recitals, orchestra concerts, school plays and musicals, and chamber performances of my musical compositions. They also encouraged me to perform theatre in college, where I performed in a college production of "The Laramie Project." Their support encouraged me to get my music degree, then my J.D., and instilled in me a desire to advocate for my community. In addition to my law practice, I enjoy teaching piano and music theory.

Guadulesa Rivera; Los Angeles

Artistic Area of Experience: Visual Arts

Boston-native Guadulesa began her art career in L.A., CA, under the mentorship of Kanemitsu at Otis Art Institute, Josine Ianco-Starrels at the Barnsdall Municipal Gallery and Mixed Medium artist Betye Saar. She exhibited her work locally and painted sets for the theatre, television and film industry. Exhibitions at Ligoa Duncan Gallery in NYC led to her work sent to Paris in 1981, where she won Le Prix de Peinture du Centenaire de Raymond Duncan at L'Academie des Duncan. Her work is included in the Massachusetts collections of the Black Indian Inn, the Harriet Tubman Gallery and Cambridge Lawyers Guild. Works may be found in

private collections throughout the USA, including Puerto Rico and St. Croix, as well as in Israel, Mexico and Spain. In 1992, her interest in the power of sound over matter led to her receiving an Individual Project Grant from the NEA-funded Mass. Cultural Council. She created 30 paintings while using single tones and meditation as tools. In 1995 she organized an interdisciplinary group of artists who performed live at various cultural venues. In 2015, a successful Kickstarter campaign enabled the artist to publish her first book, Matrix 5: Tones of Resonance, based on her project's journal notes.

Idris Hassan; Oakland

Artistic Area of Experience: Visual Arts

Idris Hassan is a photographer and cultural documentarian working in Oakland and throughout the Bay Area. Hassan's work explores themes of healing, belonging, and an exploration of the Diaspora. She has exhibited her work in exhibitions throughout the Bay Area, including "The Black Woman is God Exhibition", the "Black Artists on Art" Legacy Exhibit at Oakstop Gallery and at "Photoville: LA" as part of the exhibition "Alter: Prayer, Ritual, Offerings" curated by Women Photographers of the African Diaspora. In 2020 she was a featured artist in "Don't Shoot: An Opus to the Opulence of Blackness" at the Museum of the African Diaspora in San Francisco. Hassan is also the co-editor, photographer, and publisher for the documentary book project in progress entitled 2020: The COVID Rebellions which was released on June 19, 2021. The project was made possible by a grant from the Akonadi Foundation.

Irma Bijou; Berkeley

Artistic Area of Experience: Visual Arts

I am a Californian, with mi ancestors belonging to this area in the USA since late nineteenth century. I grew up by the border (San Diego/Ensenada BC) and followed up My studies in Sociology at the National University in Mexico (UNAM) while pursuing modern dance and textile art. I have been a ceramicist and sculptress for the past three decades , while continuing my interests in the arts, as an educator and multi media artist. I have created custom designed art programs for educational institutions, from elementary to university level, and after school programs that have a reference to literacy and art.

I am bilingual in Spanish and English.

Isabella King; Sunnyvale

Artistic Area of Experience: Visual Arts

Hi! I'm Isabella King, a multidisciplinary artist and museum development professional based in San Jose, California.

I studied Studio Art and English with a Concentration in Creative Writing at Wellesley College. During my senior year I was awarded the Kathryn Wasserman Davis '28 Art Prize for Writing and the Charlotte Paul Reese '38 Prize for short fiction. I graduated in 2018 with honors

degrees in both majors, having completed an art thesis, Woven in Paint and a creative writing thesis, Down Hullbeck.

I have worked in the arts and nonprofit development for over three years at institutions such as the Addison Gallery of American Art, the Honolulu Museum of Art, The Triton Museum of Art, and in my current role at the San Jose Museum of Quilts & Textiles.

I am a working artist interested in issues of gender, the domestic space, women's craft and the climate crisis. My work is multidisciplinary, but predominantly utilizes quilting, oil painting and embroidery. I was recently selected by Art Builds Community to participate in The Womanhood Project, a public art installation project supported by the Santa Clara County Office of Women's Policy to create works in honor of women who have contributed significantly to the community.

Jag Nagendra; Folsom

Artistic Area of Experience: Theatre / Performing Arts

Jag is a multi-skilled business and engineering professional. He has 30 plus years of experience in organizational leadership, management, and entrepreneurship. Over the last 30 years, he has worked in both the private and public government sector in India and the USA. Jag's experience spans across diverse multi-cultural organizations - from small startups to large Fortune 100 companies.

Jag is a committed volunteer leader who believes in giving back to the community. For over a decade, he has taken leadership roles in local government, community, cultural, and political organizations like Sacramento County Boards, PMI Chapter Board, and Cal Expo Cultural Advisory Council, India Association of Davis, Kannada Sangha of Sacramento to name a few. He has provided strategic support for developing annual plans and directions, fundraised, created, and starred in entertainment for community cultural celebration, and represented community interest in issues such as economic and land development, and law enforcement. Jag's purpose and passion in life are to make a difference in others' lives.

Janet Williams; Sunnyvale

Artistic Area of Experience: Visual Arts

Janet began working with Hospitality House's Community Art Program (CAP) in 2010. Inspired by their mission to connect marginalized people to the power of art through a low threshold and harm reduction philosophy, she returned to her native Ireland in 2011 and set up a volunteer-run art program in several inner-city Dublin shelters with the support of DePaul Ireland.

In 2016, Janet returned to San Francisco to be the Program Manager of CAP and today runs the only free drop in art space in San Francisco which is open to everyone. Daily they provide free art space, technical workshops, exhibition opportunities and so much more to 4000+ individuals* annually. (*pre covid statistic)

She firmly believes everyone is an artist and art can save lives.

Janet has a BA in Visual Art Practice and a Graduate Diploma in Community Art and Socially Engaged Practices.

Jen Neville; Los Angeles

Artistic Area of Experience: Visual Arts

I am a photographer + media artist currently living and working in Los Angeles. I obtained my Bachelor of Fine Arts degree from the Minneapolis College of Art and Design, emphasizing in Web & Multimedia Environments. I also completed a course in Architectural Theory at the Harvard Graduate School of Design.

I'm passionate about art as it relates to youth education, community, and cultural development. This is especially demonstrated through my museum and education experience: I have worked for the Museum of Danish America, the Walker Art Center, the Minneapolis Institute of Art, a small non-profit regional Art Conservation Center (where I gained great experience in nonprofit management), Artbook @ Hauser & Wirth, and now the College of Architecture at UCLA. I have experience tutoring elementary students and recently concluded volunteer service in a K-6 reading program at Urban Ventures in South Minneapolis.

Jennifer Caballero; Pasadena

Artistic Area of Experience: Visual Arts

I've worked in museum marketing for 20+ years and volunteered as a board member for the California Association of Museums (CAM), for which I now serve in a staff role as the Interim Executive Director.

Jennifer Jonassen; Long Beach

Artistic Area of Experience: Theatre / Performing Arts

Jennifer Jonassen is a performance artist, director, choreographer, writer, and clown. She founded and is the Artistic Director for Intrepid Dance Project now going into its 7th year. IDP was based in her belief that everyone can dance and everyone is welcome to participate. IDP is incredibly diverse and radical in their casting.

Jennifer is considered a passionate activist for body inclusion & representation. Her work tends to push the boundaries of societal stereotypes. She likes to let herself and her performers be cast in whatever roles they want to explore or any character they feel drawn to.

Some of her recent favorite career highlights include: being accepted in the May 2019 Director & Choreographer West Lab program. Jennifer recently directed Madame Chocolat's Church of Chocolat for the 2022 Brisk Festival in L.A. (Finalist)

As a performer she has worked prolifically both in N.Y. and currently in L.A. -appearing most notably in CAPUCLA's production Taylor Mac's 24 Decade of Popular Music.

When Jennifer was in her twenties she had the honor of assisting Uta Hagen a little bit at the Lucille Lortel Theatre in NYC. This still tickles her to this day!

Jennifer Schmidt; Sacramento

Artistic Area of Experience: Visual Arts

Jennifer Schmidt is a fashion designer that is originally from Salinas, California. She attended the Academy of Art University in San Francisco, California after receiving her B.S degree in Apparel Marketing and Design to pursue her passion in Fashion Design. After accomplishing her MFA degree she moved to New York and Los Angeles for design opportunities. From those experiences, she realized that Northern California is where her heart belongs and is now her home base.

Her experience includes creating designs for the Jean Paul Gaultier exhibit at the de Young Museum in San Francisco, being on the FACS Advisory Board for CSU, Sacramento, showing her collections at SF Fashion Week and NY Fashion Week, winning the 'Talon Zips' design contest for Talon Zippers, and working with Los Angeles fashion style house Ivan Bitton. She is inspired by clean lines, architecture, artworks and movement. Using her skills, she engineers her ideas to create a structured yet feminine look to flatter the body. Her goal is to tell a thought-provoking story through her designs.

Jilly Kodama; San Diego

Artistic Area of Experience: Multidisciplinary

Managing/coordinating all daily operations/administration of Balboa Park Cultural Partnership - advocacy efforts; in-park communications for sustainability; parkwide DEI group and Safety and Security; record all office finances.

Joan Rosenberg; Oakland

Artistic Area of Experience: Theatre / Performing Arts

I build programs that create positive change and maximize the impact of philanthropic initiatives in the arts, healthcare and financial sectors.

What Fuels Me...

I am deeply passionate about creating more authentic impact and using my experience to elevate voices, mobilize activations, and engage creators in doing social good.

As A Leader...

I am a growth-minded thought leader who leads with authenticity, humor and humbleness, with a focus on building an inclusive culture in which everyone can thrive across identity, position, and background.

Joseph Abbati; San Francisco

Artistic Area of Experience: Visual Arts

For the past five years I have been looking at the queer community, which I am part of, to bring a narrative to this often marginalized group. It began with a series of portraits, titled "LARGER THAT LIFE," to celebrate San Francisco drag queens and making them into tapestries. This series had a solo exhibit at Strut, a mens health center servicing the queer community, and

has since been seen at the California State Building in San Francisco, the campaign headquarters of Mark Leno, and currently in City Hall at the office of Supervisor Rafael Mandelman.

Since 2017, I have been curating at the office of Senator Scott Weiner working with Bay Area artists to produce ten exhibits. This experience curating has developed my skills to organize, strategize, and stage exhibits that have brought in over one thousand patrons of art. I have found this a valuable experience in understanding how to market an exhibit, reach out to the media, hang artwork, and develop a following.

Joshua Ramirez; Pico Rivera

Artistic Area of Experience: Visual Arts

All my life I have been blessed by challenges. As an adolescent, I was systematically oppressed and never given an opportunity to succeed. Marginalized and forgotten, teachers could not see past the color of my skin or my socio-economic standing, so I was pushed aside. Instead of breaking me, their words and actions drove me to find my lifelong passion in education and the arts, and be part of the difficult conversations that produce systemic and transformational change. Even at this early age, I knew that education could build bridges, tear down walls and had the power to free one from oppression. Built on a solid foundation of morality and empathy, I chose to pursue the impossible; a career in Art Education and Creation. This is a vocation I happily pursue with pride and enthusiasm; as I lead by example, continue to overcome immense adversity, and endure so others may succeed. Being a grant review panelist will further help me prepare to be a better leader in the field of art education as I innovate and empower marginalized groups; further learning how to change policies while creating open and diverse learning experiences.

Kamran Afary; Los Angeles

Artistic Area of Experience: Theatre / Performing Arts

Kamran Afary, PhD, RDT is an Associate Director of the Drama Therapy Institute of Los Angeles and an Assistant Professor of Intersectional Identities, Relationships, and Social Justice in the Department of Communication Studies at Cal State LA. Kamran is the author and editor of several books including the just published *Communication Research on Expressive Arts and Narrative as Forms of Healing* (Lexington Books 2020), *Iranian Diaspora Identities: Stories and Songs* (Rowman and Littlefield 2020), and *Performance and Activism: Grassroots Discourse After the Los Angeles Rebellion of 1992* (Lexington 2009). Kamran is also author of two forthcoming chapters in *The Routledge Handbook of Critical Gang Scholars* and *Routledge History of Police Brutality*. Kamran is certified by the American Psychological Association to offer continuing education (CE) workshops in “Intersectional Identities in the Therapeutic Encounter.” Kamran presented a workshop on “Narradrama” for the Theatre Workers Project training in early 2020. He/they is the recipient of the 2020 Raymond Jacobs

Memorial Diversity Award from the North American Drama Therapy Association and the 2016 Outstanding Lecturer's Award from California State University Los Angeles.

Kari Thompson; Newman

Artistic Area of Experience: Folk/Traditional Arts

I am a member of the Board of Directors for the West Side Theatre Foundation, a non-profit that serves to educate and promote the arts on the west side of Stanislaus County and maintain and renovate the historic West Side Theatre in Newman, Ca. As a previous artisan gallery owner, I continue to work with local artists to exhibit and market their original works of art. I facilitated the installation of an art gallery hanging system in the West Side Theatre and the use of street-side gallery windows for local art exhibits. I seek, book and promote local cultural performing artists as chair of the Newman Fall Festival entertainment committee, a local non-profit that organizes an annual community festival held on Labor Day weekend.

Kate Adams; Mountain View

Artistic Area of Experience: Literary Arts

Born in San Francisco, Kate Adams is a writer now living in Mountain View, California. Previous work has appeared in Centennial Review, Zzyzzyva, and the Sand Hill Review. Her work has won awards from the Massachusetts Artists' Foundation, in poetry and in fiction. She has come to enjoy the technical and artistic challenges of writing in sonnet forms. She is currently serving as the editor-in-chief of Fault Zone, the anthology published by the Peninsula branch of the California Writers' Club.

Poets of influence include Matthew Arnold, Wallace Stevens, and Gjertrude Schnackenberg.

Kathy Barr; Santa Rosa

Artistic Area of Experience: Multidisciplinary

I've worked in the non-profit art sector for over 25 years. My last two positions: Executive/Artistic Director of Old First Concerts (10 years), and Executive Director of the San Francisco Center for the Book (8 years). I have served on the San Francisco Arts Commission grant panel twice. I've written successful grant requests on behalf of my organizations to the William & Flora Hewlett Foundation, Grants for the Arts, the Zellerbach Foundation, and the S. F. Arts Commission among other grants. I have a Masters in the Book Arts from Mills College, and I am a poet.

Kathy Fishkin; Long Beach

Artistic Area of Experience: Visual Arts

I have been on the Board of Directors and Arts Panel for the Long Beach Arts Council for several years. I am an experienced fundraiser for several nonprofit organizations in Long Beach. As a CPA, I am able to identify financial weaknesses in grant requests and assist grantees in updating their requests so their request and financial information are more in

alignment. I am also a graduate of Leadership Long Beach and continue to volunteer for several organizations to grant funds to underserved communities in Long Beach.

Keith Hennessy; San Francisco

Artistic Area of Experience: Dance

Keith Hennessy, MFA, PhD, is a frolicker, imperfectionist, and artist working in the fields of dance, performance, activism, affordable housing, sexuality, equity, and teaching. Raised on Atikameksheng Anishnawbek lands in Canada, living in Ramaytush Ohlone lands (San Francisco) since 1982, Keith tours internationally. Hennessy's work is interdisciplinary and experimental, motivated by anti-racist, queer-feminist, and decolonial movements. He engages practices of improvisation, ritual, collaboration, play, and protest to respond to political crises and intense feelings. Hennessy directs Circo Zero, co-founded the dance/culture spaces 848 and CounterPulse, and was a member of Sara Mann's Contraband, 1985-1994. Awards include Guggenheim, USArtist, NY Bessie, multiple Bay Area Izzies, and multiple residencies in the US and Europe. With a focus on the politics of relationships, Keith has negotiated shared power and creativity with Ishmael Houston-Jones, Sarah Crowell, Peiling Kao, Ryanaustin Dennis, Snowflake Towers (Yaqui, Mayan), Jassem Hindi, J Jha, Annie Danger, Gerald Casel. Keith is the Board president of the SF Community Land Trust where he works to protect low-income tenants and create permanent affordable housing.

Linda Abbott Trapp; Arroyo Grande

Artistic Area of Experience: Visual Arts

Currently an active artist, I have served as a Dean at 3 colleges, faculty at more in several disciplines. Owned a management consulting company, personally providing over 3300 workshops and seminars throughout the US and abroad. Taught art in a mission school in Ethiopia, played keyboard and directed the choir at our church in Puerto Vallarta. wrote several books, of which the best-selling featured plants and flowers of subtropical Mexico. Hold a BA in Political Science (Soviet Studies), and MS in Student Personnel Services (psychology), and a PhD in Education (cross-cultural psychology).

Lisa Burger; San Francisco

Artistic Area of Experience: Dance

Lisa Burger is Executive Director of Independent Arts & Media, a San Francisco based fiscal sponsor that supports non-commercial art and media-related projects throughout the United States. Ms. Burger is also Managing Director of Zaccho Dance Theatre, a nationally renowned dance company which creates and presents aerial and site-specific performances that investigate dance as it relates to place as well as arts education programming for youth residing in San Francisco's Bayview Hunters Point. She also sits on the Board of Directors of the SOMArts Cultural Center in San Francisco and the Advisory Council of The Crucible in Oakland. Formerly a practicing attorney with San Francisco public interest law firm the

Lexington Law Group, Ms. Burger's legal practice was devoted exclusively to representing plaintiffs in environmental enforcement and consumer protection litigation.

Lisa Davis; Tarzana

Artistic Area of Experience: Visual Arts

As Education Specialist for School Communities, I manage programs and operations for the Getty Villa's 55,000 student visitors per year. During the closure of the site, I directed the transition of the field trip program to an interactive online experience, continuing to promote meaningful engagement with art through Zoom. I began working in the arts in 2004 as a Teaching Artist for the Boys & Girls Clubs of Metro Atlanta and at the High Museum of Art as the Coordinator of Education Volunteers, where I oversaw the training, scheduling, and evaluation of more than 200 volunteers. In 2010 I joined the staff at the Smart Museum of Art, University of Chicago, where I focused on expanding the student docent program, improving educational resources for Chicago Public Schools, and developing the tour program. Following my time in Chicago, I became the Education Director at Lux Art Institute, developing a wide range of intergenerational opportunities to broaden and deepen public engagement with art and the living artist. I received my B.A. in Studio Art from Rollins College and M.A.Ed. from Georgia State University. Currently I volunteer with 11:11 Projects, a community arts organization, to promote creative placemaking.

Lucy Burns; Los Angeles

Artistic Area of Experience: Theatre / Performing Arts

As a dramaturg, Lucy Burns has worked with playwrights and dance/movement, and interdisciplinary performance makers including David Rousseve/REALITY, TeAda Productions, R. Zamora Linmark, Priya Srinivasan, and Jay Carlon. Burns has served as a consultant for various arts advocacy projects including the Pilipino American Performing Arts Initiative, funded by the Ford Foundation, and worked with Alleluia Panis and KulArts, Inc, as a member of the artistic advisory team. In 2020, Burns initiated the survey project Impact of COVID-19 Closures on Black, Indigenous, and People of Color Theatre Practitioners (BIPOC) and Black, Indigenous, and Theatres of Color (BITOC). Burns has evaluated submissions for the Multi-Arts Production Fund of the Doris Duke Charitable Foundation with additional support from the Rockefeller Foundation, the Los Angeles County Arts Commission, and the Gerbode Foundation. Thrice, Burns was reviewer for the National Asian American Theater Festival (New York, Los Angeles, Hawai'i). Burns is an Associate Professor in the Asian American Studies Department at UCLA.

Lynlee Lyckberg; Nevada City

Artistic Area of Experience: Visual Arts

I am a native California based artist/educator who maintains a studio and teaching practice in the Nevada City foothills of Northern California. I also work for Benicia Unified as a teaching

artist. I have lived in Nevada City since 2003, and have taught numerous workshops in the community, and served as the Artist in Residence for Pleasant Valley Middle School. Prior to moving to Nevada County, I taught high school in the Mt Diablo Unified School District. I earned my B.A. in Studio Art/Art History from Cal State East Bay, and my M.F.A. in Painting (Consciousness Studies) from John F. Kennedy University. In 2016 I completed my Doctorate in Mythological Studies with an emphasis in Depth Psychology. I also studied Traditional Chinese Arts and Healing at the University of Hangzhou, China, in 2001. I am currently completing a PsyD.

My teaching philosophy is that a creative practice is one of the best ways to enhance problem solving skills, and often connects one to deeper ways of knowing and being in the world. Core elements of my teaching practice include the use of dreamwork, myth, and the symbolic image. I look forward to enhancing thinking skills and opening the doors to personal creativity!

Marcela Torres; Irvine

Artistic Area of Experience: Visual Arts

Marcela Torres has a Bachelor in Fine Arts and a Master's degree in International Migration Studies. She is a cultural agent and curator with more than twelve years of experience in the arts. She worked as an exhibition manager in a private art collection (www.coleccionfemsa.com). She got involved in more than 80 modern and contemporary Latin American art exhibitions in Mexico, the United States, Canada, Argentina, Colombia, Brazil, and Spain and collaborated with art institutions worldwide. For ten years - five consecutive times - she coordinated one of Mexico's most representative art biennials (www.bienalfemsa.com). During that time, she received and presented the portfolios of more than 5,000 contemporary artists to the jury, managing educational and artist-in-residence programs.

Since 2010, Marcela has worked in Spaces for Art (www.spacesforart.com), an art management app. Marcela relocated to Orange County, California, in 2014.

Maria Bjorkdahl; Los Angeles

Artistic Area of Experience: Visual Arts

I'm a Moroccan Swedish visual artist now living and working in Los Angeles. For the last 20 years I have slowly carved out an artist life by continuously pursuing an art practice on the side of my full-time day job as well as taking evening classes in art practice, art theory and art history classes at Santa Monica College, El Camino College and Cal State Dominguez Hills University.

Through participating in several art critique groups through the Los Angeles Art Association I have helped organize group shows at the end of a critique cycle together with the other critique group participants. This included finding venues, coming up with exhibition themes, marketing efforts and other practical matters, i.e. hanging art work etc., involved in setting up an art show.

I've also organized two self-directed residencies in Sweden, and participated in a regular residency in Sweden: Tomma Rum (Empty Rooms).

In addition I've been involved in set painting, including leading and training volunteers at Sacred Fools Theater Company.

Marisa DeLuca; Oceanside

Artistic Area of Experience: Visual Arts

Marisa DeLuca is an artist working in painting and drawing. Her practice examines time, memory, nostalgia, and systemic inequality. Marisa comes from a background of community engagement through nonprofit service in the arts sector. She is founder and President of the nonprofit Artists in Solidarity, an artist collective that raises funds for migrant families through charity art auctions and was a 2021 California Arts Council INA Grant Panelist. Marisa is based in Oceanside, California and received her BA in Visual Arts (Studio) from UC San Diego in 2021.

Marsian De Lellis; Los Angeles

Artistic Area of Experience: Multidisciplinary

Marsian De Lellis is a third generation Italian-American interdisciplinary artist and activist who constructs installations and time-based visual narratives in intimate settings. In their practice, they employ puppets, dolls, performing objects, models, miniatures, and humor to memorialize obsessional lives. Viewers of their work largely identify as queer, artistic, godless, neurodivergent, and trans/nonbinary. Their projects have been supported by The Jim Henson Foundation, The Los Angeles Department of Cultural Affairs, The Center for Cultural Innovation, The Foundation for Contemporary Arts, and Santa Monica Cultural Affairs. They have served on selection committees for LA County Arts, REDCAT, Los Angeles Performance Practice, and the Puppet Slam Network, as well as on the boards of UNIMA-USA and The LA Guild of Puppetry. Recently, the New York City Department of Education included speeches and flyers from their advocacy work on the nation's first LGBTQ student anti-discrimination law in its social studies curriculum. De Lellis lives in Los Angeles and serves on the Silver Lake Neighborhood Council.

Martin Betz; Redondo Beach

Artistic Area of Experience: Visual Arts

Betz immigrated to the United States from Germany in 1964. After graduating from Cal State Fullerton, he went on to Claremont Graduate University and received his degree in experimental film and sculpture. In graduate school Betz became interested in exhibition design and installation, which started a long career in museum work, culminating in the position of Senior Curator at the Long Beach Museum of Art. In the year 2002 he and his wife artist and videographer Eszter Delgado decided to move to Hawaii and establish a different life for what was now a young family of four. After five years in the islands as Director of the

prestigious Art School, Hui No eau Visual Art Center Betz was asked to come back to the mainland and start a Cultural Arts Division with the City of Temecula. After creating a 35 employee strong arts division, completing the construction of a performing Arts Center, and the designation of Old Town Temecula as an arts district, he went on to work as the Director of Cultural Affairs for the City of Manhattan Beach. Currently Betz is Co-Director at the Mendocino Art Center and collaborating with his wife as the arts collaborative Singletreearts.

Megan Koester; Los Angeles

Artistic Area of Experience: Media Arts

Megan Koester is a writer, comedian and Daughter of the Golden West; LA Weekly (before it was taken over by right wingers, mind you) listed her as a "comic to watch," saying her "sets are as dark, self-effacing and in-the-moment as they come." She co-authored the Audible Original The Indignities of Being a Woman with Merrill Markoe, has appeared on basic cable multiple times, and is a Virgo.

Me'Lisa James; Sacramento

Artistic Area of Experience: Multidisciplinary

Founder of MJ Designs: Education & Admin Support, a collection of consulting businesses dedicated to assisting education leaders and cultural resource management providers in diverse community outreach. This includes MJD Greenlight consulting & CULTURPHORIUM, Inc. dedicated to creating multicultural history and social science curriculum and programs. She is Sacramento Valley Native. A clarinetist since the age of 8. Lover of the arts. World traveler. A proud UC Davis alumna with a BA in History, minors in Black Studies and in Music, and studied abroad in Vienna, Austria to explore history and culture. She is an alumna of the UCD School of Education. She holds a Teaching Credential & MA in Social Science Program Development. Professionally Me'Lisa has served as a high school Social Science teacher, an Education & Interpretive Programs manager at a history museum, a Youth mentorship program director, & College Student Life Coordinator. She has been a Diversity Scholar for the National Trust for Historic Preservation. A Volunteer judge for Sacramento County & California History Day competitions. She is the newest member of the Events & Promotions committee for Sacramento's Historic R Street Corridor Partnership.

Melissa Cirone; Sacramento

Artistic Area of Experience: Multidisciplinary

As a Program Manager for the Sacramento Office of Arts & Culture (OAC), a Division of the City of Sacramento, I currently develop and oversee our arts education & community arts programs. This includes management of the County's Any Given Child Initiative, Sacramento Artists-in-Residence Program, and innovative programs for high school students, including the city's first Creativity and GRID Summits. I have also managed the division's Diversity, Equity, and Inclusion initiatives, and initiated the OAC's first equity audit and community arts & equity

convening, in partnership with the Sacramento Region Community Foundation. In response to COVID-19, I developed Sacramento Healthy HeARTS & Mind, a program that pairs artists, community mentors, and mental health professionals in 26 Sacramento schools, bringing support to students impacted most severely by COVID-19. Prior to this work, I served as Director of Advancement for B Street Theatre in Sacramento and as Director of Communications for the Williams College Museum of Art. I have also served as Executive Director of Circuit Network, a Bay Area arts service organization and Small Press Distribution, a literary arts organization in Berkeley, CA.

Melissa Koh; San Francisco

Artistic Area of Experience: Literary Arts

Melissa Koh is a writer and educator based out of the San Francisco Bay Area. For twelve years, she worked as a classroom English teacher and school curriculum coach. In addition, she has written several theatrical shows, contributed to *Verbicide* and *Bust*, and created a syndicated blog featured on NBC.com. She recently completed her debut novel, a draft of which was a finalist in the LaunchPad 2020 Manuscript Competition. Currently, she is on the two-person artistic team of Open Shop, which is developing a theatre production addressing Black-Asian relations in the Bay Area.

Melissa Rohlfs; San Bruno

Artistic Area of Experience: Literary Arts

I am a published author. I am also a marketing communications professional working in higher education for 20 years. Passionate about the arts, I grew up in housing projects, so bringing arts and cultural experiences to poor and working class communities is vitally important to me. Many people in working class communities do not have the resources or time to travel to experience the arts. Transportation is an issue, admission cost is an issue. I was appointed to the San Bruno Culture and Arts Commission, because I want to support arts and artists and look for opportunities to bring the art to the community. For the past 3 years, I've served as Chair of the SB Culture and Arts Commission.

Melissa Wang; Orinda

Artistic Area of Experience: Visual Arts

Melissa Wang received her B.A. in Literature/Writing from the University of California, San Diego and my M.A. in English from the University of California, Davis. She researched and taught science-fiction literature as a PhD candidate at UC Davis before segueing into tech to design for major global companies. In 2019, she began a professional arts practice. She has exhibited at Kala Art Institute in Berkeley, CA; Torrance Art Museum in Los Angeles, CA; and the de Young Museum in San Francisco, CA with a solo exhibition at Root Division (Frank-Ratchye space) in San Francisco, CA. Her work can be found in private and public collections, including Brown University's Center for the Study of Race and Ethnicity in

Providence, RI and Facebook in Menlo Park, CA. She is the recipient of an Individual Emerging Artist Fellowship from the California Arts Council in 2021. In early 2020, she founded her design studio to serve creatives and creative organizations as events and experiences shifted digitally. She has designed websites for artists, illustrated social justice posters for arts organizations and is curating her first exhibition highlighting Asian womxn artists at SOMArts Gallery in San Francisco, CA from April 30-May 22, 2022.

Meredith Joelle Charlson; Mountain View

Artistic Area of Experience: Dance

I'm a contemporary dance and theater choreographer and teaching artist based in the San Francisco Bay Area. Pre-pandemic, I choreographed "Bright Star" at Palo Alto Players, choreographed "Into the Woods" at the American Conservatory Theater's Young Conservatory, assistant choreographed the world premiere of "A Walk on the Moon" at the American Conservatory Theater (mainstage), and choreographed the world premiere of "Tinderella: the modern musical" produced by The Custom Made Theatre Co. and by FaultLine Theater. During the pandemic, I choreographed and performed in a dance film titled "RUTH 5781 - Cling" commissioned by the Kitchen SF, a San Francisco Jewish congregation. I also contributed to "Sleeping Beauty," a dance film conceptualized by Brenda Way, the artistic director of ODC/Dance. I was trained at ODC/Dance in San Francisco and then became a trainee for Kibbutz Contemporary Dance Company in Northern Israel. I graduated from Stanford University ('16) with a BA in Comparative Literature and a minor in Theater and Performance Studies (TAPS), training with artists Robert Moses, Aleta Hayes, Diane Frank, and Alex Ketley. Upon graduation, I received the Louis Sudler prize for Outstanding Achievement in the field of Dance.

Michael Remson; San Diego

Artistic Area of Experience: Music

As CEO of San Diego Youth Symphony, Dr. Michael Remson leads programming, fundraising, communications, and collaborations with other organizations. He oversees a diverse team of high-performing board, staff and faculty to achieve SDYS' vision. In 2018, he received a milestone award from the National Guild of Community Arts Education for service to arts education. Dr. Remson previously served as Executive and Artistic Director of AFA, Houston's largest non-profit provider of music education programs. He led efforts to provide 50,000+ hours of programming to 3,500+ K-12 students each year. He also served on the leadership team of Arts Connect, impacting thousands of Houston school-children. Dr. Remson is an accomplished composer, librettist and author with works performed across the US including Houston Grand Opera and New York City Opera. He also served on the faculty of Houston Ballet Academy and the University of Houston. He has served on numerous grant panels including Houston Arts Alliance, chairing the music panel for Texas Commission on the Arts,

and the National Endowment for the Arts. He is a graduate of New York University, the University of Houston and Carnegie Mellon University.

Michael Angelo Hernandez; Indio

Artistic Area of Experience: Visual Arts

My name is Michael Angelo. I am an original artist. My passion is music and my love is art. I've been working with nonprofit programs in Indian Wells, Palm Desert, Indio, Mecca Coachella, Palm Springs, and La Quinta. I started a group with different artists named State of the Arts. The members of this group support one another in the arts. This group creates events all over the desert area and Southern California. We believe in educating and inspiring people in the arts. The artists we have are unique artists that work with sculptures, water colors, airbrush, spray cans, oils, acrylics, photography, graphics, printmaking, plain air paint, popup art, and so much more. I found my original style to express strong feelings in motion using the unique application of raw materials such as sealer's pigmentation in color. Currently I am experimenting with using concrete textures and with different materials. Using other surfaces and textures this special technique is used in the "old world" to look and withstand both time and elements in nature. We Want to inspire and educate generations and communities working with businesses to support children and their growth in the arts.

Michelle Lopez; Rosemead

Artistic Area of Experience: Visual Arts

Michelle L. Lopez is a Cal State LA alumni earning both her M.A and her M.F.A. from the institution. In 2014 she joined the Chicana/o and Latina/o Studies Department as a Lecturer. She is an educator, artist, curator, grant writer, community organizer, and mom. The focus of her research is in pre-Columbian and contemporary cultural studies and forms of activism. Michelle is the former Finance Director for the activist (Artist and Activist) organization Mujeres de Maiz, she also works with the Boyle Heights arts organization Self Help Graphics & Art. Her most recent work includes co-curating the exhibition, Entre Tinta y Lucha: 45 Years of Self Help Graphics & Art which is taking place in Fall 2018 in the Cal State LA Fine Arts Gallery.

Migdia Chinae; Glendale

Artistic Area of Experience: Media Arts

Share Profile

Migdia Skarsgård Chinae

Film Director/writer/producer at Ciboney Productions

University of California, Los AngelesCiboney Productions President - full length feature "When it rains..."

Greater Los Angeles Area500+ connections

President Ciboney Productions. Professional screenwriter/member Writers Guild of America, west (WGAW); Television Academy of Arts And Sciences (EMMYS); UCLA MFA TFT Film and

Digital Media Studies 2012. Writer Sony Classics. My experience has concentrated on independent filmmaking, managing every aspect of the process from writing/directing to production, set design, post production, marketing and exhibition. Directed first full-length feature “When it rains....” (2020). Worked as a WGAW TV writer and story analyst; written films on studio assignment and as an independent writer/producer/director. Specialties: Writing, directing, producing, set design, developing and packaging material with zero/low budget that delivers high production value. Narrative scripts in comedy, drama, sci-fi, horror, kryptonite, sexual attraction. Subjects in which external world reflects a character’s internal conflict, directing camera to suggest both optical and intellectual point of view.

Milena McCartney; Hermosa Beach

Artistic Area of Experience: Multidisciplinary

Milena McCartney is a passionate and mission driven professional with more than 10 years of experience in non-for-profit organization management, grant writing, and fundraising. She holds a Master's degree in Public Service with focus on Health Care Organization Management from DePaul University, Chicago, IL as well as Master’s degrees in Journalism from Sofia University and the University of Missouri, Columbia, MO.

Milena has more than a decade of experience as a foreign affairs correspondent for European media outlets, including Reuters. Her journalistic experience was the driving force behind her subsequent decision on working with nonprofit organizations.

Ten years forward, Milena has successfully worked with a number of non-for-profits in Illinois and California in various roles from board member, treasurer, to operations manager. Her experience spans from arts, education, and community projects to health care, and scientific research, where she managed \$75M in funding from State, Federal and philanthropic agencies. Ms. McCartney is the co-founder of Ecurium, a consulting company based in Los Angeles, CA with a mission to empower its clients in securing sustainable management of their nonprofit organizations.

Natalie Koski-Karell; San Diego

Artistic Area of Experience: Theatre / Performing Arts

I have a Bachelor's in Theatre from Boston College, where I was very active in both the campus arts community and the broader Boston theater & dance community. Upon moving to San Francisco, I worked for two choreographers and their dance companies, and for Brava Theater in the Mission District. . For two years I worked as a performer/educator for Kaiser Permanente's Educational Theater, touring public health related plays for middle and high schools across Northern California, but specifically in disadvantaged communities. I performed in independently produced plays at the Exit Theater, collaborated with the ArtShip cultural exchange (SF/Istanbul), and trained in various movement modalities including Gaga, Axis Syllabus, and Contact Improvisation.

Nikkema Taylor; Los Angeles

Artistic Area of Experience: Theatre / Performing Arts

A lifetime advocate for those in need Nikkema from youth organized with the San Jose Youth Branch of the NAACP, and STAT (Stop Teenage Addiction to Tobacco), After graduating from Cal State Sacramento with her degree in Communication she moved to LA, worked professionally in theater and film, and joined the Actor's Equity Union. In 2015 she formed Youth Drama Theater to give underprivileged youth opportunities to learn and perform Broadway style musicals. In 2017 she completed a 9-month fellowship program in cultural policies sponsored by Arts for LA. Nikkema continues to grow YDT and mentor youth in theater, social media, and marketing.

Nora DeVeau-Rosen; Los Angeles

Artistic Area of Experience: Theatre / Performing Arts

Nora DeVeau-Rosen is an arts administrator with over a decade of organizational experience. She is currently the Assistant Director of Development at Pasadena Playhouse. Prior to her time there, she was the General Manager at Cirque du Soleil, The Works Entertainment and East West Players in which she spearheaded financial, fundraising and operations processes. She served as Associate General Manager at The Wallis and the Managing Director of Clubbed Thumb in New York City. She is also a Development Consultant for East West Players and Heidi Duckler Dance. Her financial consulting clients include The Book Foundation, 1p.org and RADD. She earned her BA from Bard College.

Pablo Francisco Morales; San Diego

Artistic Area of Experience: Multidisciplinary

Francisco Eme (1981) is originally from Mexico City and currently lives and works in San Diego, CA. Francisco is a composer, producer and multimedia artist. He mainly works with sound, but various disciplines are integrated into his practice. His work has been presented in museums, galleries and concert halls in Mexico, the United States, Europe and South America. He has released albums as a soloist, in collaborations and musical projects in various genres, mainly electroacoustic, experimental, electronic pop music. Francisco is the current Gallery Director at The FRONT Arte & Cultura, a binational art gallery in the San Diego, US - Tijuana, Mex border region, where he curates art exhibitions, workshops, concerts and performances focused on the transnational artistic life of the region, but also attentive to the international art scene. Francisco is part of the Public Art Committee in Liberty Station, San Diego, and has been part of the selection committee for the City of San Diego Commission for Arts and Culture. franciscoeme.com / thefront.casafamiliar.org

Pamela Low; San Francisco

Artistic Area of Experience: Multidisciplinary

As an arts educator, I want to inspire every student who visits the museum. Located in San Francisco, I engage with students from different types of schools throughout the Bay Area. My three years with the museum taught me to connect art with the classes' different cultural backgrounds and concerns. "Pattern Recognition," for instance, pays tribute to Asian American artists and immigrant communities. Inspired by the mural, I created lesson plans to celebrate these artists and help students connect local Asian American history to current events. Last year, I led a professional development event to help teachers implement these lessons in the classroom. Similarly, I helped modify our program offerings to use landscape paintings to support students' social-emotional well-being during the height of the pandemic. When discussing landscape paintings, we ask more personal questions, like, "How did you feel when you are in your special place in nature?" These questions not only acknowledge students' varied experiences of the pandemic, but also reflect the importance of nature to East Asian artists. Through my teacher and student engagement, I help foster the relationship between the arts/cultural communities and the local school systems.

Pat Evans; Bradbury

Artistic Area of Experience: Visual Arts

Pat Evans' art focuses on contemporary calligraphy, Ebru marbling, and book/box arts. She earned a BA Art cum laude and a Master in Landscape Architecture from Cal Poly Pomona. As a co-author, her Master's thesis, "Accessible Trails", was published by the National Park Service ten years ahead of the ADA.

Pat worked for architects and engineers as a proposal manager for over two decades. She was senior proposal manager on the winning bid for the PATH terminal at the World Trade Center in New York City. She also worked on proposals for California high-speed rail and did many projects for the LA MTA. In the Netherlands, she successfully managed the production of an international proposal for a multibillion-dollar, high-speed rail infrastructure project. Pat spent the last five years of her career at Claremont Graduate University, four of those as the MFA program administrator.

Now retired, she has exhibited her work at numerous venues in Arizona and California. Pat was a founding board member of a rural, theater and arts non-profit, Kingman Center for the Arts. Pat also served as a peer reviewer for two cycles of the Arizona Commission on the Arts' Community Investment Grants. Pat returned to California in early 2022.

Patricia Cochee; Culver City

Artistic Area of Experience: Literary Arts

I have worked, volunteered, and participated with many arts, cultural communities, and nonprofits throughout Southern/Northern CA in the areas of event planning and production; promotion and marketing; artist representation and volunteer recruitment; volunteer and donor

management. I have produced cultural festivals and events that included all aspects of the creative arts from fine art; poetry & spoken word; dance and music; and theater arts. One achievement I am most proud of is getting a former local artist off of the Venice boardwalk and into a Venice gallery and Venice artwalk. He now has his art shown and sold around the world!

Patricia Frischer; Cardiff by the Sea

Artistic Area of Experience: Visual Arts

Gallerist/curator 1970 – 80's JPL Fine Art, London – First show of Judy Chicago in Europe, Envelope Show, California Gold exhibition with Sam Francis, Roy de Forest, Sam Richardson, William Whiley, Bruce Conners

Gallery Director, Humboldt State

San Diego Visual Arts Network (SDVAN) non-profit website founder and coordinator - from 2003 represents and serves 2500 visual arts resources in the county of SD including Baja Norte.

SDVAN Café Deception, Movers and Shakers, Little and Large, Art Meets Fashion, DNA of Creativity, Hats off to Life, Palate to Palette, New Normal Cookbook.

Teacher - 1970's Built an art department International school London from 6 to 600. Lectured book Artist in the Marketplace in US and England

Trained artist agents for art agency (not art consultant)

Author and writer - Artist in the marketplace, Wrote for an Anglo Arab mag on the arts. For SDVAN - resources pieces, SmArt Collector articles A+ blogs and RAW column, reports on art exhibitions and events and lectures.

Board member and advisory board – SD Synergy Arts Network, SDAI now ICA board, North County Arts Network, Encinitas Friends of the Arts, ArtBusExpress, Art Walk Student Business of Art Scholarship, San Diego Arts Prize.

Patricia Williams; San Diego

Artistic Area of Experience: Multidisciplinary

Dr. Williams obtained her Doctorate Degree in Educational Leadership Development at University of Phoenix, (2013) along with her Masters in Arts Degree in Curriculum and Instruction in 2004. is a well-rounded professional as she has obtained a Bachelor in Arts Degree in Business Administration/Computer Science and worked in accounting as a business leader prior to becoming an educator.

As a published author and now CEO of PTWO Push the Word Out Publications Company, Dr. Williams consults, writes, trains, educates, mentors, and now publishes new authors. PTWO is an educational consulting company that provides grant/proposal writing, educational training to school districts, organizations, businesses, public and private school. Dr. Williams has been an educator for the past 25 years.

Paula Reynolds; Mount Shasta***Artistic Area of Experience: Music***

I am a professional vocalist and instrumentalist with over 30 years of experience and an Associates Degree in Vocal Performance. I am enrolled in a 4-year Bachelor of Music program and am a dual major, also enrolled in a Bachelor of Arts in Business. I have a Certificate of Professional Fundraising from Boston University and am a professional grant writer. I am a former executive director of the Siskiyou Arts Council (not to be confused with the Siskiyou County Arts Council or Siskiyou Arts Museum). As E.D., I functioned as the SLPP delegate to the CAC, and was a successful CAC grantee. I initiated a highly impactful countywide Arts Ambassadors program in six communities that encompassed performing and visual arts. I have managed an art gallery and curated shows featuring new and experienced artists. I host open mics and support and promote arts events throughout the county. I have a background in nonprofit finance and budgeting and have expertise in feasibility studies, project management and organizational capacity-building.

Rachel Francavillo; Pasadena***Artistic Area of Experience: Theatre / Performing Arts***

Rachel Francavillo is a grant writer with over ten years of experience in the education sector, where she honed her leadership, communication, and strategic thinking skills to produce dramatically positive outcomes for students and school communities. A proud alumna of both City Year and Teach For America Los Angeles, Rachel taught middle school humanities as a member of the founding staff at Alliance Marine-Innovation & Technology 6-12 Complex in Sun Valley, California. Outside of her teaching role, Rachel served as a team leader, instructional coach (TNTP/RootsLA), enrichment coordinator, curriculum writer, and LEA governing board member. Rachel also has a professional background in the performing arts, and is an avid lover of musical theater. She earned her B.A. from New York University's Gallatin School of Individualized Study with a concentration in history, storytelling, and dramatic literature. In May 2022, she will complete her M.S in Arts Administration from Drexel University's Westphal College of Media Arts and Design. Her current research assesses the degree to which human resource policies help or hinder the retention and advancement of female-identifying arts leaders across the United States.

Rachel Kilroy; Granada Hills***Artistic Area of Experience: Visual Arts***

Rachel is an educator and endeavors to be a force in producing programs that bring about systemic change to the implementation of arts education programming. Her passions lie in advancing the ubiquity of arts education, expanding access to arts participation for every child, and engaging art learners of all ages.

Rachel graduated Cum Laude from California State University, Long Beach (CSULB) with her Bachelor's in Fine Art. She began her career as a Los Angeles County Department of the Arts

and Culture (LADAC) funded intern and grew to have extensive experience as a Program Coordinator at Get Lit-Words Ignite and School & Group Program Coordinator at the Cayton Children's Museum, and now Education Manager at Wallis Annenberg Center for the Performing Arts.

She has been an Arts for LA ACTIVATE Delegate fellow, Los Angeles Department of Arts and Culture (LADAC) Art of Leadership fellow, served as an Arts Education Exposure grant panelist for the California Arts Council (CAC), served as an LADAC OGP Arts Education grant panelist, Emerging Arts Leaders / Los Angeles (EAL/LA) Leadership Council Co-Chair Controller, and currently Museum Educators of Southern California (MESOC) Treasurer.

Rachel Rosekind; El Cerrito

Artistic Area of Experience: Literary Arts

I am passionate about cultivating human empathy, curiosity, and connection and have served in various roles and environments to empower individuals through creative exploration and expression. I have chosen all of these incarnations based on a personal precept: I want my words to matter, and I want to help others make theirs matter too. In the classroom, on the page, in my community, I have attempted to forge words into an energetic force that both inspires and embodies movement.

I have taught composition, African American Studies, and Cultural History at universities and secondary schools. I have worked as a grantwriter for a large urban school district with an ethnically and economically diverse student population and served on several grantmaking committees. As an educator, I was tasked with imposing rigid assessment criteria and standardized rubrics, which provoked innate resistance and a sense of confinement. My decision to leave the formal academic arena has blazed a new trajectory of growth and service. I now work to help my clients and students and clients clarify, set, and meet their own goals for creative growth. Our partnership generates spirited conversation, exuberant expression, fierce self-actualization.

Raul Machorro; Los Angeles

Artistic Area of Experience: Dance

Raul Machorro graduated from Southern Methodist University with a B.F.A in dance and is an alum of The High School for the performing arts in Houston as a dance/choreography major. As a professional dancer and choreographer, he has worked with the Los Angeles Opera, Houston Ballet, American Music Awards, Billboard Music Awards, The Latin Grammy's, Opera Santa Barbara, ABC's Holey Moley, the Chase Brock Experience, RuPaul's Drag Race and VRBO to name a few. He served as a community outreach public speaker for the Los Angeles Opera in 2008-2009. He is currently a Development Associate with the Bresee Foundation. While researching and writing grants for the organization, he also developed a podcasting

workshop and dance program. He believes in giving youth a platform to express their stories and empower them with education through dance and media arts.

Raymond Cruz; Simi Valley

Artistic Area of Experience: Theatre / Performing Arts

Past experience includes 10 years of development work with scores of non-profit organizations including five cultural arts agencies.

Regina Brink; Sacramento

Artistic Area of Experience: Theatre / Performing Arts

Blind since 2, Regina Brink has been immersed in the arts since she first appeared in an episode of the TV show, Lassie. She obtained degrees from CSUS Fullerton in Sociology and Ethnic Studies. She continued to perform in college theater and then in various Latin jazz combos in the Sacramento area. She worked for Head Start, the Women Infant Child program and the Society for the Blind. She participated on many community boards, including Directors of Volunteers in Agencies and The Crocker Art Museum's Access Committee. She serves as the current Deputy Director of Governmental affairs and President of 2 Chapters. She has assisted with the development of touch tours at the Crocker Art Museum. She has appeared in over a dozen Community Theater productions as an actor and now is co-facilitating and directing workshops and productions with actors who are disabled, including a company of actors who all have low vision or are blind. She has taken various acting classes, including with Marilee Talkington of the Acting Access Academy, that prepare low vision and blind actors to master their craft in a sighted world. She is of Latinx descent and promotes diversity of race, ethnicity, culture, and disability in all of her endeavors.

Reina Robinson; Vallejo

Artistic Area of Experience: Multidisciplinary

Reina Robinson, MA, is a coordinator of services for San Francisco Bay Area justice-involved youth, a certified Community Resiliency Model (CRM) and Youth Mental Health First Aid (YMHFA) instructor, and the Executive Director of the Center for Urban Excellence (CUE). Reina became a scholar at California State University, East Bay, earning a B.A. in Ethnic Studies, Black Studies, Genders and Sexualities in Communities of Color minor, plus a Master of Arts degree in Communication. A child of teen parents, whose father was a murder victim, Reina uses Afrofuturism, poetry and songwriting to share her experiences with hope, healing and resilience to advocate for underrepresented groups.

Robert Flanagan; Belmont

Artistic Area of Experience: Music

I have been an academic economist during most of my professional life, with occasional periods of public service in U.S. and international organizations. My research has focused on

labor markets and most recently, the economics of symphony orchestras. My last published book was entitled *The Perilous Life of Symphony Orchestras*. I have also taught a course on *The Economic Survival of the Performing Arts*. For the past nine years, I have served on the Board of Trustees of a summer arts festival. I have played single-reed instruments in classical and jazz ensembles most of my life.

Rome Hamner; San Jose

Artistic Area of Experience: Music

A certified Orff instructor with 20 years experience, I'm a teaching artist and taiko performer who has launched and co-directed 3 arts organizations. I am co-founder and Chief Creative Officer of the South Bay Beat Institute in San Jose, served on the international Taiko Community Alliance board, as General Manager for San Jose Taiko, and perform with several Bay area ensembles. Career highlights include drumming while suspended 200ft in the air, international festivals, televised performances, and presenting at PASIC.

I also teach taiko in schools and community settings and over Zoom and have developed lessons for thousands of students as well as provided trainings on arts education, arts integration, and teaching taiko using Orff methodology. My blog "How To Teach Taiko" is a resource for taiko players new to teaching and music teachers new to taiko.

I believe passionately in the power of art to change lives. There are no degrees available in North American taiko, but I've studied with some of the most recognized artists in the world, including members of KODO, Roy and PJ Hirabayashi, and Seiichi Tanaka. I hold an MPA and have followed a dual career path, working in arts administration along with performing and teaching.

Rose Haynes; Graton

Artistic Area of Experience: Literary Arts

Rose Haynes received her MFA in Poetry from San Francisco State University where she served as a graduate teaching fellow and organized a monthly student reading series at The Poetry Center. She is the recipient of the William Dickey Fellowship in Creative Writing and the Blue Shield Prize in Poetry. Her work has appeared in *Poetry Flash*, *We Still Like*, and elsewhere, and her poem *117 Words* was a winner of the Mark Linenthal Award for Poetry from *Transfer Magazine*. Rose is an active member of the Society of Children's Book Writers and Illustrators and her children's book critique group, the Panama Math and Science Club, has been meeting since 2015. In her professional life, Rose is an independent philanthropy consultant supporting family foundations and individuals in reaching their philanthropic goals throughout all stages of the grantmaking process, including defining priorities; developing grant guidelines; proposal assessment and due diligence; and evaluation of funded projects. She is the founder of a center for self-directed learning in the San Francisco East Bay.

Ruzanna Hanesyan; Pasadena

Artistic Area of Experience: Visual Arts

Born and raised in Armenia, I am a process based artist who works in the field of visitor experience in the non profit museum (ICALA). With an aim to pursue Heritage Conservation I also work in the field of archiving at zero waste design company Dosa. My engagement with socially engaged art began in 2018 with the smell project Untitled where I and my collaborator Hikaru Haneda collected scents in plastic bags by walking around Downtown Los Angeles. Documented each area where our sense of smell was triggered through a film camera. We began from the Main Museum with no specific direction, but later we realized that the odor concentrated around the newly constructed architecture (building). During the installation at the Main Museum, the poem describes and combines two subjective experiences of walking and sensing, into a single hand stamped scroll. As a visual artist I am always interested in the precarious states of our sensors, time and memory.

Sabina Simpson; Oakland

Artistic Area of Experience: Decline to state

I am an art historian, art critic, occasional curator and educator turned jazz musicians' agent and creative collaborator, with broad experience within the cultural sector. In my current role as an agent, project manager and consultant for artists, I help them develop their projects and shape their careers.

The most relevant part of my experience within the arts is the collaboration with a funding and advocating body Jazz Services (London, UK), where I was part of a team that oversaw international showcases, grant programmes supporting touring, recording and artistic development, among others. As a team member, I was supporting the application process and grant distribution and evaluation. Additionally, I was part of two rounds of large national grant review panels, organised by British Phonographic Industry, and represented jazz music within a large group of various art practitioners.

I founded of Mo' Connections where I work with jazz musicians. I have thus been aware of the needs and challenges of artists and small companies like mine in delivering projects. At the same time, the possibilities that funding can open for artistic practices and collaborations is invaluable.

Sabrina Garcia; Elk Grove

Artistic Area of Experience: Visual Arts

15 Years of service to many non-profit arts & cultural organizations whose missions are anchored in social justice, equity, cultural practice & tradition. Primary creative interest is arts integration and cultural programming. One who has committed to equity and inclusion in the arts and has committed service panel work for the National Endowment of the Art, Los Angeles County Arts Council, and The California Art Commission.

Bree Garcia is an educator and creative. She is a graduate from the University California, Davis with a BA in Art History and a MA in Education. She has spent many years being of service to local non-profit arts organizations such as Sacramento Help Portrait, The Latino Center of Art & Culture, The California Museum, and Crocker Art Museum. She has an extensive background in arts integration & education and served many years as an art docent in public schools. She has also served as a panelist for the National Endowment of the Arts & California Arts council, work she feels ensures equity in funding, especially amongst underserved communities and minority populations.

Safiya Neal; Sacramento

Artistic Area of Experience: Visual Arts

My name is Safiya Neal, I've painted for over 15 years. My art served manly as therapy to offset the stress from raising a disabled child. Even though I created from a place of therapy people wanted to buy my art. I've sold numerous of pieces with no promotion which made me accept that I was an artist. I continue on to show my art on a small scale and now since I live in a artist community. I welcome patrons into my home to view and buy my art during our first Friday. I'm one of the few black artist in the building. I've often felt like it was my duty to participate to ensure patrons experience a diversity in my community.

Sergio Coelho; Los Angeles

Artistic Area of Experience: Music

Sérgio was awarded a Bachelor Degree in Clarinet and Orchestra Performance by the Metropolitan National Academy of Orchestra, Portugal. Sérgio was the winner of a concerto competition which lead him to perform the Mozart Clarinet Concerto on tour with both the Lisbon Metropolitan Orchestra and the Metropolitan Academic Orchestra.

In 2014, Sérgio moved to Los Angeles to attend USC. He completed a Master of Music Degree and recently was awarded an Artist Diploma Degree in clarinet performance. He became a fellow of the Latin Grammy Awards Foundation after being selected for a scholarship. He performed with the Auckland Philharmonia Orchestra, Kaleidoscope Chamber Orchestra, Santa Barbara Symphony. Sérgio also collaborated with Chamber Music Palisades, South Bay Chamber Music Society and Sunset ChamberFest and Camerata Pacifica.

He has been awarded prizes all over the world like, Semifinalist of Jacques Lancelot International Clarinet Competition (Japan), 3rd Prize Winner of 8th Mercadante International Clarinet Competition (Italy); 1st Prize Winner, USC Concerto Competition.

Sérgio is the principal clarinet of the American Youth Symphony Orchestra and teaches with the Young Musicians Foundation and Colburn School of Music.

Shayla James; San Diego

Artistic Area of Experience: Music

Shayla James balances her time as an arts administrator, teaching artist, and researcher. Her work is rooted in community and collaboration with others across disciplines. She is currently the San Diego Creative Youth Development Network Director.

She is an advocate for accessible and inclusive arts education and programming for all ages. She is a multi-instrumentalist and Teaching Artist with over 15 years of experience in the performing arts. She is the owner of Sempre Music Studio, a creativity focused studio that offers a flexible, responsive and trauma informed music curriculum to students in and outside of San Diego County. She is the creator and co-lead of Teaching Artists Circle, a community space that centers Teaching Artist voices of San Diego County.

Ms. James is a Research Associate at RISE Research & Evaluation, where she focuses on arts assessment and evaluation, racial and cultural equity in the arts, and cultural policy.

Ms. James is currently a San Diego Regional Arts and Culture Coalition (SDRACC) board member. She is also a committee member of the Arts, Culture, and Design Committee for the Port of San Diego. She also volunteered as the previous Chair of Rising Arts Leaders San Diego.

Shelley Heffler; Palm Desert

Artistic Area of Experience: Visual Arts

Shelley Heffler was born and raised in the Bronx. She attended the Fashion Institute of Technology in New York where she studied interior design, followed by a Bachelor's Degree in Art. She graduated from Cal State Northridge with a Master's degree in fine art followed by a teaching credential. She traveled extensively throughout Europe and Asia photographing the lives of fascinating people and the rich cultural landscape they live in. On returning from her travels, she settled in Los Angeles where she taught ceramics and fine art for L.A. Unified for over 25 years. Additionally, she was an adjunct professor at Otis College of Art and Design, a Nationally Board Certified Professional Educator, and a mentor teacher. She was nominated for the Awards for the Visual arts, and received a Fellowship from Funds for Teachers. Her paintings and photographs are in the collections of many collectors across the United States. She has recently been identified as "One to Watch" on Saatchi On Line, and featured in "Art Pins". Now retired from teaching, she is solely dedicated to her art practice in her studio located at the Perez Art and Design Plaza in Cathedral City, California.

Sherisa Oie; Arcadia

Artistic Area of Experience: Dance

Sherisa Oie holds 11 years of experience in arts management and administration, alongside several years as a freelance dance instructor, performer and choreographer. Her career includes serving as director of an international dance training program and time as the sole dance education administrator at the Kennedy Center, where she led the development and

launch of Kennedy Center Dance Lab. She joined MashUp Contemporary Dance Company as its first Executive Director in 2021. Sherisa holds a BA in Arts, Entertainment and Media Management from Columbia College Chicago, a Nonprofit Management Certificate from the Center for Nonprofit Management, and a Youth Protection in Dance certification, and is also an ACE certified Personal Trainer and 200 hr Yoga instructor.

Shobha Subramanian; Stockton

Artistic Area of Experience: Dance

Shobha Subramanian is an award winning dancer-teacher-singer- choreographer who has studied dance under senior dance & music gurus of India. She is the three-time winner of Individual Artist Award from Maryland, the Maryland Traditions Apprenticeship award and Mark Ryder Original Choreography award. As Dance Director of the Jayamangala, Shobha has presented 52 students in debut Arangetrams, and curated several dance dramas & dance conferences in Maryland. She holds a graduate degree MFA in Theatre from Towson University. She has received grants from Prince George's Arts Council to produce "Rhythmic Expressions" a documentary on Bharatanatyam, from Maryland Humanities Council for her MFA project "Shakuntala" and a MD Traditions Grant for "Reviving, Revising and Recording traditional music for Dance"

Subramanian has collaborated with National Ballet in Maryland and Barefeet theater dancers in Africa to produce multi-cultural performances. Her company Jayamangala dancers have toured Zambia, Africa (2013), India (2017) and Greece (2019) to represent at Festival and Conferences. As Adjunct faculty, she taught an undergraduate course titled "Introduction to Indian Dance" at the University of Maryland, Baltimore County in USA.

Susan Petrella; Fullerton

Artistic Area of Experience: Multidisciplinary

As Creative Director, Creative Orange County, Susan visioned, curated, and produced TEDxFullerton, 9.10.10, 1st ever TEDx event in Orange County CA and one of only a handful worldwide in 2010... Susan also hosted for 1 1/2 years, Creative Orange County, the Radio Show (podcast), where she interviewed 70+ of SoCal's Creative Stars.

Susan's first love is the arts; she has given back to the SoCal's arts + culture scene as Board Member, Board of Directors - Inglewood Cultural Arts, Chair, Arts Committee, City of Fullerton CA; President, Fullerton ArtsCulture, as a Consultant to Arts for LA and WESTAF (the Western States Arts Federation), as a frequent guest/participant at LA arts + culture events and as a present member of several LA arts + culture museums.

Susan also has significant nonprofit/civic leadership expertise having served as Board Member, Board of Directors, Community Action Partnership of Orange County, Orange County Visitors Association, as a Development Consultant to Compton Junior Posse and thru her volunteer activities with 826LA and the LA Urban League's Biz Camp.

Susan Trimingham; Santa Cruz

Artistic Area of Experience: Visual Arts

As a military dependent I grew up in the Philippines and Japan. I continued to explore other cultures, graduating with a degree in Anthropology and a minor in Art. After graduation I served a two-year tour in Sierra Leone with the Peace Corps as an Art Teacher. During this tour I designed and implemented an art program for 200 female students at a secondary school. Upon return to the United States, I was awarded a Fellowship at UCSC for the 5th year Art program and a B.A. in Art.

For 16 years I taught Visual Arts classes at Elementary schools in Watsonville, as a Resident Artist. This experience heightened my interest in the connection between art and culture. In order to pursue my interest, I applied to Lesley University graduate program, and earned my M.E.: Curriculum & Instruction: Integrated Teaching Through the Arts.

In my current position as an Art Education Lecturer at SJSU I have expanded the content and scope of my courses in Multicultural Art for Young People and Teaching Diversity Through Art. I have refined my curricula so that there is a stronger focus on a deeper understanding of cultures, by incorporating anthropological and sociological perspectives.

Tahnee Freda; Burbank

Artistic Area of Experience: Multidisciplinary

Tahnee Freda is a writer, arts administrator and arts educator who grew up in California and currently lives in Los Angeles. Upon graduating from the University of Southern California with a BA in Visual and Performing Arts Studies, Tahnee worked as a Development & Management Associate at the 52nd Street Project, an arts non profit in New York City dedicated to providing opportunities for underserved youth in the Hell's Kitchen neighborhood to experience artistic success and mentorship through the creation of original work. In 2016, Tahnee joined the Los Angeles Music and Art School, a 501 (c)(3) arts education organization that offers low and no cost arts instruction to East Los Angelenos, as a Communications Associate.

In addition to writing proposals, researching grant opportunities, and carrying out communication/event duties, Tahnee spearheaded the organization's first dramatic writing program, Playmaking, in which students ages 8-12 learn the fundamentals of playwriting over the course of two months, culminating in a full production written by students and performed by adult actors and directors. Tahnee still teaches the Playmaking program, and in 2022, took over as the Development and Communications Manager.

Taylor Price; Vacaville

Artistic Area of Experience: Media Arts

I am a dynamic 24 year old Bay Area native with passions ranging from education reform to documentary filmmaking. I'm an alumna of New York University where I was awarded the Martin Luther King Jr. merit scholarship and earned a Bachelors of Science in Public Policy.

Some of my most meaningful experiences while at NYU was conducting anthropological research on immigration patterns in Paris, studying documentary filmmaking in Greece with a hyperfocus on the Syrian refugee crisis, and teaching classes at a juvenile detention facility in Queens, NY. These experiences molded me as a woman and gave life to my expansive perspectives. As an independent filmmaker, I have worked on projects spotlighting the women of the Black Panther Party, completed a fellowship at Betti Ono as a Digital Content Creator, and worked on KQED's digital series 'If Cities Could Dance.' I have since found a home at MasterClass, as a full-time Marketing Production Coordinator supporting the execution of marketing campaigns for user acquisition, engagement, and retention across multiple digital channels.

Tegan McLane; Pleasanton

Artistic Area of Experience: Multidisciplinary

I have worked in arts administration for 25+ years. I have overseen public art, arts education programs, performing arts programs and arts events for three municipalities since 2004. Other experience includes resident playwright and marketing/programs director for one of the country's largest youth theater companies; community relations manager and production coordinator for dual-city ballet company; and a professional journalist covering the arts. I served two terms as a local arts commissioner. I have previously served on grant review panels and art selection committees for various municipal and regional organizations.

Thea Pueschel; Fullerton

Artistic Area of Experience: Literary Arts

Thea Pueschel is a nonbinary writer, artist, filmmaker, and a Dorland Arts Resident 2022. Thea writes creative nonfiction and fiction. Xe was the winner of the TAEM 2020 Summer Flash Fiction Competition for "Safer at Home" and published in Perhappened Magazine, and Short Edition, among others.

Thea's first solo exhibition "44: not dead, just invisible" opened at The Center at Orange in 2021 and ran for five months. The show explores the societal disappearing act that occurs for those in perceived female form.

Xe has worked in the film industry, onset and in post-production and has produced two feature-length independent films, one of which won the Bronze Award at the Houston Film Festival in 2008. Thea directed and produced a documentary on eminent domain enacted by LAUSD in 2007 and its impact on Echo Park and how the action to build a school displaced Latinx families. Xe also directed written other short films.

Thea has taught filmmaking to senior citizens and has mentored youth in writing and filmmaking in Echo Park before moving to Orange County. Thea now volunteers as a writing workshop leader for Happy Writing, a group facilitator for Shut Up & Write, and the host of the monthly Women Who Submit open mic.

Therese Davis; San Francisco

Artistic Area of Experience: Multidisciplinary

Therese Davis (M. Cheeskos) is a Black Queer Woman, activist, storyteller, visual artist/performance, festival producer and percussionist with years of successful experience as a multi-talented, public facing performer and producer. She is also a dynamic Creativity/Life Coach, Co-Director of Arts.Co.Lab, Emerging Art Professionals Alumni/Mentor and Culture Equity Advocate.

I am the cofounder of Art.Co.Lab, which launched in the wake of the health crisis of 2020, offering pro-bono professional coaching to artists in underrepresented communities to facilitate access to Emergency Funds - initially supporting 29 artists in California. To date 'Transformative Grant Writing' has supported 88 artists in applying for over one million dollars in support for their individual projects, of which we have secured \$200K so far. She has 15+ years of experience supporting over 200+ artists and activists in promoting and raising awareness about their craft and their mission.

Tiana Randall-Quant; Los Angeles

Artistic Area of Experience: Theatre / Performing Arts

I was born and raised in Los Angeles and began pursuing a professional career in theatre here in 2016 after graduating from UC Berkeley's Department of Theatre, Dance, and Performance Studies.. In that time I have worked regularly on community productions in the LA Theatre community. I am a former member of the Wallis Annenber's Studio Ensemble, a training-focused ensemble of early career actors, specializing in movement focused devised performance.

In 2020 I was invited to be a co-author of the Los Angeles Anti-Racist Theatre Standards, a project adapting the We See You White American Theatre's demands into standards reflecting the needs of marginalized theatremakers. This adaptation included regular queries to the community at large in the form of town halls held over zoom.

I am a co-founder of BLKLST, an organization focused on advocating for anti-racism and accountability in the Los Angeles theatre community. This organization was created in partnership with Standards, and it's main service is maintaining a virtual Green Book (inspired by "The Negro Motorist Green Book" of Los Angeles theatre companies.

Toban Nichols; Los Angeles

Artistic Area of Experience: Visual Arts

Toban Nichols, is a visual artist & filmmaker whose work has been seen in film festivals & galleries in LA & around the world. He was also featured in Pop Rally at The Museum of Modern Art in New York City.

After earning a Bachelors degree in painting, he studied at the San Francisco Art Institute where he received an MFA in New Genres. He has been granted a residency with the Experimental Television Center in NY, & awarded the Juror's Pick at the ArtHouse Film

Festival. In the past eight years Nichols launched a line of textiles, created a photo app for mobile devices worldwide and published his first photo book titled 'MY TWIN'.

He is currently in post-production on his first feature length documentary titled “Beyond the Trees” for wide release in 2022 as well as teaching visual arts & photography to underserved youth in Los Angeles after school programs and juvenile detention centers for the past four years.

Valiant Robinson; Bakersfield

Artistic Area of Experience: Theatre / Performing Arts

I was born in and live in Bakersfield Ca., also a former City Mayoral Candidate. I support and produced events to elevate the creatives i.e., authors and musicians and writers. I have previously lived in Los Angeles and worked with St. Elmo Village and other community organizations, upon occasion I worked within the entertainment industry at Disney Studios. I consider myself to being an artist as well as a writer.

Veronica Talton; San Jose

Artistic Area of Experience: Music

Veronica Talton is a performing arts educator in East San Jose with over twenty five years of experience in classroom music, choir, piano and musical theater. In 2020, Veronica founded Talton Consulting, LLC which specializes in fine arts education and racial equity for youth and adults. She serves as a Racial Equity Committee Co-Lead in her school district and regularly advocates for racial unity at the county and state levels. Developing creativity in others, promoting self expression and advancing causes of the underprivileged are her passions.

William Harold Laster; Morgan Hill

Artistic Area of Experience: Music

I am now retired from full-time employment following a 40-plus-year career in arts administration, during which time I served in deanship capacities at three of the nation's premier arts institutions, Assistant Dean at the University of Cincinnati College-Conservatory of Music for 19 years, Dean at the Aspen Music Festival and School for 8 years, and Vice President and Dean at the Music Academy of the West in Santa Barbara for 5 years.

I am a US Air Force veteran and was a member of the US Air Force Band for four years, stationed at Robins AFB, Georgia, and Ramstein AFB, Germany.

After relocating from Southern California to the Silicon Valley area, I became General Manager of The Choral Project in San Jose, serving for 10 years, and sang bass with the organization for 8 years. I have also served as director of music for various churches where I have lived.

My undergraduate degree is from Maryville College, TN, where I was a member of the college choir, drum major of the marching band, and had the lead in the spring musical my senior year. As you can tell, I have an extremely diverse background in the performing arts and have participated fully in numerous aspects ... from performer to administrator.

Zach Kopciak; San Francisco

Artistic Area of Experience: Theatre / Performing Arts

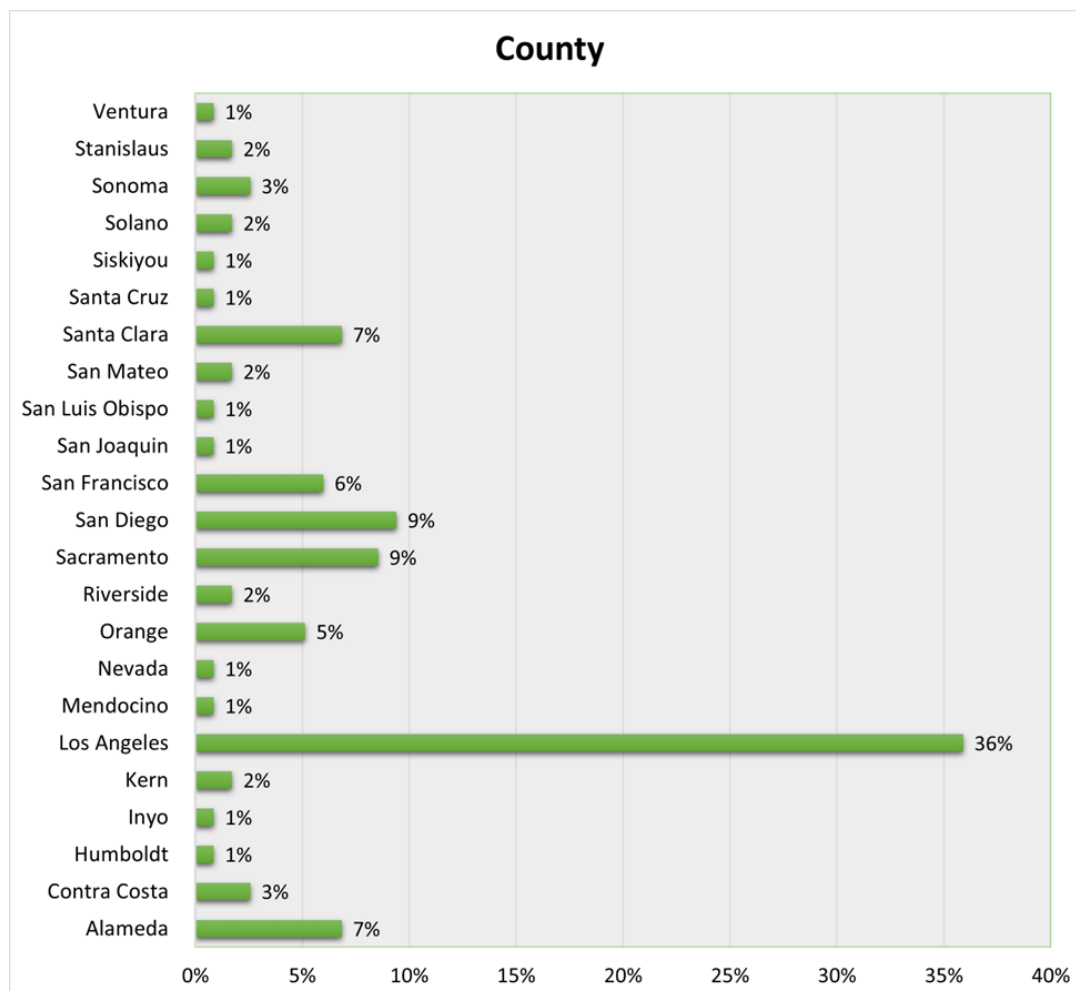
Zach Kopciak is a deviser, producer, dramaturg, director, and administrator for theater and live events. Zach has worked as a theatre artist and creative producer in NYC, DC, LA, and London, where he received his MA from the Central School of Speech and Drama in devised and collaborative creative practices. Currently based in San Francisco, Zach specializes in supporting emerging artists from historically underrepresented communities working in experimental and non-traditional modes of live performance. As the Managing Director of 3Girls Theatre and Development Director of Fresh Meat Productions, Zach works to make art-making in the Bay Area more accessible for women, artists of color, and queer, trans, and gender-nonconforming artists.

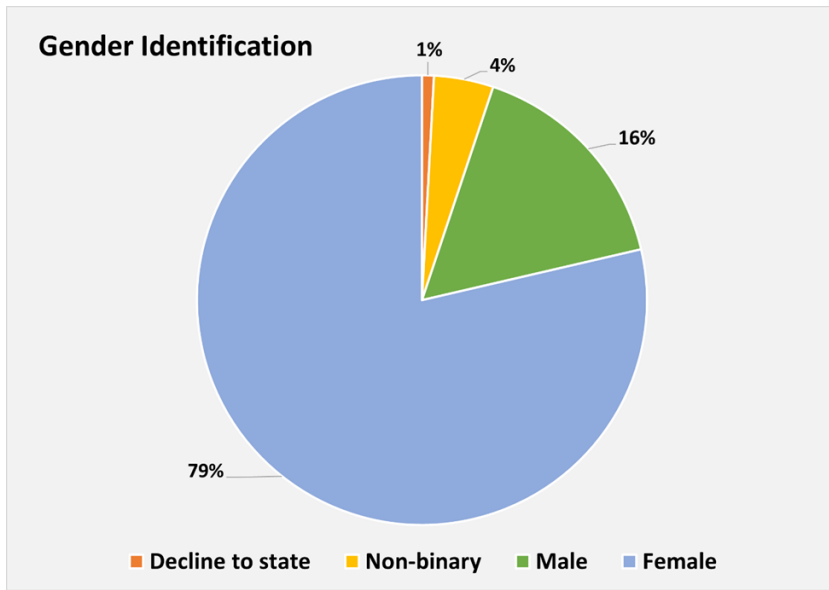
Panelist Demographic Data

Data compiled from self-selected responses by panelists in Panelist Application.

Total Number of panelists that served in second set of Cycle B Programs: **117**

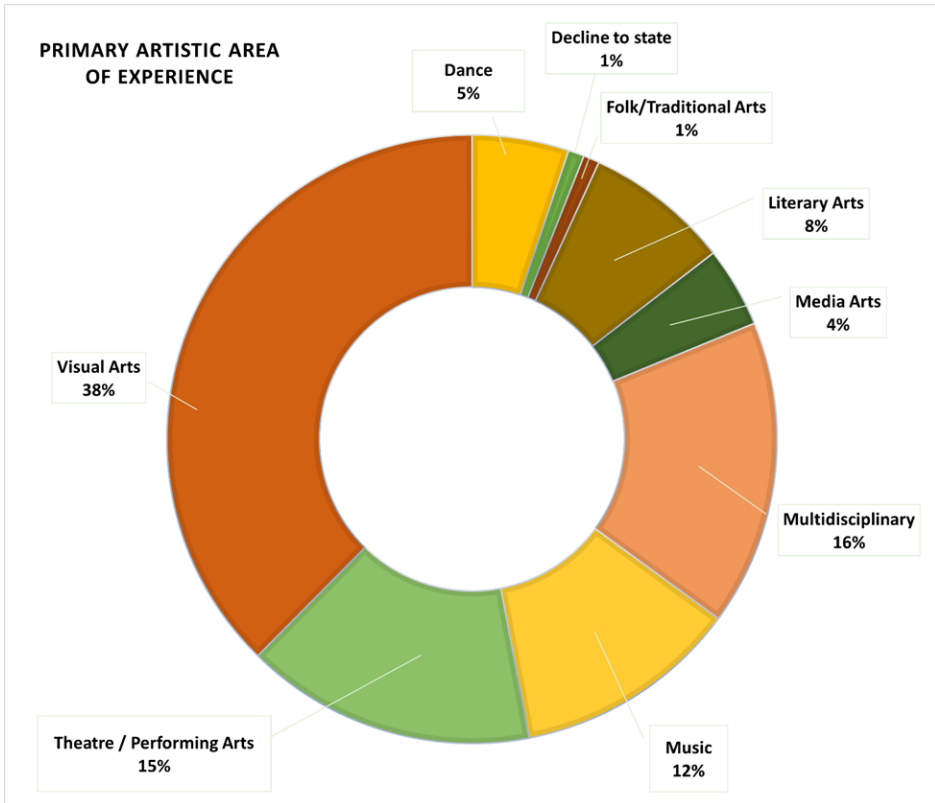
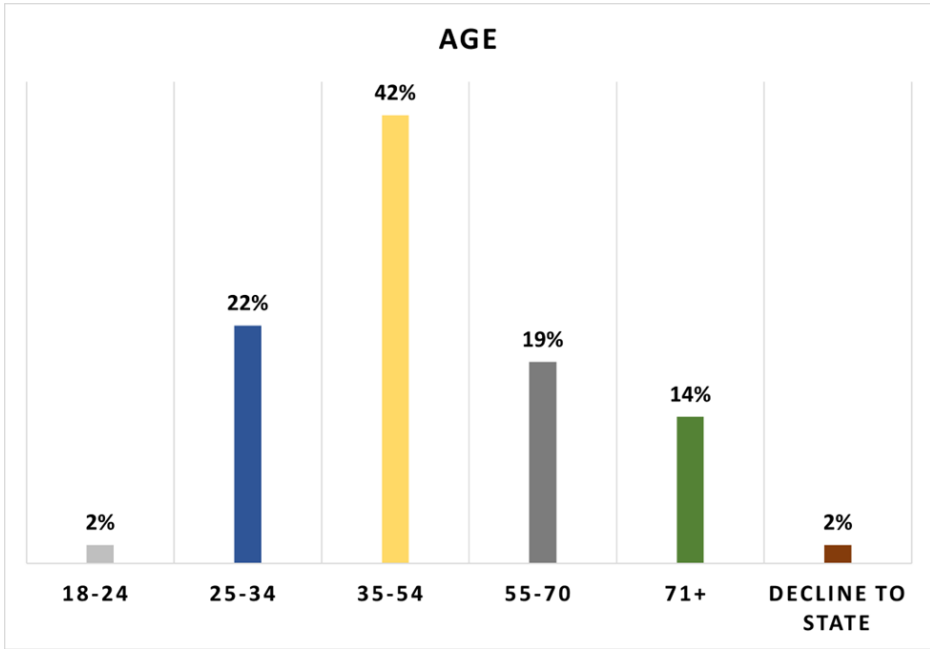
**Note: All data displayed in percentages*





Race and Ethnicity Percentage	Percentage
Asian / Asian American, White / Caucasian	1%
Eastern European	1%
Indigenismo, Indonesian	1%
Latinx / Chicanx, White / Caucasian	1%
Middle Eastern	1%
Middle Eastern, White / Caucasian	1%
Multiple Heritage / Multiracial, Latinx / Chicanx, White / Caucasian	1%
Multiple Heritage / Multiracial, Native American / Indigenous	1%
Multiple Heritage / Multiracial, Native American / Indigenous, Latinx / Chicanx	1%
Multiple Heritage / Multiracial, White / Caucasian, Latinx / Chicanx	1%

White / Caucasian, Assyrian	1%
White / Caucasian, Black / African American	1%
White / Caucasian, Multiple Heritage / Multiracial, Latinx / Chicanx	1%
White / Caucasian, third generation Italian-American	1%
Native American / Indigenous	2%
Native American / Indigenous, Latinx / Chicanx	2%
White / Caucasian, Jewish	2%
Multiple Heritage / Multiracial	3%
Decline to state	3%
Latinx / Chicanx	9%
Asian / Asian American	9%
Black / African American	13%
White / Caucasian	46%



Recommendations- Arts Education Programs

The committee recommends that the Council vote to award funds for all arts education programs with applications ranked 6 receiving 100% of the requested amount, applications ranked 5 receiving 95% of the requested amount, and applications ranked 4 receiving 90% of the requested amount. Applications that were ranked 3 or below are not recommended for funding. These scenarios fall within the allocated amounts for Creative Youth Development, Jump StArts, Artists in Schools, and Arts Integration Training. The scenario for the Arts in Schools-Exposure program exceeds the initial allocated amount by \$1,037,659, but there are sufficient funds remaining from the other arts education programs to cover the overage. The committee recommends that Council vote to approve this funding scenario as it still falls well within the total allocations for all arts education grant programs.

Recommendations- Arts and Accessibility

The committee recommends that Council vote to approve the presented scenario, which would not fund statewide Administering Organizations below a rank of 6. Given the lack of applicants and the rank received, the committee is concerned that the quality of the application reviewed does not represent sufficient organizational capacity to offer statewide grant services to the disabled artists and supporting nonprofits served by the program. As a result, the committee recommends that the Council vote to not award any applicants at this time, and that the guidelines be reviewed, clarified, and re-released at a later date.

Arts Education Program Funds Remaining

Of the \$39,600,000 allocated for arts education programming, \$4,631,379 remains unallocated during this grant cycle. The Allocations Committee will reconvene after the September 15th Council meeting to consider how the remaining unallocated funds may be utilized.

JUMP StArts Cycle B (JMP) 2022 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	County	Final Rank	Grant Request Amount	TOR Last Completed FY	Recommended Award
JMP-22-18865	916 INK		Sacramento	6	\$ 45,000	\$ 905,865	\$ 45,000
JMP-22-18822	A REASON TO SURVIVE		San Diego	6	\$ 49,120	\$ 871,495	\$ 49,120
JMP-22-18917	AMADOR COUNTY ARTS COUNCIL		Amador	6	\$ 50,000	\$ 127,583	\$ 50,000
JMP-22-18600	Arte Del Corazón	ARTS COUNCIL SANTA	Santa Cruz	6	\$ 50,000	\$ 11,550	\$ 50,000
JMP-22-19411	BLINDSPOT COLLECTIVE		San Diego	6	\$ 50,000	\$ 241,220	\$ 50,000
JMP-22-19188	COOPERATION HUMBOLDT		Humboldt	6	\$ 50,000	\$ 497,068	\$ 50,000
JMP-22-18613	GIVE A BEAT FOUNDATION		Orange	6	\$ 49,772	\$ 174,564	\$ 49,772
JMP-22-19050	INTEGRAL COMMUNITY SOLUTIONS		Fresno	6	\$ 50,000	\$ 508,244	\$ 50,000
JMP-22-18365	MID-CITY COMMUNITY MUSIC		San Diego	6	\$ 50,000	\$ 236,383	\$ 50,000
JMP-22-18608	OUTSIDE THE LENS		San Diego	6	\$ 50,000	\$ 989,329	\$ 50,000
JMP-22-18738	Pedal Press		Butte	6	\$ 2,500	\$ 5,232	\$ 2,500
JMP-22-18796	PSYCHES OF COLOR		Los Angeles	6	\$ 50,000	\$ 9,902	\$ 50,000
JMP-22-18732	Red Ladder Theatre Company		Santa Clara	6	\$ 46,900	\$ 921,638	\$ 46,900
JMP-22-18207	STREET POETS INC		Los Angeles	6	\$ 50,000	\$ 1,609,956	\$ 50,000
JMP-22-18394	THINGAMAJIGS		Alameda	6	\$ 50,000	\$ 66,897	\$ 50,000
JMP-22-18606	VALLEJO TEACHING ARTISTS INC		Solano	6	\$ 49,660	\$ 26,300	\$ 49,660
JMP-22-19222	WOULD-WORKS INC		Los Angeles	6	\$ 50,000	\$ 216,053	\$ 50,000
JMP-22-18463	6TH STREET STUDIOS AND ART CENT		Santa Clara	5	\$ 15,450	\$ 56,212	\$ 14,678
JMP-22-19158	ACTORS GANG INC		Los Angeles	5	\$ 39,650	\$ 1,681,324	\$ 37,668
JMP-22-18233	ARTS COLLABORATIVE OF NEVADA C		Nevada	5	\$ 29,634	\$ 187,089	\$ 28,152
JMP-22-18374	ARTS COUNCIL FOR MONTEREY COU		Monterey	5	\$ 50,000	\$ 1,214,464	\$ 47,500
JMP-22-18988	ARTSCCC	Independent Arts & Media	Contra Costa	5	\$ 50,000	\$ -	\$ 47,500
JMP-22-19294	Creative Acts	Social and Environmental	Los Angeles	5	\$ 50,000	\$ 398,347	\$ 47,500
JMP-22-19389	HIPHOPFORCHANGE INC		Alameda	5	\$ 52,500	\$ 683,509	\$ 49,875
JMP-22-19444	KIDS IN THE SPOTLIGHT INC		Los Angeles	5	\$ 50,000	\$ 1,000,204	\$ 47,500
JMP-22-19264	LA Commons	Community Partners	Los Angeles	5	\$ 50,000	\$ 728,019	\$ 47,500
JMP-22-18946	MICHAELS DAUGHTER FOUNDATION		Los Angeles	5	\$ 52,500	\$ 2,500	\$ 49,875
JMP-22-18706	MUSICIANS AT PLAY FOUNDATION INC		Los Angeles	5	\$ 50,000	\$ 226,547	\$ 47,500
JMP-22-19489	NO EASY PROPS INC		Los Angeles	5	\$ 50,000	\$ 255,325	\$ 47,500
JMP-22-18619	OAKLAND TECHNOLOGY & EDUCATIO		Alameda	5	\$ 50,000	\$ 17,000	\$ 47,500
JMP-22-19465	PUBLIC CORPORATION FOR THE ART		Los Angeles	5	\$ 50,000	\$ 3,289,861	\$ 47,500
JMP-22-18990	RESOUNDING JOY INC		San Diego	5	\$ 19,000	\$ 527,120	\$ 18,050
JMP-22-19191	SOUTHLAND SINGS		Los Angeles	5	\$ 30,000	\$ 267,629	\$ 28,500
JMP-22-19082	STUDIOS FOR THE PERFORMING ART		Sacramento	5	\$ 50,000	\$ 653,360	\$ 47,500
JMP-22-18746	THE CHILDRENS CENTER OF THE AN		Los Angeles	5	\$ 50,000	\$ 7,282,036	\$ 47,500
JMP-22-18669	THEATRE & ARTS FOUNDATION OF SA		San Diego	5	\$ 30,000	\$ 15,248,438	\$ 28,500
JMP-22-18318	TheatreWorkers Project	Ensemble Studio Theatre	Los Angeles	5	\$ 50,000	\$ 165,775	\$ 47,500
JMP-22-18907	COLORS FOR KIDS		Contra Costa	4	\$ 50,000	\$ 50,000	\$ 45,000
JMP-22-19070	Vic James Center		Los Angeles	4	\$ 50,000	\$ -	\$ 45,000
					\$ 1,761,686	Recommendation:	\$ 1,708,249
						Total CAC allocation:	\$ 3,168,000
						Variance:	\$ 1,459,751

Recommendation	
Rank	Percent
6	100%
5	95%
4	90%
3,2,1	0%
Total Recommended	
\$ 1,708,249	

Total Request	
\$ 1,761,686	

Creative Youth Development (CYD) 2022 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	County	Final Rank	Grant Request Amount	TOR Last Completed FY	Recommended Award
CYD-22-18520	ATTITUDINAL HEALING CONNEC		Alameda	6	\$ 40,000	\$ 1,060,563	\$ 40,000
CYD-22-19310	BARCID FOUNDATION		Los Angeles	6	\$ 40,000	\$ 1,227,834	\$ 40,000
CYD-22-19014	BAY AREA GIRLS ROCK CAMP		Alameda	6	\$ 40,000	\$ 303,713	\$ 40,000
CYD-22-18506	BETTER YOUTH INC		Los Angeles	6	\$ 40,000	\$ 175,016	\$ 40,000
CYD-22-19410	BLINDSPOT COLLECTIVE		San Diego	6	\$ 40,000	\$ 241,220	\$ 40,000
CYD-22-19167	Budding Artists	FULCRUM	Los Angeles	6	\$ 40,000	\$ 33,064	\$ 40,000
CYD-22-18888	Calidanza Dance Company		Sacramento	6	\$ 40,000	\$ 83,628	\$ 40,000
CYD-22-18280	CANTARE CON VIVO		Alameda	6	\$ 40,000	\$ 586,532	\$ 40,000
CYD-22-18398	Chrysalis Studio	QCC-THE C	San Franc	6	\$ 40,000	\$ 74,313	\$ 40,000
CYD-22-18587	CLOCKSHOP		Los Angeles	6	\$ 40,000	\$ 307,833	\$ 40,000
CYD-22-18485	COLOR COMPTON INC		Los Angeles	6	\$ 40,000	\$ 121,040	\$ 40,000
CYD-22-18273	CUTTING BALL THEATER		San Franc	6	\$ 40,000	\$ 799,000	\$ 40,000
CYD-22-19243	DOLORES C HUERTA FOUNDAT		Kern	6	\$ 40,000	\$ 6,583,444	\$ 40,000
CYD-22-18809	DRAWBRIDGE AN ARTS PROGR		Marin	6	\$ 40,000	\$ 216,737	\$ 40,000
CYD-22-18673	FERN STREET COMMUNITY ART		San Diego	6	\$ 40,000	\$ 370,073	\$ 40,000
CYD-22-18574	FLYAWAY PRODUCTIONS		San Franc	6	\$ 40,000	\$ 364,573	\$ 40,000
CYD-22-18222	GET LIT WORDS IGNITE INC		Los Angeles	6	\$ 40,000	\$ 2,004,109	\$ 40,000
CYD-22-18217	GLOBAL ARTS CORPORATION		Los Angeles	6	\$ 40,000	\$ 96,641	\$ 40,000
CYD-22-18512	HIGHSTEPPERS DRILL TEAM IN		San Diego	6	\$ 40,000	\$ 54,597	\$ 40,000
CYD-22-18529	homeLA	Fulcrum Arts	Los Angeles	6	\$ 40,000	\$ 3,917	\$ 40,000
CYD-22-18465	INLAND VALLEY REPERTORY TH		Los Angeles	6	\$ 40,000	\$ 167,970	\$ 40,000
CYD-22-18616	JABBERWOCKY THEATRE COM		Los Angeles	6	\$ 40,000	\$ 178,378	\$ 40,000
CYD-22-18724	JAIL GUITAR DOORS		Los Angeles	6	\$ 39,830	\$ 683,941	\$ 39,830
CYD-22-18508	JAMESTOWN COMMUNITY CEN		San Franc	6	\$ 40,000	\$ 6,691,620	\$ 40,000
CYD-22-18239	Justice For My Sister Collective (F	COMMUNIT	Los Angeles	6	\$ 40,000	\$ 231,674	\$ 40,000
CYD-22-19353	Las Fotos Project	COMMUNIT	Los Angeles	6	\$ 40,000	\$ 934,207	\$ 40,000
CYD-22-18242	LIVING JAZZ		Alameda	6	\$ 40,000	\$ 575,851	\$ 40,000
CYD-22-18876	MEDIA ARTS CENTER SAN DIEG		San Diego	6	\$ 40,000	\$ 1,105,406	\$ 40,000
CYD-22-18254	MUSEUM OF CHILDRENS ART		Alameda	6	\$ 40,000	\$ 820,895	\$ 40,000
CYD-22-18468	NO LIMITS THEATER GROUP IN		Los Angeles	6	\$ 40,000	\$ 1,776,742	\$ 40,000
CYD-22-19342	OAKLAND INTERFAITH GOSPEL		Alameda	6	\$ 40,000	\$ 765,091	\$ 40,000
CYD-22-19170	OAKTOWN JAZZ WORKSHOP		Alameda	6	\$ 40,000	\$ 271,511	\$ 40,000
CYD-22-18163	OLD GLOBE THEATRE		San Diego	6	\$ 40,000	\$ 29,145,000	\$ 40,000
CYD-22-18513	PERFORMING ARTS CENTER O		Los Angeles	6	\$ 40,000	\$ 80,747,624	\$ 40,000
CYD-22-18353	PRESCOTT CIRCUS THEATRE		Alameda	6	\$ 40,000	\$ 344,863	\$ 40,000
CYD-22-19295	PUSH DANCE COMPANY		San Franc	6	\$ 40,000	\$ 134,323	\$ 40,000
CYD-22-18187	Rhythm Arts Alliance	Community	Los Angeles	6	\$ 40,000	\$ 264,022	\$ 40,000

Recommendation	
Rank	Percent
6	100%
5	95%
4	90%
3,2,1	0%
Total Recommended	
\$	14,494,281

Total Request	
\$	15,883,944

CYD-22-18210	SAN FRANCISCO YOUTH THEAT		San Franc	6	\$ 40,000	\$ 248,926	\$ 40,000
CYD-22-19529	Scholarship Audition Performance	FULCRUM	Los Angele	6	\$ 40,000	\$ 119,567	\$ 40,000
CYD-22-18617	SCHOOL OF ARTS AND CULTUR		Santa Clar	6	\$ 40,000	\$ 4,984,110	\$ 40,000
CYD-22-18708	SENDEROS		Santa Cruz	6	\$ 40,000	\$ 234,432	\$ 40,000
CYD-22-18887	SHIPYARD TRUST FOR THE AR		San Franc	6	\$ 40,000	\$ 166,582	\$ 40,000
CYD-22-18712	SOUTHERN EXPOSURE		San Franc	6	\$ 40,000	\$ 802,084	\$ 40,000
CYD-22-19036	THE CRUCIBLE		Alameda	6	\$ 40,000	\$ 2,664,216	\$ 40,000
CYD-22-18615	THE DANCE BRIGADE A NEW G		San Franc	6	\$ 40,000	\$ 1,249,517	\$ 40,000
CYD-22-18471	THE SHAKESPEARE CENTER O		Los Angele	6	\$ 40,000	\$ 790,290	\$ 40,000
CYD-22-18215	WOMENS AUDIO MISSION		San Franc	6	\$ 40,000	\$ 1,643,433	\$ 40,000
CYD-22-18572	24TH STREET THEATRE COMPA		Los Angele	5	\$ 40,000	\$ 681,682	\$ 38,000
CYD-22-18816	916 INK		Sacrament	5	\$ 40,000	\$ 905,865	\$ 38,000
CYD-22-18820	A REASON TO SURVIVE		San Diego	5	\$ 39,930	\$ 871,495	\$ 37,934
CYD-22-18346	A STEP BEYOND		San Diego	5	\$ 40,000	\$ 1,314,713	\$ 38,000
CYD-22-19048	ABADA-CAPOEIRA SAN FRANCI		San Franc	5	\$ 40,000	\$ 536,782	\$ 38,000
CYD-22-18148	ACME THEATRE COMPANY		Yolo	5	\$ 37,300	\$ 51,075	\$ 35,435
CYD-22-18327	ACTORS GANG INC		Los Angele	5	\$ 40,000	\$ 1,681,324	\$ 38,000
CYD-22-19083	Afro Urban Society	Dancer's Gr	Alameda	5	\$ 40,000	\$ 142,180	\$ 38,000
CYD-22-19132	AH MUT PIPA FOUNDATION		Imperial	5	\$ 22,000	\$ 45,917	\$ 20,900
CYD-22-18889	AIMUSIC.US		Santa Clar	5	\$ 40,000	\$ 638,347	\$ 38,000
CYD-22-18838	ALEXANDER VALLEY FILM SOCI		Sonoma	5	\$ 40,000	\$ 353,399	\$ 38,000
CYD-22-19324	Alliance For Youth Achievement		Santa Clar	5	\$ 40,000	\$ 276,009	\$ 38,000
CYD-22-18299	ALLIES IN ARTS		Los Angele	5	\$ 40,000	\$ 162,500	\$ 38,000
CYD-22-19035	AMERICAN CONSERVATORY TH		San Franc	5	\$ 39,750	\$ 17,059,661	\$ 37,763
CYD-22-19253	ANGELS GATE CULTURAL CEN		Los Angele	5	\$ 40,000	\$ 1,019,137	\$ 38,000
CYD-22-18750	ART OF ELAN		San Diego	5	\$ 40,000	\$ 309,562	\$ 38,000
CYD-22-18667	ARTOGETHER		Alameda	5	\$ 40,000	\$ 374,423	\$ 38,000
CYD-22-18556	ARTREACH		San Diego	5	\$ 40,000	\$ 469,538	\$ 38,000
CYD-22-19202	ARTS & LEARNING CORPORATI		Orange	5	\$ 40,000	\$ 675,520	\$ 38,000
CYD-22-18749	ARTS AND SERVICES FOR DISA		Los Angele	5	\$ 29,540	\$ 3,240,970	\$ 28,063
CYD-22-19146	ARTS BRIDGING THE GAP		Los Angele	5	\$ 40,000	\$ 149,437	\$ 38,000
CYD-22-18829	ARTS CONNECTION		San Berna	5	\$ 40,000	\$ 330,867	\$ 38,000
CYD-22-18544	ARTS COUNCIL SANTA CRUZ C		Santa Cruz	5	\$ 40,000	\$ 1,502,714	\$ 38,000
CYD-22-19196	ARTS FOR HEALING AND JUSTI		Los Angele	5	\$ 40,000	\$ 2,965,624	\$ 38,000
CYD-22-19095	ASIAN CULTURE AND MEDIA AL		San Diego	5	\$ 20,000	\$ 137,529	\$ 19,000
CYD-22-19413	Asian Refugees United	Chinese for	San Franc	5	\$ 40,000	\$ 355,567	\$ 38,000
CYD-22-19203	AU CO VIETNAMESE CULTURAL		San Franc	5	\$ 40,000	\$ 152,177	\$ 38,000
CYD-22-19450	AYUDANDO LATINOS A SONAR		San Mateo	5	\$ 40,000	\$ 1,500,333	\$ 38,000
CYD-22-19044	BALLET FOLKLORICO ANAHUAC		Stanislaus	5	\$ 40,000	\$ 91,381	\$ 38,000

CYD-22-18991	BANDING TOGETHER		San Diego	5	\$ 40,000	\$ 75,219	\$ 38,000
CYD-22-19431	BAY AREA CHILDRENS THEATR		Alameda	5	\$ 40,000	\$ 790,959	\$ 38,000
CYD-22-19237	BAY AREA CREATIVE BAC		Alameda	5	\$ 40,000	\$ 159,442	\$ 38,000
CYD-22-19348	BAY AREA VIDEO COALITION IN		San Franc	5	\$ 40,000	\$ 3,555,796	\$ 38,000
CYD-22-18560	BAYVIEW HUNTERS POINT CEN		San Franc	5	\$ 40,000	\$ 2,956,283	\$ 38,000
CYD-22-18731	BELL ARTS FACTORY		Ventura	5	\$ 40,000	\$ 249,973	\$ 38,000
CYD-22-19498	BERKELEY ART CENTER ASSOC		Alameda	5	\$ 20,000	\$ 306,356	\$ 19,000
CYD-22-18343	Berkeley Playhouse, Inc.		Alameda	5	\$ 36,000	\$ 1,951,191	\$ 34,200
CYD-22-18421	BERKELEY REPERTORY THEAT		Alameda	5	\$ 40,000	\$ 8,652,811	\$ 38,000
CYD-22-19261	BLUE MOUNTAIN COALITION FC		Calaveras	5	\$ 40,000	\$ 136,542	\$ 38,000
CYD-22-19513	BLUE SKY SUSTAINABLE LIVING		Santa Barb	5	\$ 40,000	\$ 325,871	\$ 38,000
CYD-22-19520	BOYLE HEIGHTS ARTS CONSER		Los Angele	5	\$ 40,000	\$ 505,164	\$ 38,000
CYD-22-18744	BRING ME A BOOK FOUNDATIO		San Mateo	5	\$ 38,500	\$ 343,927	\$ 36,575
CYD-22-18410	BROCKUS PROJECT DANCE CO		Los Angele	5	\$ 40,000	\$ 140,569	\$ 38,000
CYD-22-19148	CALIFORNIA CENTER FOR THE		San Diego	5	\$ 40,000	\$ 7,853,114	\$ 38,000
CYD-22-19317	CALIFORNIA DANCE INSTITUTE		Los Angele	5	\$ 10,000	\$ 256,030	\$ 9,500
CYD-22-18952	CAPITAL FILM ARTS ALLIANCE		Sacrament	5	\$ 10,000	\$ 8,909	\$ 9,500
CYD-22-18562	CENTER THEATRE GROUP OF L		Los Angele	5	\$ 40,000	\$ 14,034,000	\$ 38,000
CYD-22-18849	CHAPTER 510 INK		Alameda	5	\$ 40,000	\$ 747,229	\$ 38,000
CYD-22-19408	CHAVALOS DE AQUI Y ALLA		San Franc	5	\$ 40,000	\$ 46,937	\$ 38,000
CYD-22-18790	CHILDRENS CREATIVITY MUSEU		San Franc	5	\$ 40,000	\$ 1,014,568	\$ 38,000
CYD-22-18802	CHINESE CULTURAL PRODUCT		San Franc	5	\$ 40,000	\$ 133,110	\$ 38,000
CYD-22-18469	COACHELLA VALLEY REPERTO		Riverside	5	\$ 40,000	\$ 1,120,163	\$ 38,000
CYD-22-18282	COLLAGE DANCE THEATRE		Los Angele	5	\$ 30,000	\$ 445,320	\$ 28,500
CYD-22-18654	COMMUNITY MUSIC CENTER		San Franc	5	\$ 40,000	\$ 3,857,872	\$ 38,000
CYD-22-18879	CRE OUTREACH FOUNDATION		Los Angele	5	\$ 40,000	\$ 530,760	\$ 38,000
CYD-22-19376	CULTURE SHOCK DANCE TROU		San Diego	5	\$ 40,000	\$ 366,346	\$ 38,000
CYD-22-19400	CYPHER SPOT INC		Los Angele	5	\$ 39,800	\$ 35,197	\$ 37,810
CYD-22-18678	DANCE MUSIC INITIATIVE		Orange	5	\$ 40,000	\$ 16,925	\$ 38,000
CYD-22-18369	Department of Sound		Sacrament	5	\$ 39,994	\$ 241,302	\$ 37,994
CYD-22-18144	DESTINY ARTS CENTER		Alameda	5	\$ 40,000	\$ 2,090,664	\$ 38,000
CYD-22-19145	DIMENSIONS DANCE THEATER		Alameda	5	\$ 40,000	\$ 366,603	\$ 38,000
CYD-22-18661	DRAMAWORKS		Plumas	5	\$ 40,000	\$ 109,795	\$ 38,000
CYD-22-19205	EAST BAY ASIAN LOCAL DEVEL		Alameda	5	\$ 40,000	\$ 25,325,348	\$ 38,000
CYD-22-18590	EAST BAY CENTER FOR THE PE		Contra Cos	5	\$ 40,000	\$ 4,244,454	\$ 38,000
CYD-22-19466	EAST OAKLAND YOUTH DEVELC		Alameda	5	\$ 40,000	\$ 4,364,996	\$ 38,000
CYD-22-19351	EL SISTEMA USA SALINAS INC		Monterey	5	\$ 40,000	\$ 473,440	\$ 38,000
CYD-22-18843	ELYSIAN VALLEY ARTS COLLEC		Los Angele	5	\$ 35,000	\$ 33,110	\$ 33,250
CYD-22-18762	ENRICHING LIVES THROUGH M		Marin	5	\$ 40,000	\$ 1,246,940	\$ 38,000

CYD-22-18340	EXHIBITION DISTRICT		Santa Clara	5	\$ 40,000	\$ 1,611,069	\$ 38,000
CYD-22-18335	FILM INDEPENDENT INC		Los Angeles	5	\$ 40,000	\$ 9,615,318	\$ 38,000
CYD-22-19056	FILM2FUTURE INC		Los Angeles	5	\$ 40,000	\$ 503,790	\$ 38,000
CYD-22-18449	First Exposures	Tides Center	San Francisco	5	\$ 40,000	\$ 462,646	\$ 38,000
CYD-22-18699	FLORICANTO DANCE THEATRE		Los Angeles	5	\$ 40,000	\$ 138,662	\$ 38,000
CYD-22-19179	FLY BRAVE FOUNDATION		Sacramento	5	\$ 40,000	\$ -	\$ 38,000
CYD-22-18290	FOSTERING DREAMS PROJECT		Los Angeles	5	\$ 29,400	\$ 183,855	\$ 27,930
CYD-22-19178	FREE THOUGHT REVOLUTION		San Diego	5	\$ 40,000	\$ 20,097	\$ 38,000
CYD-22-19010	FRIENDS OF PERALTA HACIENDA		Alameda	5	\$ 40,000	\$ 1,041,905	\$ 38,000
CYD-22-18743	FRIENDS OF SCRAP INC		San Francisco	5	\$ 40,000	\$ 735,655	\$ 38,000
CYD-22-19273	FULLERTON MUSEUM CENTER		Orange	5	\$ 40,000	\$ 69,326	\$ 38,000
CYD-22-19506	FUTURE ROOTS INC		Los Angeles	5	\$ 40,000	\$ 1,125,295	\$ 38,000
CYD-22-19005	GALLO CENTER FOR THE ARTS		Stanislaus	5	\$ 40,000	\$ 3,082,774	\$ 38,000
CYD-22-19283	GEFFEN PLAYHOUSE INC		Los Angeles	5	\$ 40,000	\$ 7,538,096	\$ 38,000
CYD-22-19462	GET EMPOWERED TODAY		San Diego	5	\$ 19,847	\$ 71,920	\$ 18,855
CYD-22-18704	GHETTO FILM SCHOOL LA INC		Los Angeles	5	\$ 40,000	\$ 1,424,028	\$ 38,000
CYD-22-18925	GIRLS ATHLETIC LEADERSHIP S		Los Angeles	5	\$ 37,000	\$ 4,144,967	\$ 35,150
CYD-22-18818	GIRLS ROCK SB		Santa Barbara	5	\$ 40,000	\$ 999,501	\$ 38,000
CYD-22-18476	GREEN ROOM THEATRE COMPANY		Riverside	5	\$ 33,760	\$ 35,788	\$ 32,072
CYD-22-19141	GREENWAY ARTS ALLIANCE		Los Angeles	5	\$ 40,000	\$ 3,017,302	\$ 38,000
CYD-22-18722	HABITOT CHILDRENS MUSEUM		Alameda	5	\$ 39,930	\$ 288,933	\$ 37,934
CYD-22-18986	HAVEN ACADEMY OF THE ARTS		Los Angeles	5	\$ 40,000	\$ 327,185	\$ 38,000
CYD-22-18225	HEART OF LOS ANGELES YOUTH		Los Angeles	5	\$ 40,000	\$ 5,633,408	\$ 38,000
CYD-22-19092	HIJOS DEL SOL ARTS PRODUCTION		Monterey	5	\$ 40,000	\$ 115,681	\$ 38,000
CYD-22-19474	INDEPENDENT ARTS & MEDIA		San Francisco	5	\$ 38,000	\$ 35,329	\$ 36,100
CYD-22-19537	INDIAN FINE ARTS ACADEMY OF		San Diego	5	\$ 40,000	\$ 88,898	\$ 38,000
CYD-22-18761	INK PEOPLE INC		Humboldt	5	\$ 40,000	\$ 484,891	\$ 38,000
CYD-22-19417	INNER CITY YOUTH ORCHESTR		Los Angeles	5	\$ 40,000	\$ 749,443	\$ 38,000
CYD-22-18466	INSTITUTE OF ARTS MUSIC & S		Los Angeles	5	\$ 40,000	\$ 217,202	\$ 38,000
CYD-22-19313	INTERNATIONAL EYE LOS ANGELES		Los Angeles	5	\$ 27,676	\$ 57,670	\$ 26,292
CYD-22-18680	INYO COUNCIL FOR THE ARTS		Inyo	5	\$ 40,000	\$ 267,220	\$ 38,000
CYD-22-19121	ISADORANOW FOUNDATION		San Diego	5	\$ 25,000	\$ 33,152	\$ 23,750
CYD-22-18247	Jazz Education Ensemble	Intersection	Alameda	5	\$ 10,000	\$ 22,215	\$ 9,500
CYD-22-19428	JAZZANTIQUA INC		Los Angeles	5	\$ 39,240	\$ 28,860	\$ 37,278
CYD-22-18553	JC CULTURE FOUNDATION		Los Angeles	5	\$ 11,000	\$ 41,108	\$ 10,450
CYD-22-18684	JDS CREATIVE ACADEMY		Riverside	5	\$ 40,000	\$ 991,772	\$ 38,000
CYD-22-18390	JEWISH COMMUNITY CENTER OF		San Francisco	5	\$ 40,000	\$ 13,445,363	\$ 38,000
CYD-22-19312	JOE GOODE PERFORMANCE GROUP		San Francisco	5	\$ 40,000	\$ 557,847	\$ 38,000
CYD-22-19004	JOSE COSTAS CONTEMPO BALLET		Los Angeles	5	\$ 40,000	\$ 5,029	\$ 38,000

CYD-22-19490	KADIMA CONSERVATORY OF M		Los Angeles	5	\$ 40,000	\$ 124,000	\$ 38,000
CYD-22-18637	KAISAHAN OF SAN JOSE		Santa Clara	5	\$ 40,000	\$ 128,775	\$ 38,000
CYD-22-19464	KALW PUBLIC MEDIA INC.		San Francisco	5	\$ 40,000	\$ 3,664,109	\$ 38,000
CYD-22-18363	KERN DANCE ALLIANCE		Kern	5	\$ 24,400	\$ 71,224	\$ 23,180
CYD-22-19213	KIDS & ART FOUNDATION		San Mateo	5	\$ 40,000	\$ 338,476	\$ 38,000
CYD-22-18531	KULTIVATE LABS		San Francisco	5	\$ 40,000	\$ 935,595	\$ 38,000
CYD-22-19252	LA Commons	Community	Los Angeles	5	\$ 40,000	\$ 728,019	\$ 38,000
CYD-22-18700	LARKIN STREET YOUTH SERVICE		San Francisco	5	\$ 40,000	\$ 26,216,410	\$ 38,000
CYD-22-19365	LATINO CENTER OF ART AND C		Sacramento	5	\$ 40,000	\$ 225,990	\$ 38,000
CYD-22-18933	LATINO THEATER COMPANY		Los Angeles	5	\$ 40,000	\$ 3,836,498	\$ 38,000
CYD-22-19173	LEELA INSTITUTE		Los Angeles	5	\$ 40,000	\$ 203,155	\$ 38,000
CYD-22-19212	LEFT COAST CHAMBER ENSEMBL		San Francisco	5	\$ 40,000	\$ 168,661	\$ 38,000
CYD-22-18989	LEGACY LA YOUTH DEVELOPM		Los Angeles	5	\$ 40,000	\$ 2,575,993	\$ 38,000
CYD-22-19120	LibroMobile Arts Cooperative	MA SERIES	Orange	5	\$ 40,000	\$ 45,515	\$ 38,000
CYD-22-19255	LOS ANGELES MUSIC AND ART		Los Angeles	5	\$ 20,000	\$ 963,465	\$ 19,000
CYD-22-18719	LOS ANGELES PHILHARMONIC		Los Angeles	5	\$ 40,000	\$ 94,802,353	\$ 38,000
CYD-22-18505	LOS CENZONTLES MEXICAN AR		Contra Costa	5	\$ 40,000	\$ 1,301,454	\$ 38,000
CYD-22-18573	LUTHER BURBANK MEMORIAL F		Sonoma	5	\$ 40,000	\$ 3,633,146	\$ 38,000
CYD-22-19314	Malaya Filipino American Dance A		Los Angeles	5	\$ 40,000	\$ 36,017	\$ 38,000
CYD-22-19516	MANNAKIN THEATER AND DANC		San Francisco	5	\$ 40,000	\$ 273,905	\$ 38,000
CYD-22-19115	MARIN SHAKESPEARE COMPAN		Marin	5	\$ 40,000	\$ 1,593,949	\$ 38,000
CYD-22-19471	MARIPOSA COUNTY ARTS COU		Mariposa	5	\$ 40,000	\$ 236,958	\$ 38,000
CYD-22-18649	MID-CITY COMMUNITY MUSIC		San Diego	5	\$ 40,000	\$ 236,383	\$ 38,000
CYD-22-19233	MILLION LITTLE		Los Angeles	5	\$ 40,000	\$ 237,895	\$ 38,000
CYD-22-18770	MOZART YOUTH CAMERATA		Alameda	5	\$ 40,000	\$ 20,381	\$ 38,000
CYD-22-18526	MUSEUM OF CONTEMPORARY		Los Angeles	5	\$ 40,000	\$ 15,227,627	\$ 38,000
CYD-22-19157	MUSEUM OF CONTEMPORARY		San Diego	5	\$ 30,525	\$ 8,406,115	\$ 28,999
CYD-22-19494	MUSEUM OF DANCE		San Francisco	5	\$ 40,000	\$ 60,117	\$ 38,000
CYD-22-18306	MUSIC IN THE MOUNTAINS		Nevada	5	\$ 40,000	\$ 579,657	\$ 38,000
CYD-22-19028	Music Mission San Francisco		San Francisco	5	\$ 28,800	\$ 32,000	\$ 27,360
CYD-22-18300	MUSYCA		Los Angeles	5	\$ 40,000	\$ 413,897	\$ 38,000
CYD-22-19007	NAPA VALLEY YOUTH SYMPHON		Napa	5	\$ 40,000	\$ 171,420	\$ 38,000
CYD-22-18983	NEW VILLAGE ARTS INC		San Diego	5	\$ 40,000	\$ 958,166	\$ 38,000
CYD-22-19262	NEW WEST SYMPHONY ASSOC		Ventura	5	\$ 40,000	\$ 1,721,340	\$ 38,000
CYD-22-19285	NEWFILMMAKERS LOS ANGELE		Los Angeles	5	\$ 39,911	\$ 630,209	\$ 37,915
CYD-22-19218	NU ART EDUCATION INC		Sacramento	5	\$ 40,000	\$ 452,537	\$ 38,000
CYD-22-18642	OAKLAND TECHNOLOGY & EDU		Alameda	5	\$ 40,000	\$ 17,000	\$ 38,000
CYD-22-18160	OASIS COMPANIES INTERNATIC		Orange	5	\$ 12,500	\$ 602,327	\$ 11,875
CYD-22-19266	OnStage Theatre Arts		Sacramento	5	\$ 20,400	\$ 26,064	\$ 19,380

CYD-22-19052	Our Town. Our Children. A Social	VENTURA (Ventura	Ventura	5	\$ 40,000	\$ 13,111	\$ 38,000
CYD-22-18493	OUTKAST DANCE COMPANY INC		Los Angeles	5	\$ 40,000	\$ 110,011	\$ 38,000
CYD-22-19427	OUTSIDE THE LENS		San Diego	5	\$ 40,000	\$ 989,329	\$ 38,000
CYD-22-18760	OXNARD PERFORMING ARTS C		Ventura	5	\$ 40,000	\$ 322,201	\$ 38,000
CYD-22-18135	P S ARTS		Los Angeles	5	\$ 40,000	\$ 3,520,558	\$ 38,000
CYD-22-18563	PACIFIC SYMPHONY		Orange	5	\$ 40,000	\$ 17,603,170	\$ 38,000
CYD-22-19069	PAJARO VALLEY ARTS COUNCI		Santa Cruz	5	\$ 40,000	\$ 247,530	\$ 38,000
CYD-22-18626	PALO ALTO ART CENTER FOUN		Santa Clara	5	\$ 40,000	\$ 910,964	\$ 38,000
CYD-22-18979	PASADENA EDUCATIONAL FOU		Los Angeles	5	\$ 40,000	\$ 4,633,003	\$ 38,000
CYD-22-18836	PASO ROBLES YOUTH ARTS CE		San Luis Obispo	5	\$ 40,000	\$ 486,919	\$ 38,000
CYD-22-18885	PEOPLES CONSERVATORY		Alameda	5	\$ 40,000	\$ 530,970	\$ 38,000
CYD-22-19065	PIEDMONT CHOIRS		Alameda	5	\$ 40,000	\$ 864,119	\$ 38,000
CYD-22-18578	PLAZA DE LA RAZA INC		Los Angeles	5	\$ 40,000	\$ 725,000	\$ 38,000
CYD-22-18443	POSITIVE ALTERNATIVE RECRE		Santa Clara	5	\$ 40,000	\$ 602,115	\$ 38,000
CYD-22-18542	PROJECT BANDALOOP		Alameda	5	\$ 40,000	\$ 1,310,511	\$ 38,000
CYD-22-18479	PROJECT COMMOTION		San Francisco	5	\$ 40,000	\$ 569,398	\$ 38,000
CYD-22-18566	PURPLE SILK MUSIC EDUCATIO		Alameda	5	\$ 40,000	\$ 83,345	\$ 38,000
CYD-22-19404	QUEER WOMEN OF COLOR MEI		San Francisco	5	\$ 40,000	\$ 726,119	\$ 38,000
CYD-22-19499	Quinteto Latino		San Mateo	5	\$ 40,000	\$ 161,119	\$ 38,000
CYD-22-19209	RAIZES COLLECTIVE		Sonoma	5	\$ 40,000	\$ 361,161	\$ 38,000
CYD-22-18784	Red Ladder Theatre Company		Santa Clara	5	\$ 40,000	\$ 921,638	\$ 38,000
CYD-22-18997	REDISCOVER CENTER INC		Los Angeles	5	\$ 40,000	\$ 850,683	\$ 38,000
CYD-22-18399	REDWOOD CITY ART CENTER		San Mateo	5	\$ 40,000	\$ 131,080	\$ 38,000
CYD-22-18800	RESOUNDING JOY INC		San Diego	5	\$ 40,000	\$ 527,120	\$ 38,000
CYD-22-18162	Rhythmic Pathways	First Presby	Alameda	5	\$ 40,000	\$ 99,719	\$ 38,000
CYD-22-19419	RICHMOND ART CENTER		Contra Costa	5	\$ 40,000	\$ 1,118,190	\$ 38,000
CYD-22-18403	RIEKES CENTER FOR HUMAN E		San Mateo	5	\$ 40,000	\$ 4,534,364	\$ 38,000
CYD-22-19538	RIVERSIDE ARTS ACADEMY		Riverside	5	\$ 40,000	\$ 365,766	\$ 38,000
CYD-22-19323	ROSIN BOX PROJECT INC		San Diego	5	\$ 11,475	\$ 136,441	\$ 10,901
CYD-22-19478	ROYAL STAGE CHRISTIAN PERP		Sacramento	5	\$ 40,000	\$ 135,448	\$ 38,000
CYD-22-19368	RUCKUSROOTS INC		Los Angeles	5	\$ 40,000	\$ 111,117	\$ 38,000
CYD-22-19049	RYMAN CARROLL FOUNDATION		Los Angeles	5	\$ 40,000	\$ 1,507,606	\$ 38,000
CYD-22-18309	SACRAMENTO CHILDRENS MUS		Sacramento	5	\$ 40,000	\$ 656,646	\$ 38,000
CYD-22-18859	SACRAMENTO THEATRE COMP		Sacramento	5	\$ 40,000	\$ 812,678	\$ 38,000
CYD-22-18367	SACRED FOOLS THEATER		Los Angeles	5	\$ 16,950	\$ 387,343	\$ 16,103
CYD-22-18652	SAM AND ALFREDA MALOOF FC		San Bernardino	5	\$ 33,104	\$ 425,485	\$ 31,449
CYD-22-18588	SAMAHAN FILIPINO AMERICAN		San Diego	5	\$ 36,000	\$ 84,104	\$ 34,200
CYD-22-18658	SAN BERNARDINO SYMPHONY		San Bernardino	5	\$ 40,000	\$ 488,906	\$ 38,000
CYD-22-19263	SAN DIEGO BALLET		San Diego	5	\$ 40,000	\$ 416,315	\$ 38,000

CYD-22-19316	SAN DIEGO CHILDRENS CHOIR		San Diego	5	\$ 40,000	\$ 592,619	\$ 38,000
CYD-22-19190	SAN DIEGO CITY COLLEGE FOU		San Diego	5	\$ 33,000	\$ 819,556	\$ 31,350
CYD-22-19169	SAN DIEGO GUILD OF PUPPETH		San Diego	5	\$ 40,000	\$ 75,114	\$ 38,000
CYD-22-18920	SAN DIEGO OPERA ASSOCIATIO		San Diego	5	\$ 40,000	\$ 7,309,609	\$ 38,000
CYD-22-18537	SAN DIEGO YOUTH SYMPHONY		San Diego	5	\$ 40,000	\$ 2,707,506	\$ 38,000
CYD-22-18332	SAN FRANCISCO ARTS EDUCAT		San Franc	5	\$ 40,000	\$ 1,172,632	\$ 38,000
CYD-22-18676	SAN FRANCISCO BALLET ASSO		San Franc	5	\$ 40,000	\$ 57,069,050	\$ 38,000
CYD-22-18218	SAN FRANCISCO BOYS CHORU		San Franc	5	\$ 40,000	\$ 941,990	\$ 38,000
CYD-22-18715	SAN FRANCISCO CHAMBER OR		San Franc	5	\$ 40,000	\$ 543,134	\$ 38,000
CYD-22-18850	SAN FRANCISCO INTERNATION		San Franc	5	\$ 40,000	\$ 82,885	\$ 38,000
CYD-22-18985	SAN FRANCISCO JAZZ ORGANIZ		San Franc	5	\$ 40,000	\$ 9,898,014	\$ 38,000
CYD-22-18670	SAN JOSE COMMUNITY MEDIA A		Santa Clar	5	\$ 40,000	\$ 5,226,906	\$ 38,000
CYD-22-19476	SAN JOSE JAZZ		Santa Clar	5	\$ 40,000	\$ 1,102,416	\$ 38,000
CYD-22-19276	Santa Cecilia Arts & Learning Cen	SANTA CEC	Los Angele	5	\$ 40,000	\$ 124,800	\$ 38,000
CYD-22-18662	SANTA CECILIA OPERA AND OR		Los Angele	5	\$ 40,000	\$ 525,750	\$ 38,000
CYD-22-19039	SANTA ROSA SYMPHONY ASSO		Sonoma	5	\$ 40,000	\$ 4,045,483	\$ 38,000
CYD-22-18488	SBCS CORPORATION		San Diego	5	\$ 40,000	\$ 44,494,791	\$ 38,000
CYD-22-19373	SEBASTOPOL COMMUNITY CUL		Sonoma	5	\$ 40,000	\$ 562,086	\$ 38,000
CYD-22-18491	SHAKESPEARE-SAN FRANCISC		San Franc	5	\$ 40,000	\$ 1,310,105	\$ 38,000
CYD-22-19493	SIDE STREET PROJECTS		Los Angele	5	\$ 40,000	\$ 607,006	\$ 38,000
CYD-22-18224	SOUND ART		Los Angele	5	\$ 40,000	\$ 1,658,535	\$ 38,000
CYD-22-18338	SPINDRIFT SCHOOL OF PERFO		San Mateo	5	\$ 16,360	\$ 456,154	\$ 15,542
CYD-22-19111	STUDIOS FOR THE PERFORMIN		Sacrament	5	\$ 40,000	\$ 653,360	\$ 38,000
CYD-22-18561	SUCCESS CENTER SAN FRANC		San Franc	5	\$ 40,000	\$ 5,395,409	\$ 38,000
CYD-22-19281	SWITZER CENTER		Los Angele	5	\$ 40,000	\$ 3,740,595	\$ 38,000
CYD-22-19391	TEAPOT GARDENS		Los Angele	5	\$ 38,420	\$ 31,727	\$ 36,499
CYD-22-18334	TEATRO VISION		Santa Clar	5	\$ 40,000	\$ 328,502	\$ 38,000
CYD-22-19085	THE CHANCE THEATER		Orange	5	\$ 40,000	\$ 1,338,165	\$ 38,000
CYD-22-18755	THE GABRIELLA FOUNDATION		Los Angele	5	\$ 40,000	\$ 1,335,173	\$ 38,000
CYD-22-18534	THE H E ART PROJECT		Los Angele	5	\$ 40,000	\$ 1,295,984	\$ 38,000
CYD-22-18740	THE HARMONY PROJECT		Los Angele	5	\$ 40,000	\$ 3,625,005	\$ 38,000
CYD-22-18494	THE LOS ANGELES UNITED ME		Los Angele	5	\$ 40,000	\$ 399,150	\$ 38,000
CYD-22-18509	THE TURNER FOUNDATION - SI		Santa Barb	5	\$ 40,000	\$ 3,482,553	\$ 38,000
CYD-22-18514	THE YOUNG AMERICANS INC		Riverside	5	\$ 40,000	\$ 2,574,520	\$ 38,000
CYD-22-18895	The Young Shakespeareans	COMMUNIT	Los Angele	5	\$ 40,000	\$ 232,795	\$ 38,000
CYD-22-18672	THEATRE & ARTS FOUNDATION		San Diego	5	\$ 40,000	\$ 15,248,438	\$ 38,000
CYD-22-18236	TRANSCENDANCE YOUTH ARTS		San Diego	5	\$ 40,000	\$ 602,968	\$ 38,000
CYD-22-19495	UBUNTU THEATER PROJECT IN		Alameda	5	\$ 40,000	\$ 353,316	\$ 38,000
CYD-22-18871	UNSCRIPTED LEARNING		San Diego	5	\$ 40,000	\$ 116,601	\$ 38,000

CYD-22-18185	UNUSUAL SUSPECTS THEATRE		Los Angeles	5	\$ 40,000	\$ 1,791,349	\$ 38,000
CYD-22-18968	VERSA-STYLE DANCE COMPAN		Los Angeles	5	\$ 40,000	\$ 411,468	\$ 38,000
CYD-22-18832	Vigilant Love	Community	Los Angeles	5	\$ 40,000	\$ 332,811	\$ 38,000
CYD-22-18575	Vita Art Center		Ventura	5	\$ 40,000	\$ 212,000	\$ 38,000
CYD-22-18384	VIVER BRASIL DANCE COMPAN		Los Angeles	5	\$ 40,000	\$ 226,913	\$ 38,000
CYD-22-18725	WAKING THE VILLAGE		Sacrament	5	\$ 40,000	\$ 3,130,149	\$ 38,000
CYD-22-19105	WEST Creative Performing Arts	Santa Cruz	Santa Cruz	5	\$ 40,000	\$ 154,239	\$ 38,000
CYD-22-19457	WOMEN IN MEDIA INC		Los Angeles	5	\$ 40,000	\$ 582,010	\$ 38,000
CYD-22-18203	YOLO COUNTY ARTS COUNCIL		Yolo	5	\$ 34,200	\$ 378,415	\$ 32,490
CYD-22-19415	YOUNG CHOREOGRAPHERS PR		Los Angeles	5	\$ 26,250	\$ 46,925	\$ 24,938
CYD-22-19024	YOUNG MUSICIANS FOUNDATIO		Los Angeles	5	\$ 40,000	\$ 1,105,609	\$ 38,000
CYD-22-18747	Youth Art Exchange	TIDES CEN	San Franci	5	\$ 40,000	\$ 868,370	\$ 38,000
CYD-22-18436	Youth ARTS Alive	Santa Barba	Santa Barb	5	\$ 30,000	\$ 57,946	\$ 28,500
CYD-22-18723	Youth Beat -- a Fiscally-Sponsored	THE OAKLA	Alameda	5	\$ 40,000	\$ 753,022	\$ 38,000
CYD-22-19360	YOUTH DRAMA THEATER		Los Angeles	5	\$ 40,000	\$ 70,455	\$ 38,000
CYD-22-19210	YOUTH IN ARTS		Marin	5	\$ 40,000	\$ 707,303	\$ 38,000
CYD-22-18351	YOUTH RADIO		Alameda	5	\$ 40,000	\$ 8,412,469	\$ 38,000
CYD-22-18175	YOUTH SPEAKS INC		San Franci	5	\$ 40,000	\$ 6,303,495	\$ 38,000
CYD-22-19134	YOUTH SPIRIT ARTWORKS		Alameda	5	\$ 40,000	\$ 1,122,595	\$ 38,000
CYD-22-19117	ZAWAYA		San Mateo	5	\$ 40,000	\$ 62,026	\$ 38,000
CYD-22-19282	ABHINAYA DANCE COMPANY O		Santa Clar	4	\$ 40,000	\$ 210,049	\$ 36,000
CYD-22-18170	ACADEMY OF SPECIAL DREAMS		Los Angeles	4	\$ 39,200	\$ 29,501	\$ 35,280
CYD-22-18775	ADVOT PROJECT		Los Angeles	4	\$ 40,000	\$ 335,061	\$ 36,000
CYD-22-19153	AFRICAN ARTS ACADEMY		San Franci	4	\$ 40,000	\$ 41,571	\$ 36,000
CYD-22-18912	AMADOR COUNTY ARTS COUNC		Amador	4	\$ 40,000	\$ 127,583	\$ 36,000
CYD-22-19322	ANAMATANGI POLYNESIAN VOI		San Mateo	4	\$ 40,000	\$ 150,000	\$ 36,000
CYD-22-19429	ANSAR EL MUHAMMAD J TEMPL		Yolo	4	\$ 37,000	\$ 17,000	\$ 33,300
CYD-22-18495	ART CENTER COLLEGE OF DES		Los Angeles	4	\$ 39,964	\$ 115,700,000	\$ 35,968
CYD-22-18955	ART THROUGH ACTION INC		Ventura	4	\$ 40,000	\$ 132,898	\$ 36,000
CYD-22-19025	ART-IN-THE-PARK COMMUNITY		Los Angeles	4	\$ 4,637	\$ 63,845	\$ 4,173
CYD-22-18830	Artists Ink	ACTION CO	Monterey	4	\$ 40,000	\$ 148,959	\$ 36,000
CYD-22-18267	ARTPUSH		Alameda	4	\$ 12,533	\$ 15,786	\$ 11,280
CYD-22-18851	ASCENDTIALS		San Diego	4	\$ 40,000	\$ 29,272	\$ 36,000
CYD-22-19057	ASSOCIATION FOR THE ADVAN		Los Angeles	4	\$ 40,000	\$ 114,530	\$ 36,000
CYD-22-18517	AUDACITY PERFORMING ARTS		Santa Clar	4	\$ 40,000	\$ 181,514	\$ 36,000
CYD-22-19244	BAY AREA COMMUNITY RESOU		Marin	4	\$ 40,000	\$ 50,947,078	\$ 36,000
CYD-22-18205	BAY AREA SCORES		San Franci	4	\$ 40,000	\$ 2,234,893	\$ 36,000
CYD-22-19123	BOCON INC		San Diego	4	\$ 38,000	\$ 42,670	\$ 34,200
CYD-22-18899	BOYS & GIRLS CLUBS OF METR		Los Angeles	4	\$ 40,000	\$ 3,807,066	\$ 36,000

CYD-22-18972	BOYS AND GIRLS CLUBS OF SA		Santa Cruz	4	\$ 40,000	\$ 1,947,880	\$ 36,000
CYD-22-19150	BRIC FOUNDATION		Los Angeles	4	\$ 40,000	\$ 211,670	\$ 36,000
CYD-22-18999	CALIFORNIA HUMANITIES		Alameda	4	\$ 40,000	\$ 6,876,361	\$ 36,000
CYD-22-19289	CALIFORNIA SYMPHONY ORCH		Contra Cos	4	\$ 40,000	\$ 1,485,827	\$ 36,000
CYD-22-19461	CHAMBER MUSIC SILICON VALL		Santa Clara	4	\$ 40,000	\$ 25,875	\$ 36,000
CYD-22-19358	CHICANO PARK MUSEUM AND C		San Diego	4	\$ 40,000	\$ 115,989	\$ 36,000
CYD-22-18729	CHINESE CULTURE FOUNDATIO		San Francis	4	\$ 40,000	\$ 1,683,753	\$ 36,000
CYD-22-19393	CINEQUEST INC		Santa Clara	4	\$ 40,000	\$ 1,420,619	\$ 36,000
CYD-22-19367	City of Simi Valley		Ventura	4	\$ 40,000	\$ 32,972	\$ 36,000
CYD-22-19449	COLLEGE PARK FRIENDS EDUC		Nevada	4	\$ 40,000	\$ 425,986	\$ 36,000
CYD-22-18943	COLORS FOR KIDS		Contra Cos	4	\$ 40,000	\$ 50,000	\$ 36,000
CYD-22-19355	COLUSA COUNTY ARTS COUNCI		Colusa	4	\$ 40,000	\$ 39,746	\$ 36,000
CYD-22-18689	CONTEMPORARY JEWISH MUSI		San Francis	4	\$ 40,000	\$ 5,199,131	\$ 36,000
CYD-22-19475	COTA COLLABORATIONS TEAC		San Diego	4	\$ 40,000	\$ 631,367	\$ 36,000
CYD-22-18257	Create CA		Los Angeles	4	\$ 40,000	\$ 4,127,687	\$ 36,000
CYD-22-18342	CUBACARIBE		San Francis	4	\$ 40,000	\$ 129,495	\$ 36,000
CYD-22-19059	CULTIVATING CREATIVE MINDS		Los Angeles	4	\$ 23,920	\$ 53,183	\$ 21,528
CYD-22-18315	DANCE ARTS FOUNDATION		Los Angeles	4	\$ 36,745	\$ 4,660	\$ 33,071
CYD-22-18679	DEV MISSION		San Francis	4	\$ 40,000	\$ 934,630	\$ 36,000
CYD-22-19027	DHWANI ACADEMY OF PERCUS		Riverside	4	\$ 40,000	\$ 150,724	\$ 36,000
CYD-22-18641	DRAWING TOGETHER		San Berna	4	\$ 40,000	\$ 9,950	\$ 36,000
CYD-22-19204	EAST COUNTY YOUTH SYMPHO		San Diego	4	\$ 40,000	\$ 79,093	\$ 36,000
CYD-22-19480	EAST PALO ALTO YOUTH ARTS		San Mateo	4	\$ 40,000	\$ 2,650,353	\$ 36,000
CYD-22-19362	EDUCATION FRANCAISE DE SA		Placer	4	\$ 12,000	\$ 42,704	\$ 10,800
CYD-22-18769	ELEMENTAL MUSIC		Los Angeles	4	\$ 40,000	\$ 467,363	\$ 36,000
CYD-22-18459	ETC ETC ETC		Ventura	4	\$ 40,000	\$ 53,853	\$ 36,000
CYD-22-19406	GLENDALE YOUTH ORCHESTRA		Los Angeles	4	\$ 40,000	\$ 72,751	\$ 36,000
CYD-22-18156	H-TOWN YOUTH THEATRE		Sonoma	4	\$ 40,000	\$ 141,944	\$ 36,000
CYD-22-18461	IMMERSIVE ART COLLECTIVE IN		Los Angeles	4	\$ 40,000	\$ 30,209	\$ 36,000
CYD-22-19245	Kala Institute		Alameda	4	\$ 40,000	\$ 1,099,460	\$ 36,000
CYD-22-19017	KINGS AND CLOWNS INC		Los Angeles	4	\$ 30,000	\$ 122,080	\$ 27,000
CYD-22-18486	LACER AFTERSCHOOL PROGRA		Los Angeles	4	\$ 40,000	\$ 1,951,039	\$ 36,000
CYD-22-18878	LINEAGE DANCE COMPANY		Los Angeles	4	\$ 40,000	\$ 286,125	\$ 36,000
CYD-22-19401	LITTLE SAIGON SAN DIEGO FOU		San Diego	4	\$ 40,000	\$ 60,921	\$ 36,000
CYD-22-19177	LOS ANGELES BALLET INC		Los Angeles	4	\$ 40,000	\$ 1,543,702	\$ 36,000
CYD-22-19034	Mercury Orbit Music	WEST COV	Los Angeles	4	\$ 40,000	\$ 67,387	\$ 36,000
CYD-22-18352	MONO ARTS COUNCIL		Mono	4	\$ 39,935	\$ 224,614	\$ 35,942
CYD-22-19182	MUSIC AND KIDS A CALIFORNIA		Los Angeles	4	\$ 40,000	\$ 44,138	\$ 36,000
CYD-22-18703	MUSICALLY MINDED INC		Alameda	4	\$ 40,000	\$ 150,338	\$ 36,000

CYD-22-19175	MUZEO FOUNDATION		Orange	4	\$ 40,000	\$ 443,363	\$ 36,000
CYD-22-18781	NCRT INC		Humboldt	4	\$ 37,720	\$ 148,493	\$ 33,948
CYD-22-18444	NEIGHBORHOOD MUSIC SCHO		Los Angeles	4	\$ 40,000	\$ 780,350	\$ 36,000
CYD-22-19366	NEW WEST BALLET INC		San Diego	4	\$ 40,000	\$ 83,229	\$ 36,000
CYD-22-19229	NORTH BAY LETTERPRESS ART		Sonoma	4	\$ 40,000	\$ 37,000	\$ 36,000
CYD-22-19502	OCEANSIDE THEATRE COMPAN		San Diego	4	\$ 40,000	\$ 369,290	\$ 36,000
CYD-22-19198	Opera Modesto, Inc.		Stanislaus	4	\$ 40,000	\$ 470,541	\$ 36,000
CYD-22-19250	ORANGE COUNTY MUSEUM OF		Orange	4	\$ 40,000	\$ 4,122,699	\$ 36,000
CYD-22-18764	PARTNERSHIP FOR LOS ANGEL		Los Angeles	4	\$ 40,000	\$ 23,294,719	\$ 36,000
CYD-22-19363	PENINSULA CHORAL ASSOCIAT		San Mateo	4	\$ 39,500	\$ 297,650	\$ 35,550
CYD-22-19539	PENINSULA YOUTH THEATRE		Santa Clara	4	\$ 40,000	\$ 598,217	\$ 36,000
CYD-22-18867	PEOPLES SELF-HELP HOUSING		San Luis Obispo	4	\$ 40,000	\$ 29,816,445	\$ 36,000
CYD-22-18975	PERFORMING ARTS WORKSHO		San Francisco	4	\$ 40,000	\$ 1,785,627	\$ 36,000
CYD-22-18595	PLAYHOUSE ARTS		Humboldt	4	\$ 40,000	\$ 517,644	\$ 36,000
CYD-22-19387	POWAY CENTER FOR THE PER		San Diego	4	\$ 40,000	\$ 1,418,777	\$ 36,000
CYD-22-18726	PTA CALIFORNIA CONGRESS O		Sonoma	4	\$ 35,400	\$ 138,214	\$ 31,860
CYD-22-19435	RS CONFIDENCE WELLNESS C		Los Angeles	4	\$ 40,000	\$ 40,000	\$ 36,000
CYD-22-19096	Safe Return Project	SOCIAL GO	Contra Costa	4	\$ 40,000	\$ 1,301,831	\$ 36,000
CYD-22-18953	Salastina		Los Angeles	4	\$ 37,600	\$ 233,146	\$ 33,840
CYD-22-19455	SALINAS CITY CENTER IMPROV		Monterey	4	\$ 40,000	\$ 473,611	\$ 36,000
CYD-22-18439	SAN CARLOS CHILDRENS THEA		San Mateo	4	\$ 39,910	\$ 491,389	\$ 35,919
CYD-22-18833	SAN DIEGO DANCE THEATER		San Diego	4	\$ 30,497	\$ 259,034	\$ 27,447
CYD-22-19143	SAN DIEGO WINDS		San Diego	4	\$ 40,000	\$ 50,741	\$ 36,000
CYD-22-19187	SAN FERNANDO VALLEY YOUTH		Los Angeles	4	\$ 40,000	\$ 74,168	\$ 36,000
CYD-22-19382	SAN JOSE CHILDRENS MUSICA		Santa Clara	4	\$ 40,000	\$ 4,091,673	\$ 36,000
CYD-22-19135	SANTA BARBARA DANCE INSTI		Santa Barbara	4	\$ 40,000	\$ 123,303	\$ 36,000
CYD-22-19532	SANTA CRUZ ART LEAGUE INC		Santa Cruz	4	\$ 32,065	\$ 243,038	\$ 28,859
CYD-22-19483	SANTA MONICA YOUTH ORCHE		Los Angeles	4	\$ 40,000	\$ 348,543	\$ 36,000
CYD-22-18896	School of the Getdown	INTERSECT	Alameda	4	\$ 40,000	\$ 83,250	\$ 36,000
CYD-22-18891	SHAKESPEARES ASSOCIATES I		Alameda	4	\$ 40,000	\$ 516,131	\$ 36,000
CYD-22-19380	SHASTA COUNTY ARTS COUNCI		Shasta	4	\$ 40,000	\$ 148,241	\$ 36,000
CYD-22-19114	SoCal Arts	THE DANCE	Los Angeles	4	\$ 40,000	\$ 161,299	\$ 36,000
CYD-22-18191	SONOMA COMMUNITY CENTER		Sonoma	4	\$ 40,000	\$ 1,617,953	\$ 36,000
CYD-22-18452	SPARK GROWTH		San Bernardino	4	\$ 9,000	\$ 14,941	\$ 8,100
CYD-22-18754	SPECTORDANCE		Monterey	4	\$ 40,000	\$ 114,887	\$ 36,000
CYD-22-18898	STANFORD JAZZ WORKSHOP		Santa Clara	4	\$ 40,000	\$ 966,131	\$ 36,000
CYD-22-18656	STEM TO THE FUTURE		Los Angeles	4	\$ 40,000	\$ 334,026	\$ 36,000
CYD-22-18208	STREET POETS INC		Los Angeles	4	\$ 40,000	\$ 1,609,956	\$ 36,000
CYD-22-19392	TAP FEVER STUDIOS		San Diego	4	\$ 40,000	\$ 150,169	\$ 36,000

CYD-22-19063	TEMECULA CHILDREN S MUSIC		Riverside	4	\$ 40,000	\$ 13,500	\$ 36,000
CYD-22-18751	THE CHILDRENS CENTER OF TH		Los Angele	4	\$ 40,000	\$ 7,282,036	\$ 36,000
CYD-22-19038	THE DESERT BIENNIAL		Riverside	4	\$ 40,000	\$ 1,680,854	\$ 36,000
CYD-22-18872	THE ROUSTABOUTS		San Diego	4	\$ 40,000	\$ 175,964	\$ 36,000
CYD-22-18808	TRINITY ONE THEATRE TROUP		San Diego	4	\$ 40,000	\$ 143,718	\$ 36,000
CYD-22-19448	Twelves Wax ltd liability co.	Unsung Her	Sacrament	4	\$ 40,000	\$ -	\$ 36,000
CYD-22-19357	VACAVILLE SOLANO SERVICES		Solano	4	\$ 39,788	\$ 2,981,943	\$ 35,809
CYD-22-18605	VALLEJO TEACHING ARTISTS IN		Solano	4	\$ 39,692	\$ 26,300	\$ 35,723
CYD-22-18297	VENICE ARTS		Los Angele	4	\$ 40,000	\$ 1,099,726	\$ 36,000
CYD-22-18841	Vic James Center		Los Angele	4	\$ 40,000	\$ -	\$ 36,000
CYD-22-18846	VOENA		Solano	4	\$ 40,000	\$ 197,990	\$ 36,000
CYD-22-18861	VOICES OF MUSIC INC		San Franci	4	\$ 26,046	\$ 198,706	\$ 23,441
CYD-22-19301	WAYWARD ARTIST INC		Orange	4	\$ 20,000	\$ 79,698	\$ 18,000
CYD-22-19491	WOMEN OF WORTH		Nevada	4	\$ 30,000	\$ 184,632	\$ 27,000
CYD-22-18924	YOUTH ARTS COLLECTIVE INC		Monterey	4	\$ 40,000	\$ 386,176	\$ 36,000
CYD-22-19458	BIRDCAGE THEATRE INC		Butte	3	\$ 40,000	\$ 14,443	\$ -
CYD-22-18244	CAMERATA SINGERS OF LONG		Los Angele	3	\$ 40,000	\$ 381,008	\$ -
CYD-22-19327	KOREAN AMERICAN YOUTH PE		Los Angele	3	\$ 40,000	\$ 101,473	\$ -
CYD-22-19384	LEDGE THEATRE		Los Angele	3	\$ 30,000	\$ 30,000	\$ -
CYD-22-19510	MA SERIES ARTS		Placer	3	\$ 40,000	\$ 190,901	\$ -
CYD-22-18801	MJO HOPE FOUNDATION INC		Los Angele	3	\$ 40,000	\$ 152,375	\$ -
CYD-22-18198	NEXT LEVEL ATHLETES BORN 2		Santa Clar	3	\$ 40,000	\$ 55,600	\$ -
CYD-22-18937	REALSOUL	Asian Impro	San Franci	3	\$ 40,000	\$ 27,000	\$ -
CYD-22-18714	SAN LUIS OBISPO MUSEUM OF		San Luis O	3	\$ 40,000	\$ 471,251	\$ -
CYD-22-19013	TAHOE SCHOOL OF MUSIC		Nevada	3	\$ 40,000	\$ 346,605	\$ -
CYD-22-19225	THE BREA EDUCATION FOUNDA		Orange	3	\$ 40,000	\$ 17,476	\$ -
CYD-22-19242	The Canal Arts	MARIN SOC	Marin	3	\$ 12,000	\$ 55,000	\$ -
CYD-22-18959	ANY BODY CAN YOUTH RESOR		San Diego	2	\$ 20,000	\$ 307,500	\$ -
CYD-22-19155	THE ARTS COUNCIL OF PLACER		Placer	2	\$ 40,000	\$ 281,289	\$ -
					\$ 15,883,944	Recommendations:	\$ 14,494,281
						Total CAC Allocation:	\$ 15,840,000
						Variance:	\$ 1,345,719

Artists in Schools (AE-AIS) 2022 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	County	Final Rank	Grant Request Amount	TOR Last Completed FY	Recommended Award
AE-AIS-22-18519	ATTITUDINAL HEALING CON		Alameda	6	\$ 60,000	\$ 1,060,563	\$ 60,000
AE-AIS-22-18812	CALIFORNIA DANCE INSTITU		Los Angele	6	\$ 20,000	\$ 256,030	\$ 20,000
AE-AIS-22-18183	CALIFORNIA POETS IN THE S		Sonoma	6	\$ 60,000	\$ 302,790	\$ 60,000
AE-AIS-22-18285	CANTARE CON VIVO		Alameda	6	\$ 40,000	\$ 586,532	\$ 40,000
AE-AIS-22-19109	EL TEATRO CAMPESINO		San Benito	6	\$ 40,000	\$ 721,050	\$ 40,000
AE-AIS-22-18221	GET LIT WORDS IGNITE INC		Los Angele	6	\$ 60,000	\$ 2,004,109	\$ 60,000
AE-AIS-22-18184	LIVING JAZZ		Alameda	6	\$ 60,000	\$ 575,851	\$ 60,000
AE-AIS-22-19133	MILLION LITTLE		Los Angele	6	\$ 60,000	\$ 237,895	\$ 60,000
AE-AIS-22-18201	MUSIC FOR MINORS INC		San Mateo	6	\$ 60,000	\$ 1,520,916	\$ 60,000
AE-AIS-22-18707	MUSICIANS AT PLAY FOUNDA		Los Angele	6	\$ 60,000	\$ 226,547	\$ 60,000
AE-AIS-22-19271	OUTSIDE THE LENS		San Diego	6	\$ 60,000	\$ 989,329	\$ 60,000
AE-AIS-22-19166	OXNARD PERFORMING ARTS		Ventura	6	\$ 60,000	\$ 322,201	\$ 60,000
AE-AIS-22-18767	PARTNERSHIP FOR LOS ANGE		Los Angele	6	\$ 60,000	\$ 23,294,719	\$ 60,000
AE-AIS-22-18695	PASADENA CONSERVATORY		Los Angele	6	\$ 60,000	\$ 2,551,080	\$ 60,000
AE-AIS-22-18510	PERFORMING ARTS CENTER		Los Angele	6	\$ 60,000	\$ 80,747,624	\$ 60,000
AE-AIS-22-18693	PLAYWRIGHTS PROJECT		San Diego	6	\$ 60,000	\$ 422,799	\$ 60,000
AE-AIS-22-19228	PONY BOX DANCE THEATRE		Los Angele	6	\$ 60,000	\$ 197,000	\$ 60,000
AE-AIS-22-18457	SAN BENITO COUNTY ARTS		San Benito	6	\$ 60,000	\$ 409,952	\$ 60,000
AE-AIS-22-18545	SAN DIEGO CHILDRENS CHOR		San Diego	6	\$ 60,000	\$ 592,619	\$ 60,000
AE-AIS-22-18900	SAN DIEGO OPERA ASSOCIATI		San Diego	6	\$ 60,000	\$ 7,309,609	\$ 60,000
AE-AIS-22-18557	SAN FRANCISCO BALLET ASS		San Franci	6	\$ 60,000	\$ 57,069,050	\$ 60,000
AE-AIS-22-18296	SAN FRANCISCO CHILDREN		San Franci	6	\$ 60,000	\$ 140,222	\$ 60,000
AE-AIS-22-18659	SAN FRANCISCO SYMPHONY		San Franci	6	\$ 60,000	\$ 115,769,000	\$ 60,000
AE-AIS-22-18213	SAN FRANCISCO YOUTH THE		San Franci	6	\$ 60,000	\$ 248,926	\$ 60,000
AE-AIS-22-19163	SAN JOSE MUSEUM OF ART		Santa Clara	6	\$ 60,000	\$ 6,417,702	\$ 60,000
AE-AIS-22-18664	SANTA CECILIA OPERA AND		Los Angele	6	\$ 60,000	\$ 525,750	\$ 60,000
AE-AIS-22-19101	StageWrite: Building Literacy T	Intersection f	San Franci	6	\$ 60,000	\$ 206,057	\$ 60,000
AE-AIS-22-18230	THE MUSEUM OF THE AFRIC		San Franci	6	\$ 60,000	\$ 5,176,345	\$ 60,000
AE-AIS-22-18153	THEATRE OF HEARTS INC		Los Angele	6	\$ 60,000	\$ 511,825	\$ 60,000
AE-AIS-22-18237	TRANSCENDANCE YOUTH A		San Diego	6	\$ 60,000	\$ 602,968	\$ 60,000
AE-AIS-22-18181	UNUSUAL SUSPECTS THEAT		Los Angele	6	\$ 60,000	\$ 1,791,349	\$ 60,000
AE-AIS-22-18362	YOUNG AUDIENCES OF NOR		San Franci	6	\$ 60,000	\$ 754,840	\$ 60,000
AE-AIS-22-18174	YOUTH SPEAKS INC		San Franci	6	\$ 60,000	\$ 6,303,495	\$ 60,000
AE-AIS-22-18728	ZACCHO S F		San Franci	6	\$ 60,000	\$ 602,152	\$ 60,000
AE-AIS-22-18875	916 INK		Sacramento	5	\$ 60,000	\$ 905,865	\$ 57,000
AE-AIS-22-18329	ACTORS GANG INC		Los Angele	5	\$ 60,000	\$ 1,681,324	\$ 57,000
AE-AIS-22-18612	ADVOT PROJECT		Los Angele	5	\$ 60,000	\$ 335,061	\$ 57,000
AE-AIS-22-18789	ALEXANDER VALLEY FILM S		Sonoma	5	\$ 60,000	\$ 353,399	\$ 57,000
AE-AIS-22-18973	AMERICAN CONSERVATORY		San Franci	5	\$ 60,000	\$ 17,059,661	\$ 57,000

Recommendation	
Rank	Percent
6	100%
5	95%
4	90%
3,2,1	0%
Total Recommended	
\$	9,325,199

Total Request	
\$	9,989,641

AE-AIS-22-18844	ANGELS GATE CULTURAL C		Los Angeles	5	\$	60,000	\$	1,019,137	\$	57,000
AE-AIS-22-18666	ARTOGETHER		Alameda	5	\$	60,000	\$	374,423	\$	57,000
AE-AIS-22-18555	ARTREACH		San Diego	5	\$	50,000	\$	469,538	\$	47,500
AE-AIS-22-19162	ARTS BRIDGING THE GAP		Los Angeles	5	\$	60,000	\$	149,437	\$	57,000
AE-AIS-22-18232	ARTS COLLABORATIVE OF N		Nevada	5	\$	60,000	\$	187,089	\$	57,000
AE-AIS-22-19249	ARTS FOR THE SCHOOLS		Placer	5	\$	60,000	\$	204,645	\$	57,000
AE-AIS-22-18344	Berkeley Playhouse, Inc.		Alameda	5	\$	48,000	\$	1,951,191	\$	45,600
AE-AIS-22-18504	BERKELEY REPERTORY THE		Alameda	5	\$	60,000	\$	8,652,811	\$	57,000
AE-AIS-22-19307	BOYLE HEIGHTS ARTS CONS		Los Angeles	5	\$	60,000	\$	505,164	\$	57,000
AE-AIS-22-18411	BROCKUS PROJECT DANCE		Los Angeles	5	\$	60,000	\$	140,569	\$	57,000
AE-AIS-22-18956	CALIFORNIA CENTER FOR T		San Diego	5	\$	60,000	\$	7,853,114	\$	57,000
AE-AIS-22-18302	CAMERATA SINGERS OF LO		Los Angeles	5	\$	60,000	\$	381,008	\$	57,000
AE-AIS-22-18240	CENTER FOR WORLD MUSIC		San Diego	5	\$	60,000	\$	201,422	\$	57,000
AE-AIS-22-18692	CENTRAL CALIFORNIA ART I		Stanislaus	5	\$	60,000	\$	251,932	\$	57,000
AE-AIS-22-18379	CHAPTER 510 INK		Alameda	5	\$	60,000	\$	747,229	\$	57,000
AE-AIS-22-18518	CHEZA NAMI FOUNDATION I		Alameda	5	\$	60,000	\$	50,233	\$	57,000
AE-AIS-22-18730	CHINESE CULTURE FOUNDA		San Franci	5	\$	60,000	\$	1,683,753	\$	57,000
AE-AIS-22-18284	COLLAGE DANCE THEATRE		Los Angeles	5	\$	50,000	\$	445,320	\$	47,500
AE-AIS-22-18169	COMMUNITY SCHOOL OF MU		Santa Clar	5	\$	60,000	\$	6,592,695	\$	57,000
AE-AIS-22-19183	COTA COLLABORATIONS TE		San Diego	5	\$	60,000	\$	631,367	\$	57,000
AE-AIS-22-18880	CRE OUTREACH FOUNDATIC		Los Angeles	5	\$	60,000	\$	530,760	\$	57,000
AE-AIS-22-18683	CREATIVE MINDS NYC INC		Los Angeles	5	\$	60,000	\$	709,227	\$	57,000
AE-AIS-22-19352	CULTURA Y ARTE NATIVA DE		San Franci	5	\$	60,000	\$	285,000	\$	57,000
AE-AIS-22-19108	Dance Kaiso	MEADOWS-	San Franci	5	\$	32,000	\$	93,000	\$	30,400
AE-AIS-22-18145	DESTINY ARTS CENTER		Alameda	5	\$	60,000	\$	2,090,664	\$	57,000
AE-AIS-22-18735	DIABLO BALLET		Contra Cos	5	\$	60,000	\$	1,027,590	\$	57,000
AE-AIS-22-19176	DIABOLO DANCE THEATRE		Los Angeles	5	\$	60,000	\$	898,347	\$	57,000
AE-AIS-22-19147	DIMENSIONS DANCE THEAT		Alameda	5	\$	60,000	\$	366,603	\$	57,000
AE-AIS-22-18150	DREAM A WORLD EDUCATIC		Los Angeles	5	\$	60,000	\$	273,994	\$	57,000
AE-AIS-22-18592	EAST BAY CENTER FOR THE		Contra Cos	5	\$	60,000	\$	4,244,454	\$	57,000
AE-AIS-22-19492	EAST PALO ALTO YOUTH AR		San Mateo	5	\$	60,000	\$	2,650,353	\$	57,000
AE-AIS-22-18277	ENSEMBLE STUDIO THEATR		Los Angeles	5	\$	42,000	\$	117,542	\$	39,900
AE-AIS-22-18675	FERN STREET COMMUNITY		San Diego	5	\$	60,000	\$	370,073	\$	57,000
AE-AIS-22-18842	FRIENDS OF OLYMPIA STAT		Santa Cruz	5	\$	48,000	\$	265,896	\$	45,600
AE-AIS-22-19239	GAMELAN SEKAR JAYA		Alameda	5	\$	35,500	\$	233,411	\$	33,725
AE-AIS-22-18551	GEFFEN PLAYHOUSE INC		Los Angeles	5	\$	60,000	\$	7,538,096	\$	57,000
AE-AIS-22-18638	GENRYU ARTS		San Franci	5	\$	60,000	\$	140,234	\$	57,000
AE-AIS-22-18388	GRAND VISION FOUNDATIO		Los Angeles	5	\$	60,000	\$	785,108	\$	57,000
AE-AIS-22-19375	HIGHER GLIFFS INC		Alameda	5	\$	60,000	\$	263,619	\$	57,000
AE-AIS-22-18151	HUMBOLDT ARTS COUNCIL		Humboldt	5	\$	60,000	\$	214,195	\$	57,000
AE-AIS-22-18657	INK PEOPLE INC		Humboldt	5	\$	60,000	\$	484,891	\$	57,000

AE-AIS-22-19230	JAIL GUITAR DOORS		Los Angeles	5	\$ 58,950	\$ 683,941	\$ 56,003
AE-AIS-22-19308	JOE GOODE PERFORMANCE		San Francisco	5	\$ 60,000	\$ 557,847	\$ 57,000
AE-AIS-22-18632	KAISAHAN OF SAN JOSE		Santa Clara	5	\$ 60,000	\$ 128,775	\$ 57,000
AE-AIS-22-19165	Kala Institute		Alameda	5	\$ 60,000	\$ 1,099,460	\$ 57,000
AE-AIS-22-18372	LA PROMISE FUND		Los Angeles	5	\$ 59,970	\$ 5,370,331	\$ 56,972
AE-AIS-22-18660	LEAP ARTS IN EDUCATION		San Francisco	5	\$ 60,000	\$ 494,420	\$ 57,000
AE-AIS-22-18364	LOS ANGELES CHOREOGRA		Los Angeles	5	\$ 60,000	\$ 121,972	\$ 57,000
AE-AIS-22-18745	LOS ANGELES MASTER CHC		Los Angeles	5	\$ 60,000	\$ 6,012,945	\$ 57,000
AE-AIS-22-19299	LOS ANGELES OPERA COMF		Los Angeles	5	\$ 60,000	\$ 24,497,666	\$ 57,000
AE-AIS-22-18852	MALASHOCK DANCE & COM		San Diego	5	\$ 60,000	\$ 464,642	\$ 57,000
AE-AIS-22-19112	MARIN SHAKESPEARE COM		Marin	5	\$ 60,000	\$ 1,593,949	\$ 57,000
AE-AIS-22-19398	MARIPOSA COUNTY ARTS C		Mariposa	5	\$ 60,000	\$ 236,958	\$ 57,000
AE-AIS-22-18648	MEDIA ARTS CENTER SAN D		San Diego	5	\$ 60,000	\$ 1,105,406	\$ 57,000
AE-AIS-22-18931	MICHAELS DAUGHTER FOUN		Los Angeles	5	\$ 60,000	\$ 2,500	\$ 57,000
AE-AIS-22-18507	MID-CITY COMMUNITY MUSI		San Diego	5	\$ 60,000	\$ 236,383	\$ 57,000
AE-AIS-22-18258	MONO ARTS COUNCIL		Mono	5	\$ 59,928	\$ 224,614	\$ 56,932
AE-AIS-22-18251	MUSEUM OF CHILDRENS AR		Alameda	5	\$ 60,000	\$ 820,895	\$ 57,000
AE-AIS-22-18166	NEW CONSERVATORY		San Francisco	5	\$ 60,000	\$ 1,618,967	\$ 57,000
AE-AIS-22-18981	NEW VILLAGE ARTS INC		San Diego	5	\$ 40,000	\$ 958,166	\$ 38,000
AE-AIS-22-19217	NU ART EDUCATION INC		Sacramento	5	\$ 60,000	\$ 452,537	\$ 57,000
AE-AIS-22-19445	OJAI FESTIVALS LTD		Ventura	5	\$ 60,000	\$ 2,018,945	\$ 57,000
AE-AIS-22-18134	P S ARTS		Los Angeles	5	\$ 60,000	\$ 3,520,558	\$ 57,000
AE-AIS-22-19306	PACIFIC OPERA PROJECT		Los Angeles	5	\$ 60,000	\$ 483,614	\$ 57,000
AE-AIS-22-18628	PALO ALTO ART CENTER FC		Santa Clara	5	\$ 60,000	\$ 910,964	\$ 57,000
AE-AIS-22-18877	PEOPLES CONSERVATORY		Alameda	5	\$ 60,000	\$ 530,970	\$ 57,000
AE-AIS-22-18180	PLAYHOUSE ARTS		Humboldt	5	\$ 60,000	\$ 517,644	\$ 57,000
AE-AIS-22-18490	PLUMAS COUNTY ARTS COM		Plumas	5	\$ 60,000	\$ 232,403	\$ 57,000
AE-AIS-22-19189	POETRY FLASH		Alameda	5	\$ 60,000	\$ 141,531	\$ 57,000
AE-AIS-22-18323	PUBLIC CORPORATION FOR		Los Angeles	5	\$ 60,000	\$ 3,289,861	\$ 57,000
AE-AIS-22-18568	PURPLE SILK MUSIC EDUCA		Alameda	5	\$ 60,000	\$ 183,345	\$ 57,000
AE-AIS-22-19527	QUEENS OF THE CASTRO IN		Alameda	5	\$ 60,000	\$ 126,003	\$ 57,000
AE-AIS-22-19354	RICHMOND ART CENTER		Contra Cos	5	\$ 60,000	\$ 1,118,190	\$ 57,000
AE-AIS-22-18496	ROBERT MOSES KIN		San Francisco	5	\$ 60,000	\$ 305,021	\$ 57,000
AE-AIS-22-18366	SACRED FOOLS THEATER		Los Angeles	5	\$ 15,900	\$ 387,343	\$ 15,105
AE-AIS-22-19501	SAN DIEGO BALLET		San Diego	5	\$ 40,000	\$ 416,315	\$ 38,000
AE-AIS-22-19171	SAN DIEGO GUILD OF PUPP		San Diego	5	\$ 60,000	\$ 75,114	\$ 57,000
AE-AIS-22-18905	SAN FRANCISCO JAZZ ORG/		San Francisco	5	\$ 60,000	\$ 9,898,014	\$ 57,000
AE-AIS-22-18687	SAN PEDRO CITY BALLET		Los Angeles	5	\$ 60,000	\$ 193,376	\$ 57,000
AE-AIS-22-19180	SANCHEZ ART CENTER		San Mateo	5	\$ 59,300	\$ 326,841	\$ 56,335
AE-AIS-22-19023	SELF-HELP GRAPHICS AND		Los Angeles	5	\$ 60,000	\$ 1,589,251	\$ 57,000
AE-AIS-22-18489	SHAKESPEARE-SAN FRANCS		San Francisco	5	\$ 60,000	\$ 1,310,105	\$ 57,000

AE-AIS-22-18797	SIERRA COUNTY ARTS COU		Sierra	5	\$ 10,000	\$ 114,000	\$ 9,500
AE-AIS-22-19452	SOL-LA MUSIC ACADEMY		Los Angeles	5	\$ 60,000	\$ 389,700	\$ 57,000
AE-AIS-22-18710	SOUTHERN EXPOSURE		San Francisco	5	\$ 51,600	\$ 802,084	\$ 49,020
AE-AIS-22-18200	SOUTHLAND SINGS		Los Angeles	5	\$ 60,000	\$ 267,629	\$ 57,000
AE-AIS-22-18206	STREET POETS INC		Los Angeles	5	\$ 60,000	\$ 1,609,956	\$ 57,000
AE-AIS-22-19116	STUDIOS FOR THE PERFOR		Sacramento	5	\$ 60,000	\$ 653,360	\$ 57,000
AE-AIS-22-19335	THE DANCE BRIGADE A NEV		San Francisco	5	\$ 50,000	\$ 1,249,517	\$ 47,500
AE-AIS-22-18857	THE GABRIELLA FOUNDATIC		Los Angeles	5	\$ 60,000	\$ 1,335,173	\$ 57,000
AE-AIS-22-18742	THE HARMONY PROJECT		Los Angeles	5	\$ 60,000	\$ 3,625,005	\$ 57,000
AE-AIS-22-19251	The Quinan Street Project	INTERSECT	Contra Costa	5	\$ 60,000	\$ 65,712	\$ 57,000
AE-AIS-22-18910	THEATRE FOR CHILDREN IN		Sacramento	5	\$ 60,000	\$ 1,718,120	\$ 57,000
AE-AIS-22-18610	THEATRE WEST INC		Los Angeles	5	\$ 60,000	\$ 196,837	\$ 57,000
AE-AIS-22-18392	THINGAMAJIGS		Alameda	5	\$ 60,000	\$ 66,897	\$ 57,000
AE-AIS-22-18467	UPSTATE COMMUNITY ENHA		Butte	5	\$ 59,720	\$ 291,149	\$ 56,734
AE-AIS-22-19031	VALLEJO TEACHING ARTIST		Solano	5	\$ 59,599	\$ 26,300	\$ 56,619
AE-AIS-22-18601	VAPA FOUNDATION		San Diego	5	\$ 40,000	\$ 467,083	\$ 38,000
AE-AIS-22-18386	VIVER BRASIL DANCE COMF		Los Angeles	5	\$ 60,000	\$ 226,913	\$ 57,000
AE-AIS-22-19107	WEST Creative Performing Art	Santa Cruz A	Santa Cruz	5	\$ 60,000	\$ 154,239	\$ 57,000
AE-AIS-22-19500	YERBA BUENA CENTER FOR		San Francisco	5	\$ 60,000	\$ 23,544,531	\$ 57,000
AE-AIS-22-19032	YOUNG AUDIENCES OF SAN		San Diego	5	\$ 59,970	\$ 805,785	\$ 56,972
AE-AIS-22-18798	YOUNG MUSICIANS FOUNDA		Los Angeles	5	\$ 60,000	\$ 1,105,609	\$ 57,000
AE-AIS-22-18727	Youth Beat -- a Fiscally-Spons	THE OAKLA	Alameda	5	\$ 60,000	\$ 753,022	\$ 57,000
AE-AIS-22-18927	YOUTH IN ARTS		Marin	5	\$ 60,000	\$ 707,303	\$ 57,000
AE-AIS-22-18759	Z SPACE STUDIO		San Francisco	5	\$ 60,000	\$ 1,383,982	\$ 57,000
AE-AIS-22-18890	ARTS BENICIA INC		Solano	4	\$ 32,800	\$ 307,311	\$ 29,520
AE-AIS-22-18375	ARTS COUNCIL FOR MONTE		Monterey	4	\$ 60,000	\$ 1,214,464	\$ 54,000
AE-AIS-22-19046	ARTS ENRICHMENT FOR ALI		Fresno	4	\$ 50,000	\$ -	\$ 45,000
AE-AIS-22-18525	BERKELEY SYMPHONY ORC		Alameda	4	\$ 60,000	\$ 1,095,928	\$ 54,000
AE-AIS-22-19042	BOCON INC		San Diego	4	\$ 60,000	\$ 42,670	\$ 54,000
AE-AIS-22-19349	FIRST NIGHT MONTEREY INC		Monterey	4	\$ 37,700	\$ 145,070	\$ 33,930
AE-AIS-22-19043	FOCUS ON THE MASTERS		Ventura	4	\$ 60,000	\$ 213,803	\$ 54,000
AE-AIS-22-19268	Groundwork Arts	HIGH DESE	San Berna	4	\$ 60,000	\$ 166,624	\$ 54,000
AE-AIS-22-18826	Hanford Multicultural Theater C		Kings	4	\$ 60,000	\$ 35,759	\$ 54,000
AE-AIS-22-18639	HAUSMANN QUARTET FOUN		San Diego	4	\$ 60,000	\$ 207,576	\$ 54,000
AE-AIS-22-19086	HIJOS DEL SOL ARTS PROD		Monterey	4	\$ 60,000	\$ 115,681	\$ 54,000
AE-AIS-22-18711	INTERNATIONAL CITY THEA		Los Angeles	4	\$ 60,000	\$ 805,000	\$ 54,000
AE-AIS-22-18423	LAKE COUNTY ARTS COUNC		Lake	4	\$ 27,264	\$ 116,040	\$ 24,538
AE-AIS-22-18355	LINEAGE DANCE COMPANY		Los Angeles	4	\$ 60,000	\$ 286,125	\$ 54,000
AE-AIS-22-19383	LUS AMIGOS DE GUADALUP		Santa Bart	4	\$ 58,750	\$ 94,610	\$ 52,875
AE-AIS-22-18577	LUTHER BURBANK MEMORI		Sonoma	4	\$ 60,000	\$ 3,633,146	\$ 54,000
AE-AIS-22-19332	Mendocino Dance Project	ARTS COUN	Mendocino	4	\$ 54,700	\$ 38,088	\$ 49,230

AE-AIS-22-18308	MUSIC IN THE MOUNTAINS		Nevada	4	\$ 60,000	\$ 579,657	\$ 54,000
AE-AIS-22-19515	PENINSULA CHORAL ASSOC		San Mateo	4	\$ 39,500	\$ 297,650	\$ 35,550
AE-AIS-22-19459	SANTA MONICA REPERTORY		Los Angeles	4	\$ 32,600	\$ 40,683	\$ 29,340
AE-AIS-22-18892	SHAKESPEARES ASSOCIATE		Alameda	4	\$ 60,000	\$ 516,131	\$ 54,000
AE-AIS-22-18377	SPARK GROWTH		San Berna	4	\$ 20,000	\$ 14,941	\$ 18,000
AE-AIS-22-18629	SYMPHONIC JAZZ ORCHEST		Los Angeles	4	\$ 60,000	\$ 289,984	\$ 54,000
AE-AIS-22-19081	TEATRO NAHUAL		Santa Clar	4	\$ 34,780	\$ 21,608	\$ 31,302
AE-AIS-22-19364	TURNAROUND ARTS CALIFC		Los Angeles	4	\$ 60,000	\$ 1,102,563	\$ 54,000
AE-AIS-22-18929	VILLA MUSICA		San Diego	4	\$ 51,110	\$ 1,058,362	\$ 45,999
AE-AIS-22-18847	VOENA		Solano	4	\$ 60,000	\$ 197,990	\$ 54,000
AE-AIS-22-18748	Youth Art Exchange	TIDES CENT	San Franci	4	\$ 60,000	\$ 868,370	\$ 54,000
AE-AIS-22-19460	GOLETA EDUCATION FOUND		Santa Barb	3	\$ 60,000	\$ 69,109	\$ -
AE-AIS-22-18766	MARIN BALLET		Marin	3	\$ 20,000	\$ 1,383,686	\$ -
AE-AIS-22-18228	MERCED COUNTY ARTS CO		Merced	3	\$ 60,000	\$ 396,077	\$ -
AE-AIS-22-19080	Vic James Center		Los Angeles	3	\$ 60,000	\$ -	\$ -
					\$ 9,989,641	Recommendation:	\$ 9,325,199
						Total CAC allocation:	\$ 11,088,000
						Variance:	\$ 1,762,801

Arts Integration Training (AE-AIT) 2022 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	County	Final Rank	Grant Request Amount	TOR Last Completed FY	Recommended Award
AE-AIT-22-18326	ACTORS GANG INC		Los Angeles	6	\$ 15,000	\$ 1,681,324	\$ 15,000
AE-AIT-22-18908	Everyday Arts		Los Angeles	6	\$ 15,000	\$ 84,081	\$ 15,000
AE-AIT-22-18253	MUSEUM OF CHILDRENS ART		Alameda	6	\$ 15,000	\$ 820,895	\$ 15,000
AE-AIT-22-19260	OUTSIDE THE LENS		San Diego	6	\$ 15,000	\$ 989,329	\$ 15,000
AE-AIT-22-18763	PARTNERSHIP FOR LOS ANGELES		Los Angeles	6	\$ 15,000	\$ 23,294,719	\$ 15,000
AE-AIT-22-18455	SAN BENITO COUNTY ARTS COUNCIL		San Benito	6	\$ 15,000	\$ 409,952	\$ 15,000
AE-AIT-22-18441	SAN FRANCISCO CHILDRENS ARTS CENTER		San Francisco	6	\$ 15,000	\$ 140,222	\$ 15,000
AE-AIT-22-19102	StageWrite: Building Literacy Through Theater	INTERSECTION	San Francisco	6	\$ 15,000	\$ 206,057	\$ 15,000
AE-AIT-22-18741	THE HARMONY PROJECT		Los Angeles	6	\$ 15,000	\$ 3,625,005	\$ 15,000
AE-AIT-22-18954	WEST Creative Performing Arts	Santa Cruz Art L	Santa Cruz	6	\$ 15,000	\$ 154,239	\$ 15,000
AE-AIT-22-19045	AMERICAN CONSERVATORY THEATRE		San Francisco	5	\$ 15,000	\$ 17,059,661	\$ 14,250
AE-AIT-22-18231	ARTS COLLABORATIVE OF NEVADA		Nevada	5	\$ 15,000	\$ 187,089	\$ 14,250
AE-AIT-22-18543	ARTS COUNCIL SANTA CRUZ COUNTY		Santa Cruz	5	\$ 15,000	\$ 1,502,714	\$ 14,250
AE-AIT-22-18552	GEFFEN PLAYHOUSE INC		Los Angeles	5	\$ 15,000	\$ 7,538,096	\$ 14,250
AE-AIT-22-18389	GRAND VISION FOUNDATION		Los Angeles	5	\$ 15,000	\$ 785,108	\$ 14,250
AE-AIT-22-19247	Kala Institute		Alameda	5	\$ 15,000	\$ 1,099,460	\$ 14,250
AE-AIT-22-18564	LAKE COUNTY ARTS COUNCIL		Lake	5	\$ 15,000	\$ 116,040	\$ 14,250
AE-AIT-22-18668	LOS ANGELES COUNTY HIGH SCHOOL ARTS CENTER		Los Angeles	5	\$ 15,000	\$ 1,901,629	\$ 14,250
AE-AIT-22-18259	MONO ARTS COUNCIL		Mono	5	\$ 13,840	\$ 224,614	\$ 13,148
AE-AIT-22-19420	MOVESPEAKSPIN		Santa Cruz	5	\$ 10,300	\$ 13,021	\$ 9,785
AE-AIT-22-19097	NU ART EDUCATION INC		Sacramento	5	\$ 15,000	\$ 452,537	\$ 14,250
AE-AIT-22-18133	P S ARTS		Los Angeles	5	\$ 15,000	\$ 3,520,558	\$ 14,250
AE-AIT-22-19122	PERALTA PARENT GROUP INC		Alameda	5	\$ 15,000	\$ 265,313	\$ 14,250
AE-AIT-22-18246	PERFORMING ARTS CENTER OF THE BAY AREA		Los Angeles	5	\$ 15,000	\$ 80,747,624	\$ 14,250
AE-AIT-22-18594	PLAYHOUSE ARTS		Humboldt	5	\$ 15,000	\$ 517,644	\$ 14,250
AE-AIT-22-19033	POWAY CENTER FOR THE PERFORMING ARTS		San Diego	5	\$ 15,000	\$ 1,418,777	\$ 14,250
AE-AIT-22-19110	STUDIOS FOR THE PERFORMING ARTS		Sacramento	5	\$ 15,000	\$ 653,360	\$ 14,250
AE-AIT-22-19136	THE BOARD OF TRUSTEES OF THE PLAYERS CENTER		Santa Clara	5	\$ 15,000	\$ 6,262,135	\$ 14,250
AE-AIT-22-18538	TURNAROUND ARTS CALIFORNIA		Los Angeles	5	\$ 15,000	\$ 1,102,563	\$ 14,250
AE-AIT-22-18530	VALLEJO TEACHING ARTISTS INC		Solano	5	\$ 15,000	\$ 26,300	\$ 14,250
AE-AIT-22-19385	YOUTH IN ARTS		Marin	5	\$ 14,000	\$ 707,303	\$ 13,300
AE-AIT-22-18409	BROCKUS PROJECT DANCE COMPANY		Los Angeles	4	\$ 15,000	\$ 140,569	\$ 13,500
AE-AIT-22-18930	MUSEUM OF NEON ART		Los Angeles	4	\$ 15,000	\$ 241,778	\$ 13,500
AE-AIT-22-19000	Visual Thinking Strategies (VTS)	Commonweal	Marin	4	\$ 15,000	\$ 323,552	\$ 13,500
AE-AIT-22-19160	SAM AND ALFREDA MALOOF FOUNDATION		San Bernard	3	\$ 14,840	\$ 425,485	\$ -
					\$ 517,980	Recommendation:	\$ 483,233
						Total CAC Allocation:	\$ 1,584,000
						Variance:	\$ 1,100,767

Recommendation	
Rank	Percent
6	100%
5	95%
4	90%
3,2,1	0%
Total Recommended	
\$	483,233

Total Request	
\$	517,980

Arts in Schools-Exposure (AE-EXP) 2022 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	County	Final Rank	Grant Request Amount	TOR Last Completed FY	Recommended Award
AE-EXP-22-18458	AXIS DANCE COMPANY		Alameda	6	\$ 60,000	\$ 1,153,970	\$ 60,000
AE-EXP-22-18400	CATALINA ISLAND MUSEUM		Los Angeles	6	\$ 60,000	\$ 1,841,997	\$ 60,000
AE-EXP-22-18286	DIVERSIONARY THEATRE PRODUCT		San Diego	6	\$ 20,000	\$ 2,121,594	\$ 20,000
AE-EXP-22-18674	FERN STREET COMMUNITY ARTS INC		San Diego	6	\$ 60,000	\$ 370,073	\$ 60,000
AE-EXP-22-18321	FRESNO PHILHARMONIC ASSOCIATI		Fresno	6	\$ 60,000	\$ 1,253,026	\$ 60,000
AE-EXP-22-18787	FRIENDS OF OLYMPIA STATION INC		Santa Cruz	6	\$ 49,000	\$ 265,896	\$ 49,000
AE-EXP-22-18132	GRAND VISION FOUNDATION		Los Angeles	6	\$ 60,000	\$ 785,108	\$ 60,000
AE-EXP-22-19298	LOS ANGELES OPERA COMPANY		Los Angeles	6	\$ 60,000	\$ 24,497,666	\$ 60,000
AE-EXP-22-19194	MARIACHI WOMENS FOUNDATION		Los Angeles	6	\$ 60,000	\$ 119,413	\$ 60,000
AE-EXP-22-19412	MARIPOSA COUNTY ARTS COUNCIL		Mariposa	6	\$ 60,000	\$ 236,958	\$ 60,000
AE-EXP-22-18752	MEDIA ARTS CENTER SAN DIEGO		San Diego	6	\$ 57,040	\$ 1,105,406	\$ 57,040
AE-EXP-22-19201	MUSEUM OF LATIN AMERICA ART		Los Angeles	6	\$ 60,000	\$ 3,811,485	\$ 60,000
AE-EXP-22-18934	MUSEUM OF NEON ART		Los Angeles	6	\$ 60,000	\$ 241,778	\$ 60,000
AE-EXP-22-18558	SAN FRANCISCO BALLET ASSOCIATI		San Franci	6	\$ 60,000	\$ 57,069,050	\$ 60,000
AE-EXP-22-18837	SAN FRANCISCO JAZZ ORGANIZATIO		San Franci	6	\$ 60,000	\$ 9,898,014	\$ 60,000
AE-EXP-22-18173	YOUTH SPEAKS INC		San Franci	6	\$ 60,000	\$ 6,303,495	\$ 60,000
AE-EXP-22-18567	6TH STREET STUDIOS AND ART CEN		Santa Clara	5	\$ 7,500	\$ 56,212	\$ 7,125
AE-EXP-22-19118	ABOUT PRODUCTIONS		Los Angeles	5	\$ 52,300	\$ 117,208	\$ 49,685
AE-EXP-22-18828	AFRICAN-AMERICAN SHAKESPEARE		San Franci	5	\$ 60,000	\$ 558,089	\$ 57,000
AE-EXP-22-18913	AMADOR COUNTY ARTS COUNCIL		Amador	5	\$ 60,000	\$ 127,583	\$ 57,000
AE-EXP-22-19051	AMERICAN CONSERVATORY THEATR		San Franci	5	\$ 60,000	\$ 17,059,661	\$ 57,000
AE-EXP-22-19037	ANGELS GATE CULTURAL CENTER IN		Los Angeles	5	\$ 60,000	\$ 1,019,137	\$ 57,000
AE-EXP-22-18819	ARTS AND SERVICES FOR DISABLED		Los Angeles	5	\$ 28,355	\$ 3,240,970	\$ 26,937
AE-EXP-22-19272	ARTS FOR THE SCHOOLS		Placer	5	\$ 60,000	\$ 204,645	\$ 57,000
AE-EXP-22-19432	BAY AREA CHILDRENS THEATRE		Alameda	5	\$ 30,000	\$ 790,959	\$ 28,500
AE-EXP-22-19344	BAY AREA CREATIVE BAC		Alameda	5	\$ 50,000	\$ 159,442	\$ 47,500
AE-EXP-22-18500	BERKELEY REPERTORY THEATRE		Alameda	5	\$ 60,000	\$ 8,652,811	\$ 57,000
AE-EXP-22-19409	BLINDSPOT COLLECTIVE		San Diego	5	\$ 60,000	\$ 241,220	\$ 57,000
AE-EXP-22-18992	BLUE LINE ARTS		Placer	5	\$ 60,000	\$ 432,174	\$ 57,000
AE-EXP-22-18483	BOXTALES THEATRE COMPANY		Santa Bart	5	\$ 60,000	\$ 134,912	\$ 57,000
AE-EXP-22-18167	CENTER FOR WORLD MUSIC		San Diego	5	\$ 60,000	\$ 201,422	\$ 57,000
AE-EXP-22-18249	CENTER THEATRE GROUP OF LOS A		Los Angeles	5	\$ 60,000	\$ 14,034,000	\$ 57,000
AE-EXP-22-18501	CHAMBER MUSIC UNBOUND		Mono	5	\$ 60,000	\$ 323,878	\$ 57,000
AE-EXP-22-19138	CITY HEARTS KIDS SAY YES TO THE		Los Angeles	5	\$ 60,000	\$ 290,884	\$ 57,000
AE-EXP-22-18283	COLLAGE DANCE THEATRE		Los Angeles	5	\$ 20,000	\$ 445,320	\$ 19,000
AE-EXP-22-18402	CRAFT CONTEMPORARY		Los Angeles	5	\$ 40,000	\$ 1,271,529	\$ 38,000
AE-EXP-22-19041	CRAFT IN AMERICA INC		Los Angeles	5	\$ 50,690	\$ 2,143,810	\$ 48,156
AE-EXP-22-18682	CREATIVE MINDS NYC INC		Los Angeles	5	\$ 60,000	\$ 709,227	\$ 57,000
AE-EXP-22-18416	CROCKER ART MUSEUM ASSOCIATIO		Sacrament	5	\$ 60,000	\$ 5,006,028	\$ 57,000
AE-EXP-22-18274	CUTTING BALL THEATER		San Franci	5	\$ 40,000	\$ 799,000	\$ 38,000
AE-EXP-22-18396	CYGNET THEATRE COMPANY		San Diego	5	\$ 60,000	\$ 1,680,224	\$ 57,000
AE-EXP-22-19174	DIABOLO DANCE THEATRE		Los Angeles	5	\$ 60,000	\$ 898,347	\$ 57,000
AE-EXP-22-18591	EAST BAY CENTER FOR THE PERFO		Contra Cos	5	\$ 60,000	\$ 4,244,454	\$ 57,000

Recommendation	
Rank	Percent
6	100%
5	95%
4	90%
3,2,1	0%
Total Recommended	
\$	8,957,659

Total Request	
\$	10,390,216

AE-EXP-22-18622	EAST-WEST PLAYERS INC	Los Angeles	5	\$	30,000	\$	2,673,441	\$	28,500
AE-EXP-22-18276	ENSEMBLE STUDIO THEATRE THE L	Los Angeles	5	\$	28,000	\$	117,542	\$	26,600
AE-EXP-22-18360	FOUNDATION FOR THE PERFORMING	San Luis O	5	\$	60,000	\$	2,727,084	\$	57,000
AE-EXP-22-18548	GEFFEN PLAYHOUSE INC	Los Angeles	5	\$	60,000	\$	7,538,096	\$	57,000
AE-EXP-22-18401	GOLDEN VALLEY MUSIC SOCIETY INC	Riverside	5	\$	53,340	\$	82,929	\$	50,673
AE-EXP-22-19130	GREENWAY ARTS ALLIANCE	Los Angeles	5	\$	60,000	\$	3,017,302	\$	57,000
AE-EXP-22-19054	HERNANDEZ MARIACHI HERITAGE S	Los Angeles	5	\$	60,000	\$	419,516	\$	57,000
AE-EXP-22-19331	HIGHER GLIFFS INC	Alameda	5	\$	60,000	\$	263,619	\$	57,000
AE-EXP-22-18647	JC CULTURE FOUNDATION	Los Angeles	5	\$	5,000	\$	41,108	\$	4,750
AE-EXP-22-19315	JOE GOODE PERFORMANCE GROUP	San Franci	5	\$	60,000	\$	557,847	\$	57,000
AE-EXP-22-18969	JOSE COSTAS CONTEMPO BALLET	Los Angeles	5	\$	60,000	\$	5,029	\$	57,000
AE-EXP-22-19337	KADIMA CONSERVATORY OF MUSIC	Los Angeles	5	\$	25,000	\$	124,000	\$	23,750
AE-EXP-22-19240	Kala Institute	Alameda	5	\$	60,000	\$	1,099,460	\$	57,000
AE-EXP-22-18810	LIBERTY PAINTING CORP	Siskiyou	5	\$	60,000	\$	129,226	\$	57,000
AE-EXP-22-18462	Litvak Dance Arts Foundation	San Diego	5	\$	46,410	\$	75,861	\$	44,090
AE-EXP-22-18932	LONG BEACH SYMPHONY ASSOCIAT	Los Angeles	5	\$	60,000	\$	1,819,935	\$	57,000
AE-EXP-22-18139	LOS ANGELES JEWISH SYMPHONY	Los Angeles	5	\$	60,000	\$	247,973	\$	57,000
AE-EXP-22-19288	LOS ANGELES PHILHARMONIC ASSC	Los Angeles	5	\$	60,000	\$	94,802,353	\$	57,000
AE-EXP-22-19113	MARIN SHAKESPEARE COMPANY	Marin	5	\$	60,000	\$	1,593,949	\$	57,000
AE-EXP-22-19216	MARIN THEATRE COMPANY	Marin	5	\$	20,000	\$	3,692,089	\$	19,000
AE-EXP-22-19016	MINGEI INTERNATIONAL INC	San Diego	5	\$	40,000	\$	3,686,389	\$	38,000
AE-EXP-22-19405	MONTEREY COUNTY POPS INC	Monterey	5	\$	60,000	\$	151,330	\$	57,000
AE-EXP-22-19333	MONTEREY JAZZ FESTIVAL	Monterey	5	\$	60,000	\$	3,896,187	\$	57,000
AE-EXP-22-18255	MUSEUM OF CHILDRENS ART	Alameda	5	\$	60,000	\$	820,895	\$	57,000
AE-EXP-22-18721	MUSEUM OF CONTEMPORARY ART	Los Angeles	5	\$	60,000	\$	15,227,627	\$	57,000
AE-EXP-22-18980	NEW VILLAGE ARTS INC	San Diego	5	\$	60,000	\$	958,166	\$	57,000
AE-EXP-22-19142	NO EASY PROPS INC	Los Angeles	5	\$	27,728	\$	255,325	\$	26,342
AE-EXP-22-19270	NORTHERN CALIFORNIA CENTER FO	Nevada	5	\$	48,900	\$	1,795,109	\$	46,455
AE-EXP-22-19009	OAKLAND BALLET COMPANY	Alameda	5	\$	60,000	\$	477,696	\$	57,000
AE-EXP-22-18611	ODC	San Franci	5	\$	60,000	\$	5,733,826	\$	57,000
AE-EXP-22-18161	OLD GLOBE THEATRE	San Diego	5	\$	60,000	\$	29,145,000	\$	57,000
AE-EXP-22-19277	OUTSIDE THE LENS	San Diego	5	\$	60,000	\$	989,329	\$	57,000
AE-EXP-22-19079	PAJARO VALLEY ARTS COUNCIL	Santa Cruz	5	\$	26,640	\$	247,530	\$	25,308
AE-EXP-22-18602	PASADENA PLAYHOUSE STATE THEA	Los Angeles	5	\$	60,000	\$	6,201,582	\$	57,000
AE-EXP-22-18511	PERFORMING ARTS CENTER OF LOS	Los Angeles	5	\$	60,000	\$	80,747,624	\$	57,000
AE-EXP-22-18596	PLAYHOUSE ARTS	Humboldt	5	\$	60,000	\$	517,644	\$	57,000
AE-EXP-22-18604	PROJECT BANDALOOOP	Alameda	5	\$	60,000	\$	1,310,511	\$	57,000
AE-EXP-22-18919	REDLANDS COMMUNITY MUSIC ASSC	San Berna	5	\$	58,691	\$	977,115	\$	55,756
AE-EXP-22-18791	RHYTHMIX CULTURAL WORKS	Alameda	5	\$	60,000	\$	469,514	\$	57,000
AE-EXP-22-19407	RICHMOND ART CENTER	Contra Cos	5	\$	60,000	\$	1,118,190	\$	57,000
AE-EXP-22-19139	ROSIN BOX PROJECT INC	San Diego	5	\$	37,725	\$	136,441	\$	35,839
AE-EXP-22-18651	SAM AND ALFREDA MALOOF FOUND	San Berna	5	\$	58,724	\$	425,485	\$	55,788
AE-EXP-22-18456	SAN BENITO COUNTY ARTS COUNCIL	San Benito	5	\$	60,000	\$	409,952	\$	57,000
AE-EXP-22-18212	SAN FRANCISCO YOUTH THEATRE	San Franci	5	\$	60,000	\$	248,926	\$	57,000
AE-EXP-22-19479	SAN JOSE JAZZ	Santa Clar	5	\$	46,000	\$	1,102,416	\$	43,700
AE-EXP-22-19172	SAN JOSE MUSEUM OF ART ASSOCI	Santa Clar	5	\$	60,000	\$	6,417,702	\$	57,000

AE-EXP-22-18482	San Jose Taiko		Santa Clara	5	\$	60,000	\$	1,080,517	\$	57,000
AE-EXP-22-19011	Santa Cecilia Arts & Learning Center	Santa Cecilia	Los Angeles	5	\$	60,000	\$	124,800	\$	57,000
AE-EXP-22-18663	SANTA CECILIA OPERA AND ORCHESTRA		Los Angeles	5	\$	60,000	\$	525,750	\$	57,000
AE-EXP-22-18475	SHAKESPEARE-SAN FRANCISCO		San Francisco	5	\$	60,000	\$	1,310,105	\$	57,000
AE-EXP-22-18928	SHIPYARD TRUST FOR THE ARTS		San Francisco	5	\$	60,000	\$	166,582	\$	57,000
AE-EXP-22-18855	STUDIO CHANNEL ISLANDS ART CENTER		Ventura	5	\$	60,000	\$	583,664	\$	57,000
AE-EXP-22-19087	STUDIOS FOR THE PERFORMING ARTS		Sacramento	5	\$	60,000	\$	653,360	\$	57,000
AE-EXP-22-18336	TEATRO VISION		Santa Clara	5	\$	60,000	\$	328,502	\$	57,000
AE-EXP-22-19137	THE BOARD OF TRUSTEES OF THE L		Santa Clara	5	\$	60,000	\$	6,262,135	\$	57,000
AE-EXP-22-18533	THE HEART PROJECT		Los Angeles	5	\$	60,000	\$	1,295,984	\$	57,000
AE-EXP-22-18497	THE NEW CHILDRENS MUSEUM		San Diego	5	\$	60,000	\$	4,178,184	\$	57,000
AE-EXP-22-18293	THE REGENTS OF THE UNIVERSITY OF CALIFORNIA		Alameda	5	\$	60,000	\$	8,666,655	\$	57,000
AE-EXP-22-18677	THEATRE & ARTS FOUNDATION OF SAN DIEGO		San Diego	5	\$	60,000	\$	15,248,438	\$	57,000
AE-EXP-22-18311	THEATRE WEST INC		Los Angeles	5	\$	60,000	\$	196,837	\$	57,000
AE-EXP-22-18262	TRANSCENDANCE YOUTH ARTS PROJECT		San Diego	5	\$	60,000	\$	602,968	\$	57,000
AE-EXP-22-18960	VERSA-STYLE DANCE COMPANY		Los Angeles	5	\$	60,000	\$	411,468	\$	57,000
AE-EXP-22-18998	VOX FEMINA LOS ANGELES		Los Angeles	5	\$	15,000	\$	352,613	\$	14,250
AE-EXP-22-18292	YOLO COUNTY ARTS COUNCIL INC		Yolo	5	\$	40,000	\$	378,415	\$	38,000
AE-EXP-22-19293	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		San Francisco	5	\$	60,000	\$	754,840	\$	57,000
AE-EXP-22-18586	222 HEALDSBURG PERFORMING ARTS CENTER		Sonoma	4	\$	60,000	\$	127,900	\$	54,000
AE-EXP-22-18571	24TH STREET THEATRE COMPANY		Los Angeles	4	\$	60,000	\$	681,682	\$	54,000
AE-EXP-22-18328	ACTORS GANG INC		Los Angeles	4	\$	60,000	\$	1,681,324	\$	54,000
AE-EXP-22-18499	ART CENTER COLLEGE OF DESIGN		Los Angeles	4	\$	59,950	\$	115,700,000	\$	53,955
AE-EXP-22-18599	Arte Del Corazón	ARTS COUNCIL	Santa Cruz	4	\$	60,000	\$	11,550	\$	54,000
AE-EXP-22-19208	ARTS BENICIA INC		Solano	4	\$	18,520	\$	307,311	\$	16,668
AE-EXP-22-19345	AURORA THEATRE COMPANY		Alameda	4	\$	60,000	\$	1,783,137	\$	54,000
AE-EXP-22-19531	AYUDANDO LATINOS A SONAR		San Mateo	4	\$	60,000	\$	1,500,333	\$	54,000
AE-EXP-22-19287	BALLET FOLKLORICO ANAHUAC		Stanislaus	4	\$	60,000	\$	91,381	\$	54,000
AE-EXP-22-18349	BLUE 13 DANCE COMPANY INC		Los Angeles	4	\$	60,000	\$	629,860	\$	54,000
AE-EXP-22-18962	Calidanza Dance Company		Sacramento	4	\$	60,000	\$	83,628	\$	54,000
AE-EXP-22-18301	CAMERATA SINGERS OF LONG BEACH		Los Angeles	4	\$	60,000	\$	381,008	\$	54,000
AE-EXP-22-18803	CHAMBER MUSIC SILICON VALLEY		Santa Clara	4	\$	60,000	\$	25,875	\$	54,000
AE-EXP-22-18694	Chico State Enterprises		Butte	4	\$	60,000	\$	69,814	\$	54,000
AE-EXP-22-18565	CLASSICS FOR KIDS INC		San Diego	4	\$	60,000	\$	264,704	\$	54,000
AE-EXP-22-18776	CONTEMPORARY JEWISH MUSEUM		San Francisco	4	\$	60,000	\$	5,199,131	\$	54,000
AE-EXP-22-18624	DRAWING TOGETHER		San Berna	4	\$	60,000	\$	9,950	\$	54,000
AE-EXP-22-18131	EAST BAY HOLOCAUST EDUCATION		Alameda	4	\$	25,000	\$	35,287	\$	22,500
AE-EXP-22-19456	EBELL OF LOS ANGELES A CORP		Los Angeles	4	\$	30,700	\$	270,520	\$	27,630
AE-EXP-22-18862	ENCORE PROGRAMS INC A NONPROFIT		Orange	4	\$	10,000	\$	1,124,193	\$	9,000
AE-EXP-22-18897	FESTIVAL OF NEW AMERICAN MUSIC		Los Angeles	4	\$	30,000	\$	36,304	\$	27,000
AE-EXP-22-19168	FREMONT STAGE 1		Alameda	4	\$	60,000	\$	55,811	\$	54,000
AE-EXP-22-18281	INTERNATIONAL CITY THEATRE		Los Angeles	4	\$	60,000	\$	807,000	\$	54,000
AE-EXP-22-18503	LA MAESTRA FOUNDATION INC		San Diego	4	\$	60,000	\$	1,610,142	\$	54,000
AE-EXP-22-19399	MADISON PROJECT		Los Angeles	4	\$	60,000	\$	3,119,423	\$	54,000
AE-EXP-22-19550	MANNAKIN THEATER AND DANCE		San Francisco	4	\$	60,000	\$	273,905	\$	54,000
AE-EXP-22-19073	Mercury Orbit Music	WEST COAST	Los Angeles	4	\$	60,000	\$	67,387	\$	54,000

AE-EXP-22-19084	MISSION OPERA		Los Angeles	4	\$ 46,178	\$ 47,744	\$ 41,560
AE-EXP-22-18413	MONTALVO ASSOCIATION		Santa Clara	4	\$ 30,000	\$ 5,883,943	\$ 27,000
AE-EXP-22-18307	MUSIC IN THE MOUNTAINS		Nevada	4	\$ 60,000	\$ 579,657	\$ 54,000
AE-EXP-22-19265	NEW WEST BALLET INC		San Diego	4	\$ 46,200	\$ 83,229	\$ 41,580
AE-EXP-22-19424	NEW WEST SYMPHONY ASSOCIATION		Ventura	4	\$ 60,000	\$ 1,721,340	\$ 54,000
AE-EXP-22-19507	OCEANSIDE THEATRE COMPANY		San Diego	4	\$ 60,000	\$ 369,290	\$ 54,000
AE-EXP-22-19199	Opera Modesto, Inc.		Stanislaus	4	\$ 60,000	\$ 470,541	\$ 54,000
AE-EXP-22-18241	OXNARD PERFORMING ARTS CENTER		Ventura	4	\$ 60,000	\$ 322,201	\$ 54,000
AE-EXP-22-18554	PACIFIC LYRIC ASSOCIATION		San Diego	4	\$ 27,850	\$ 69,700	\$ 25,065
AE-EXP-22-18627	PALO ALTO ART CENTER FOUNDATION		Santa Clara	4	\$ 60,000	\$ 910,964	\$ 54,000
AE-EXP-22-18765	PARTNERSHIP FOR LOS ANGELES SYMPHONY		Los Angeles	4	\$ 60,000	\$ 23,294,719	\$ 54,000
AE-EXP-22-18643	PERFORMANCES TO GROW ON		Ventura	4	\$ 52,300	\$ 4,000	\$ 47,070
AE-EXP-22-19232	PONY BOX DANCE THEATRE		Los Angeles	4	\$ 60,000	\$ 197,000	\$ 54,000
AE-EXP-22-18197	POWAY CENTER FOR THE PERFORMING ARTS		San Diego	4	\$ 60,000	\$ 1,418,777	\$ 54,000
AE-EXP-22-18412	PUBLIC CORPORATION FOR THE ARTS		Los Angeles	4	\$ 60,000	\$ 3,289,861	\$ 54,000
AE-EXP-22-19534	Quinteto Latino		San Mateo	4	\$ 60,000	\$ 161,119	\$ 54,000
AE-EXP-22-18182	REDLANDS SYMPHONY ASSOCIATION		San Bernardino	4	\$ 56,650	\$ 573,749	\$ 50,985
AE-EXP-22-18304	REGENTS OF THE UNIVERSITY OF CALIFORNIA		Yolo	4	\$ 60,000	\$ 5,101,559	\$ 54,000
AE-EXP-22-18268	Rhythm Arts Alliance	Community	Los Angeles	4	\$ 20,000	\$ 264,022	\$ 18,000
AE-EXP-22-18858	SACRAMENTO THEATRE COMPANY		Sacramento	4	\$ 60,000	\$ 812,678	\$ 54,000
AE-EXP-22-18177	SAN BERNARDINO SYMPHONY ASSOCIATION		San Bernardino	4	\$ 60,000	\$ 488,855	\$ 54,000
AE-EXP-22-18893	SAN DIEGO OPERA ASSOCIATION		San Diego	4	\$ 60,000	\$ 7,309,609	\$ 54,000
AE-EXP-22-18473	SAN FRANCISCO SYMPHONY		San Francisco	4	\$ 60,000	\$ 115,769,000	\$ 54,000
AE-EXP-22-18696	San Joaquin County Office of Education		San Joaquin	4	\$ 59,928	\$ 154,408,724	\$ 53,935
AE-EXP-22-18713	SAN LUIS OBISPO MUSEUM OF ART		San Luis Obispo	4	\$ 60,000	\$ 471,251	\$ 54,000
AE-EXP-22-19236	SANTA BARBARA INTERNATIONAL FILM FESTIVAL		Santa Barbara	4	\$ 60,000	\$ 3,595,868	\$ 54,000
AE-EXP-22-19040	SANTA ROSA SYMPHONY ASSOCIATION		Sonoma	4	\$ 60,000	\$ 4,045,483	\$ 54,000
AE-EXP-22-18894	SATURDAY NIGHT BATH CONCERT FESTIVAL		Los Angeles	4	\$ 27,900	\$ 64,739	\$ 25,110
AE-EXP-22-18265	SHAKESPEARE PLAY ON		Santa Cruz	4	\$ 60,000	\$ 2,077,203	\$ 54,000
AE-EXP-22-19477	SIDE STREET PROJECTS		Los Angeles	4	\$ 40,000	\$ 607,006	\$ 36,000
AE-EXP-22-18350	SIERRA COUNTY ARTS COUNCIL		Sierra	4	\$ 10,000	\$ 114,000	\$ 9,000
AE-EXP-22-18702	SONOMA STATE UNIVERSITY		Sonoma	4	\$ 60,000	\$ 1,294,587	\$ 54,000
AE-EXP-22-18757	SPECTORDANCE		Monterey	4	\$ 60,000	\$ 114,887	\$ 54,000
AE-EXP-22-18961	STATE STREET BALLET		Santa Barbara	4	\$ 60,000	\$ 835,915	\$ 54,000
AE-EXP-22-18204	STREET POETS INC		Los Angeles	4	\$ 60,000	\$ 1,609,956	\$ 54,000
AE-EXP-22-18688	THE COLBURN SCHOOL		Los Angeles	4	\$ 60,000	\$ 32,406,478	\$ 54,000
AE-EXP-22-19211	THE LOS ANGELES CHAMBER ORCHESTRA		Los Angeles	4	\$ 60,000	\$ 3,356,968	\$ 54,000
AE-EXP-22-18909	THEATRE FOR CHILDREN INC		Sacramento	4	\$ 60,000	\$ 1,718,120	\$ 54,000
AE-EXP-22-19530	UNIVERSITY OF CALIFORNIA SANTA BARBARA		Santa Barbara	4	\$ 60,000	\$ 4,351,706	\$ 54,000
AE-EXP-22-18226	UNIVERSITY OF SOUTHERN CALIFORNIA		Los Angeles	4	\$ 60,000	\$ 1,649,378	\$ 54,000
AE-EXP-22-18523	VALLEJO TEACHING ARTISTS INC		Solano	4	\$ 59,620	\$ 26,300	\$ 53,658
AE-EXP-22-18378	VIVER BRASIL DANCE COMPANY		Los Angeles	4	\$ 60,000	\$ 226,913	\$ 54,000
AE-EXP-22-19269	WALLIS ANNENBERG CENTER FOR THE ARTS		Los Angeles	4	\$ 60,000	\$ 9,772,016	\$ 54,000
AE-EXP-22-18860	YUBA COUNTY SUTTER COUNTY REGIONAL CENTER		Yuba	4	\$ 18,000	\$ 425,804	\$ 16,200
AE-EXP-22-19441	EMILE COHL US		Los Angeles	3	\$ 60,000	\$ 900,000	\$ -
AE-EXP-22-19296	GAY MENS CHORUS OF LOS ANGELES		Los Angeles	3	\$ 60,000	\$ 1,030,344	\$ -

AE-EXP-22-19286	MUSIC AT KOHL MANSION INC		San Mateo	3	\$ 22,700	\$ 215,397	\$ -
AE-EXP-22-19193	MUZEO FOUNDATION		Orange	3	\$ 60,000	\$ 443,363	\$ -
AE-EXP-22-19297	NEBULA DANCE LAB		Santa Barb	3	\$ 14,000	\$ 27,665	\$ -
AE-EXP-22-19254	ORANGE COUNTY MUSEUM OF ART		Orange	3	\$ 60,000	\$ 4,122,699	\$ -
AE-EXP-22-19442	PENINSULA CHORAL ASSOCIATION I		San Mateo	3	\$ 54,400	\$ 297,650	\$ -
AE-EXP-22-18793	PHILHARMONIC SOCIETY OF ORANG		Orange	3	\$ 60,000	\$ 2,528,050	\$ -
AE-EXP-22-19284	SANTA ROSA PLAYERS		Sonoma	3	\$ 60,000	\$ 2,413,720	\$ -
AE-EXP-22-19505	SEQUOIA SYMPHONY ORCHESTRA		Tulare	3	\$ 60,000	\$ 296,368	\$ -
AE-EXP-22-19447	SOUTH COAST SYMPHONY		Orange	3	\$ 35,277	\$ 289,047	\$ -
AE-EXP-22-18799	THE REDWOOD ARTS COUNCIL		Sonoma	3	\$ 26,000	\$ 21,511	\$ -
AE-EXP-22-18840	UNAFF	INTERNATI	Santa Clar	3	\$ 30,000	\$ 112,871	\$ -
AE-EXP-22-19556	VOX BOX ARTS COLLECTIVE INC		Los Angele	3	\$ 60,000	\$ 22,122	\$ -
AE-EXP-22-19207	AMERICAN FEDERATION OF MUSICIA		Los Angele	2	\$ 60,000	\$ 4,307,001	\$ -
AE-EXP-22-19467	DREAM DANCE PROGRAM		Los Angele	2	\$ 27,000	\$ 12,000	\$ -
AE-EXP-22-19221	THEATRE PRODUCTION & TECHNICA		Sacrament	2	\$ 60,000	\$ 203,937	\$ -
					\$ 10,390,216	Recommendation:	\$ 8,957,659
						Total CAC Allocation:	\$ 7,920,000
						Variance	\$ (1,037,659)

Arts and Accessibility (AA) 2022 Panel Ranks

Application ID	Applicant Organization	County	Final Rank	Grant Request Amount	TOR Last Completed FY	Recommended Award
AA-22-18835	SPEECH AND LANGUAGE DEVELOPMENT CENTER INC	Orange	4	\$258,000	\$12,611,582	\$ -
				\$258,000	Recommendation:	-
					total CAC allocation: \$	500,000
					*funds not allocated: \$	500,000

*funds remain allocated for Arts and Accessibility when a new cycle reopens for applications

Recommendation	
Rank	Percent
6	100%
5,4,3,2,1	0%
Total Recommended	
-	

Total Request	
\$	258,000

TAB E

California Arts Council | Public Meeting | 09/15/2022



Memorandum

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

Date: September 15, 2022

To: All Council Members

From: Policy Committee – Jodie Evans and Alex Israel

Re: Administering Organization Program Development and Implementation Costs

PURPOSE

The purpose of this memo is to offer Council strategic considerations for determining appropriate and impactful parameters for Administering Organization (AO) program development and implementation costs. This is a discussion item only. Official policy for determining these amounts will be voted on at a meeting prior to the issuance of AO grant guidelines for the 2023 funding cycle.

The Committee has also prepared a spreadsheet of current and prior grant programs, funding timelines, and program types to support Council's discussion of Item 12: Brainstorm Ideas for 2023 Grants, alongside the findings from the grantmaking evaluation.

BACKGROUND

The CAC began utilizing AOs in 2019 in the pilot round of the Arts Leaders of Color Fellowship program, at which time, applicants were allowed to utilize 27% of the grant funding for program administration. In 2020, CAC used the AO model for the pilot round of the Rapid Relief for Individual Artists and Cultural Practitioners program, which allowed only 8% for administration. When staff convened the Community Development Panels for the Creative Corps program, panelists articulated their desire for AOs in that program to have greater responsibilities to the artists and arts organizations in their regions than simply getting dollars out the door, and they advocated that the AOs be allowed to take a representative percentage of the award in order to do that work.

Beginning with Creative Corps, Council has approved guidelines that allow for up to 20% of the award to be used for program design and implementation in programs that require AOs to provide significant resources and support to their artistic communities in addition to grant funding. For AOs who are only responsible for regranteeing funds, the maximum allowable cost has been 10% of award.

Given the increasing partnership with Administering Organizations for regranteeing, questions and concerns raised by community stakeholders, and the results of the grantmaking evaluation that highlighted the use of "intermediary organizations" as a key investment strategy, Council has articulated a desire to revisit the AO model in general, and specifically the allowable costs to be used for program design and implementation.

The Council had requested that the Policy Committee review available information on AOs to support them in answering the following questions 1) to what extent are the outcomes of these programs primarily about getting as many dollars as possible to individual artists; 2) to what extent do the intended outcomes also include building local and regional arts infrastructure and support for cultural workers more broadly?

POTENTIAL POLICY FRAMEWORKS:

- **Standard percentage across AO grant programs:** Administering Organizations can use a standard percentage of award amount to utilize for program development and implementation.
 - Example: All AO programs allow up to 15% to be put towards these costs.
 - Benefits: There is a standard practice across all programs, allowing for ease of understanding in the field.
 - Limitations: Each current AO program varies significantly in terms of total award amount, number of regrants to be issued, and additional programmatic responsibilities (e.g. workshops and professional development, convenings, performance and publication support, etc.). This framework does not account for those variances in scope of work.
- **Cap on total dollar amount:** AOs can utilize up to a certain dollar amount to put towards program development and implementation.
 - Example: All AO programs allow up to \$150,000 to be put towards these costs.
 - Benefits: Again, the standard practice supports clarity in the field. This framework also aligns total funds going to administration so that award amounts varying from \$500,000 to \$5,000,000 fall under the same administrative cost cap.
 - Limitations: This framework does not differentiate based on duties of the AOs program-to-program. A total dollar cap may also impact what organizations apply given whether they are able to execute the scope of work for the cost allotment (e.g. a smaller community-based organization may not be able to staff up to execute the work given the administrative cap, while a larger organization may already have the necessary staff in place).
- **Tiered scale based on total number of grant awards:** AOs can request up to a certain administrative cost amount based on the number of subgrants they are expected to issue.
 - Example: If an organization is expected to issue 100 grants or fewer, they may request up to \$100,000 in design and implementation funding. If they are expected to issue 1,000 grants or more, they may request up to \$500,000.
 - Benefits: This framework more closely aligns regrating workload of the AO to the allowable request amount.
 - Limitations: This framework does not differentiate based on duties of the AOs in addition to regrating. As in the above framework, a total dollar cap may also impact what organizations apply given whether they are able to execute the scope of work for the cost allotment.
- **Justification of request in application that aligns with program review criteria:** Applicants to be AOs can request the amount they feel necessary to successfully design and implement the program. Review criteria reflect the appropriateness of this request to achieve CAC program goals.

- Example: Applicant requests \$200,000 to design and implement a regranting program to support costs of staffing up to execute scope of work and to provide for costs associated with additional program-specific responsibilities.
- Benefits: This framework is the most flexible and effective in responding to variances in total award amount, number of regrants to be issued, and additional programmatic responsibilities, and in allowing for applicants to justify the actual costs that would be necessary for them to effectively and equitably execute the program.
- Limitations: CAC would need to develop specific review criteria and training supports for panelists to effectively adjudicate the budget proposals. Council would need to clearly identify its desired outcomes regarding infrastructure-building and support of cultural workers alongside support for individual artists.

ADDITIONAL POLICY STRATEGIES/CONSIDERATIONS:

- **Aligning maximum request amounts for AOs:** Currently, the request amounts for AO programs vary from \$500,000 (Arts and Accessibility) to \$5,000,000 (Creative Corps). This significant differential presents challenges in standardizing percentages for implementation across programs (e.g. a 15% implementation cost in AA would be only \$75,000, while the same percentage in CCO would be \$750,000). Council might consider more closely aligning request amounts across AO programs.
- **Aligning number of subgrantees and additional duties for AOs:** The duties for AOs also vary significantly across programs. These variances include the number of anticipated applications the AO may expect to receive, the number of grants they will process, and the additional supports required for program implementation. This presents challenges in standardizing a cap on total dollar amount across programs (e.g. the AO for Arts Admin Pipeline is responsible for making grants to 11 fellows and 11 host organizations, but has ongoing support and engagement responsibilities over the two-year grant period; the AO for Rapid Relief to Artists makes 1,900 grants but has no additional support responsibilities; the AO for Folk and Traditional Arts determines how many grants to make and has no additional support responsibilities). Council might consider more closely aligning total expected workload across AO programs.

Program	Program Summary	Funding Strategy (General Operating, Project, Individual Artists)	Additional Notes
CURRENT PROGRAMS FUNDED THROUGH 2023			
Arts & Cultural Organizations General Operating Relief	Supporting arts and cultural organizations who have experienced economic hardships due to the COVID-19 pandemic	Gen Ops	Response to COVID; includes some ARPA funding
Impact Projects	Supporting collaborative projects that center artists and artistic practice in responding to issues currently faced by California's communities	Project	
Reentry Through the Arts	Supporting arts projects for formerly incarcerated individuals	Project	
State-Local Partner Mentorship	Supporting the establishment of county-designated local arts agencies in each of the four counties in which no such agency exists	Project	
State-Local Partners	Supporting county arts leadership	Gen Ops	
Cultural Pathways	Supporting arts programs in communities of color, recent immigrant and refugee communities, or tribal groups	Gen Ops	
AO – Folk and Traditional Arts	Support to administer funding for artists and arts organizations' work in folk and traditional arts expressions	Individual Artists	
Statewide and Regional Networks	Supporting arts service organizations and networks	Gen Ops	
AO – Arts and Accessibility (needs re-release)	Support to administer funding for enhanced opportunities for arts participation by people with disabilities	Individual Artists/ Project	
Cultural Pathways: Technical Assistance (needs re-release)	Support to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups	Project	
CURRENT PROGRAMS FUNDED THROUGH 2024			
AO – Arts Administrators Pipeline Fellowship	Supporting an inclusive workforce for the field of arts and culture	AO	
AO – Individual Artist Fellowships	Supporting the creative practices of California artists at key career levels	AO	
LEGISLATIVELY MANDATED PROGRAMS 2021-2022			
JUMP StArts	Supporting arts education projects for youth impacted by the justice system	Project	
AO – California Creative Corps	A media, outreach, and engagement pilot program designed to support communities statewide following the COVID-19 pandemic	Gen Ops	Response to COVID
Artists in Schools	Supporting projects integrating community arts partners as part of the regular school day	Project	
Arts Education Exposure	Supporting student attendance at arts performances and exhibits	Project	
Arts Integration Training	Supporting arts integration training for educators facilitated by teaching artists	Project	
Creative Youth Development	Supporting arts projects for youth outside of traditional school hours	Project	
PRIOR PROGRAMS NOT OPEN IN 2021-2022			
Artists in Communities	Supporting artistic residencies in community settings		
Arts and Public Media	Supporting nonprofit media projects building public awareness for the arts		
California Relief Fund for Artists & Cultural Practitioners	Supporting artists and cultural workers impacted by the COVID-19 pandemic		Response to COVID
Creative California Communities	Supporting creative placemaking projects		
Innovations + Intersections	Supporting innovative arts and culture projects that respond to systemic issues		
Local Impact	Supporting arts projects in California's historically marginalized communities		
Organizational Development	Supporting consulting projects for arts organizations		
Professional Development	Supporting professional development and training for arts organization staff		
Research in the Arts	Supporting original research on the value and impact of the arts		
Veterans in the Arts	Supporting arts projects that are sensitive and responsive to the unique experiences of veterans and their families		



Memorandum

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

Date: September 15, 2022

To: Council Members

From: Legislative Committee, Lilia Gonzáles-Chávez & Consuelo Montoya

Re: Legislative Update

[AB 179](#) - Budget Act of 2022. ([Ting D](#))

The Budget Act of 2022 made appropriations for the support of state government for the 2022-23 fiscal year. This bill amends the Budget Act of 2022 by amending, adding, and repealing items of appropriation and making other changes.

Status: September 6, 2022-Approved by the Governor. Chaptered by Secretary of State - Chapter 249, Statutes of 2022.

[SB 543](#) - Department of General Services: nonprofit liaison. ([Limón D](#))

SB 543 requires the Department of General Services (DGS) to designate a person to serve as a nonprofit liaison and to advertise the existence of this nonprofit liaison on the DGS website. SB 543 also establishes the roll and responsibilities of a nonprofit liaison, including responding to complaints by nonprofit corporations about the department and assisting nonprofit corporations with complying with the department's regulations and relevant statutes.

Status: September 6, 2022-Enrolled and presented to the Governor at 3:30 p.m.

[SB 628](#) - California Creative Workforce Act of 2021. ([Allen D](#))

SB 628 enacts the California Creative Workforce Act of 2021, the to be operative upon appropriation by the Legislature of sufficient funding for its purposes. The purpose of the act is to establish creative arts workforce development as a state priority and to promote employment and "earn and learn," as defined, job training opportunities for creative workers, among other things. The bill requires the Arts Council, in collaboration with the California Workforce Development Board, to design the program pursuant to specified objectives. The bill requires the council to consult with local government, community nonprofit organizations, and educational institutions, among others, in this effort. The bill requires the council to adopt criteria, guidelines, and policies for the program, which would be exempt from the Administrative Procedure Act, and makes this information available to the public.

Status: October 9, 2021-Approved by the Governor. Chaptered by Secretary of State. Chapter 767, Statutes of 2021.

Neither the 2021-22, 2022-23 State Budget, nor the 2022-23 Budget Bill Junior include specific investments in SB 628 that mandate that creative workforce development is a state priority.

We have no additional updates on SB 628 currently.



Memorandum

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T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: September 15, 2022

To: All Council Members

From: Governance Committee – Ellen Gavin and Vicki Estrada

Re: Updates of Discussion Items

PURPOSE

The Council Chair is looking for a recommendation from the Governance Committee as to whether the Bylaws should be changed to allow the Council Chair the ability to appointment members of the public to standing committees because currently the Bylaws only allow the Chair to invite members of the community to participate in ad hoc committees.

BACKGROUND

The Bagley-Keene Act requires that no more than two members can meet without publicly noticing the meeting. The Governance Committee believes that if we can bring members of the public to our committee meeting, we can have more informed discussions and relevant recommendations to bring to the Council for voting.

EXISTING HANDBOOK LANGUAGE CONCERNING SUBCOMMITTEES:

The following applies to the Committees of the Council:

- The Chair shall establish and appoint standing committees.
- The Chair may establish and appoint ad hoc committees utilizing Council members and/or non-voting non-Council members, as necessary. An ad hoc committee dissolves once it has completed its task.
- The Director shall assign staff to assist the committee chair(s) with the operation of each committee.
- Each committee shall have a charge, which shall include its objective(s), its proposed work schedule, reporting deadlines and termination date.
- Committee members shall be responsible for implementation of committee assignments.
- Committee Chair(s) shall be Council members and preside over meetings and report to the Council, as necessary.
- Committees will make a concerted effort to meet in person whenever convenient to foster meaningful engagement.
- All Committees are subject to the Bagley-Keene Act.

CURRENT STANDING COMMITTEES:

Equity Committee. The Equity Committee is charged with ensuring that grants invest in the evolving and diverse demographics of California. The committee defines equitable grant making as fair, accessible, inclusive, and effectively serving to dismantle structural racism and other inequities.

Executive Committee. The Executive Committee shall consist of the Chair, the Vice-Chair(s), the Director, and others as appointed by the Chair.

Governance Committee. The Governance Committee shall review and draft revisions to the CAC Member Handbook including the CAC By-Laws and make recommendations to the Council.

Innovations and Aspirations Committee. The Innovations and Aspirations Committee shall explore new directions and concepts for the Council's activities and make recommendations to the Council.

Legislative Committee. The Legislative Committee shall develop materials and strategy for Council's engagement with the Governor and Legislature, provide updates on CAC government affairs activities, and make recommendations to the Council.

The Nominating Committee. The Nominating Committee shall consist of two Council members appointed annually by the Governance Committee in advance of the December meeting. The Committee shall nominate officers for one-year terms. The Committee shall nominate the officers and the Council shall vote to elect the officers at the December annual meeting. Officers shall consist of a Chair, one Vice-Chair, and other officers the Council may, from time to time, designate.

Programs Allocations Committee. The Programs Allocations Committee shall provide input on the grant funding formula based on panel ranks, help formulate the projected grants budget, review staff and panel recommendations, and make recommendations to the Council.

Programs Policy Committee. The Programs Policy Committee shall provide input on program guidelines and policies, consider framework for Council on the adoption of new pilot grant programs based on Council priorities, and make recommendations to the Council.

The Special Liaison Committee. The Special Liaison Committee shall support relationships and communications between the Council process and outcomes with the Governor's office.

The Strategic Plan Committee The Strategic Plan Committee shall maintain an active role of the Council in strategic planning by reviewing/assessing the current strategic plan, reporting on Council progress related to a strategic plan, establishing Council priorities for a planning process, considering public input strategies, and making recommendations to the Council.

PROPOSED CHANGES

Regarding the structure of committees, the Governance Committee has met and discussed:

1. Making subcommittees open to the public for greater transparency and input.

The Chair shall establish and appoint standing committees comprised of a minimum of two current Council members. Goal is to have at least five members.

2. Committee Chairs shall give ten days advanced notice of the date and agenda of the subcommittee in keeping with the Bagley-Keene Act. (Wavered if committee is only two people.)

Subcommittee meetings will be open to the public for participation virtually, in-person, or in a hybrid form for questions and comments.

Should a member of the public or another council member seek to become a voting member of a committee, she/he they will make that interest known to the committee chair after participation in three committee meetings. If the Committee Chair concurs, the recommendation will be passed to the Council Chair.

If any subcommittee member is deemed by the Committee Chair to be disruptive or not respecting the Council's principles, the Committee Chair will advise the Council Chair to withdraw membership and voting privileges on the subcommittee.

3. Revising the Standing Committees, as follows:
 - a. Combine **Program Allocations** and **Program Policy Committee**
 - b. Combine **Innovations and Aspirations** and **Strategic Planning Committee** into one committee with a new purpose: **The CAC into the Future**
 - c. Combine **Legislative Committee** and **Special Liaison Committee**

This agenda item was provided to Council as an oral report. A detailed summary will be included in the record of the meeting's minutes, published to the CAC site following Council's approval at the next scheduled business meeting.