



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

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

PUBLIC MEETING AGENDA

Tuesday, July 20, 2021
10:00 AM - 3:40 PM

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

10:00 - 10:05	Call to Order	L. Gonzáles-Chávez
10:05 - 10:10	Acknowledgment of Tribal Land	A. Bown-Crawford
10:10 - 10:20	Roll Call and Establishment of a Quorum	A. Bown-Crawford
10:20 - 10:30	Chair's Report (TAB A)	L. Gonzáles-Chávez
10:30 - 10:40	Director's Report Questions and Answers (TAB B)	A. Bown-Crawford
10:40 – 11:00	Public Comment <i>Two forms of public comment will be offered:</i> <ul style="list-style-type: none"> - <i>Written comments will be accepted online prior to and during the Council meeting</i> - <i>Live comment 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.</i> <i>Access and instructions will be provided at https://arts.ca.gov/about/council-meetings/</i>	K. Margolis
11:00- 11:10	Voting Item: Approval of Minutes from previous Council Meetings (TAB C) <ul style="list-style-type: none"> • April 1, 2021 • June 22, 2021 	L. Gonzáles-Chávez
11:10 - 12:10	Voting Item: 2021 Grant Award Allocations Recommendations (TAB D) <i>Council will vote to approve the grant award amounts and total allocations, as presented by the Program Allocations Committee, for the following 2021 grant programs:</i> <ul style="list-style-type: none"> • <i>Administering Organization - Relief for Individual Artists and Cultural Practitioners</i> 	D. Harris K. Gallegos

	<ul style="list-style-type: none"> • <i>Arts and Cultural Organizations General Operating Relief,</i> • <i>Impact Projects</i> • <i>JUMP StArts</i> • <i>Statewide and Regional Networks</i> 	
12:10 - 12:40	<p>Staff Presentation: Reentry in the Arts (TAB E) <i>Review research report and outcomes.</i></p>	Roman Sanchez
12:40 - 1:40	BREAK	
1:40 - 2:10	<p>Guest Presentation: Coalition of County Arts Agencies (TAB F) <i>Presentation about the Coalition, a self-organized group of County designated arts agencies throughout the State which serve as the CAC's State-Local Partners.</i></p>	<p>K. Gallegos (Introduction)</p> <p>Jennifer Laine, Executive Director, San Benito County Arts Council, and Rachel Osajima, Executive Director, Alameda County Arts Commission</p>
2:10 - 3:00	<p>Committee Updates (Memos):</p> <ul style="list-style-type: none"> a. Programs Policy Committee (TAB G) b. Equity Committee (TAB H) c. Strategic Framework Committee (TAB I) d. Legislative Committee (TAB J) e. Governance Committee (TAB K) 	Committee Leadership
3:00 – 3:20	<p>Public Comment <i>Two forms of public comment will be offered:</i></p> <ul style="list-style-type: none"> - <i>Written comments will be accepted online prior to and during the Council meeting</i> - <i>Live comment 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.</i> <p><i>Access and instructions will be provided at https://arts.ca.gov/about/council-meetings/</i></p>	K. Margolis
3:20 - 3:30	Future Agenda Items	L. Gonzáles-Chávez
3:30 – 3:40	In Memoriam	L. Gonzáles-Chávez

3:40	Adjournment	L. González-Chávez
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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 your request no later than July 16, 2021 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at (916) 322-6413 or 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 | 07/20/2021



Strengthening arts, culture,
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July 20, 2021

Dear Colleagues,

As we move forward with the items on our agenda today, we see how the field is adjusting, adapting, and working hard to reach the many artists that practice their craft in California and who captivate and engage all those who reside in this great state.

The Re-entry to the Arts program has been a pilot that was a response to the need to support artists who had just begun to hone their skills in the arts while incarcerated and which provides an opportunity for them to continue to grow and develop those skills once they leave a correctional institution. I look forward to learning more about the direction it is moving.

The SLP presentation will inform us on the many programs and services provided by our State Local Partners, a long-standing relationship with State, County and Municipal government.

Staff has completed the arduous and refreshing task of adjudicating the 2021-22 Local Assistance Fund grant applications and the Allocations Committee has prepared its recommendations. This is one of the many tasks this Council is charged with that is always difficult because of the many great applications that come forward and at the same time stimulating and rewarding for the same reason. Your vote on these recommendations allows new and continuing programs to enrich the lives of Californians in the throughout the next fiscal year. Council members are always questioned regarding notification of these grant awards. Please know that with your action today we will be on track to notify the field in the timeframe included in the original request for proposals.

As we consider the many responsibilities of the Council, Staff and the Executive Committee are working together to identify ways that we can thoroughly address our important role in oversight of the California Arts Council. We are discussing practices to ensure that we can more fully take up the mantel we have been charged with.

Respectfully submitted,

Lilia Gonzáles Chávez,
California Arts Council Chair

TAB B

California Arts Council | Public Meeting | 07/20/2021



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Director's Report from Anne Bown-Crawford

June 22, 2021

We enter this meeting with a tremendous sense of gratitude for the recognition from the Governor's Office and the Legislature that creativity is Californian. Our budget is an acknowledgement, as the world's fifth leading economy, and as home to more artists than anywhere else in the nation, of the value of culture and innovation to our communities. There is clearly an understanding that putting artists to work, engaging artists with our youth and in our schools, strengthening arts organizations throughout the state, and using the arts to support safety, resiliency and recovery, racial equity, social inclusion, and healing is a way to cultivate a better California for All.

State Budget Investment in the Arts

Friday afternoon, July 16th, the Governor signed State Budget legislation for 2021-22 that includes record breaking investment in the Arts and the California Arts Council. What follows is the Summary of the Budget as it pertains to the CAC. No detail is available at the time of writing this report.

CALIFORNIA ARTS COUNCIL

The California Arts Council's mission is strengthening arts, culture, and creative expression as the tools to cultivate a better California for all. The Arts Council administers grants and programs to support the state's arts and cultural communities through the development of partnerships with the public and private sectors to enhance the cultural, educational, social, and economic growth of California. The Arts Council supports local arts infrastructure and programming statewide through grants, programs, and services. This year, the California Arts Council is prioritizing grant funding to nurture and heal communities through the arts; keep the doors of arts and cultural institutions open; protect jobs in the creative field; and to preserve cultural heritage.

CALIFORNIA CREATIVE CORPS PILOT PROGRAM

The Budget includes \$60 million one-time General Fund in 2021-22, to be spent over three years, to implement the California Creative Corps Pilot Program. This program will support artists and local arts organizations with a focus on art campaigns including: (1) public health awareness messages to stop the spread of COVID-19; (2) public awareness related to water and energy conservation, and emergency preparedness, relief, and recovery; (3) civic engagement, including election participation; and (4) social justice and community engagement. The Arts Council shall provide grants in every county and prioritize grants in zip codes in the lowest quartile of the California Healthy Places Index.

CREATIVE YOUTH DEVELOPMENT GRANT PROGRAMS

The Arts Council has several grant programs that support creative youth development through arts education and arts workforce development. These programs include Youth Arts Action, Artists in Schools, Arts Education Exposure, JUMP StArts, and Arts Integration Training. In 2020-21, the Arts Council awarded more than \$12 million to 705 grantees in these programs. The Budget includes \$40 million one-time General Fund in 2021-22, to be spent over three years, to support the Arts Council's existing Creative Youth Development programs. The Arts Council will use partnerships between community-based organizations, educators, and local artists to expand participation in these programs statewide.

We are looking forward to having the full budget package finalized and published with detail soon. When it is we will update the Council in a detailed budget report.

I think it is important to mention another piece of state government investment in the arts, even though the CAC is not directly involved.

CALIFORNIA NONPROFIT PERFORMING ARTS GRANT PROGRAM

The Budget includes \$50 million one-time General Fund in 2021-22 for the Governor's Office of Business and Economic Development to administer a California Nonprofit Performing Arts Grant Program to provide grants of up to \$75,000 to eligible nonprofit performing arts organizations to encourage workforce development. The funds will be distributed in one or more rounds until all of the funds have been allocated, and the amount of the grant is based on the total gross revenue of the organization.

2021 Grants

As of April 1st 2021 all of the Council's grant opportunities closed for applications. Staff performed eligibility checks, prepared the panelists for the adjudication process, provided technical assistance to panelists, prepared the final rankings with recommendations to the Allocations committee to support their work in designing the recommendations you see in the packet. I am profoundly grateful to all of the staff that work collaboratively and passionately to support the Council, the panelists, and our applicants. You will be voting on the allocations for Arts and Cultural Organizations General Operating Relief, Impact Projects, JUMP, State and Regional Networks and Administering Organization- Relief for Individual Artists and Cultural Practitioners. We anticipate the allocations recommendations for Individual Artists Fellowships, for which we received over 3,000 applications, to be presented in the August or September meeting.

ARP funding

As you will hear in the Allocations committee presentation the NEA's American Rescue Plan award to our agency was applied directly to our allocation for Arts and Cultural Organizations General Operating Relief grant funding. This allows the Council to award approximately 44 more grants than anticipated.

Staffing Updates

Staff transitions are ubiquitous throughout many many organizations right now, both in the private and public sector. This provides us with capacity challenges in the short term and opportunity in the long term to bring new team members onboard who have their own unique perspectives, energy, and passion for this work. We welcome our own Qiana Moore into the position of Outreach and Events Specialist, a valuable addition to the Public Affairs team. We also welcome Natalie Peebles to our CAC team as a Program Specialist in the Programs Services Department. We are currently in the process of hiring a Program Services Department Manager and a Public Affairs Officer to manage our Public Affairs Department. As we get more detail about our 2021-22 budget we will continue to hire and expand the CAC team.

Workplace Health consultant on board

As we work to operationalize our values, we are about to begin work with Dr. LaQueta R. Hatton, Director/CHILI and Master Trainer/Senior Consultant and Mr. Bernardo Rossello as workplace health consultants to engage with agency staff for six months to establish human-centered ways of working within a government context.

CAC Offices moving in the Fall 2021

Along with adding to our staff and looking carefully at our ways of working, we are looking forward to moving our offices to a beautiful new space in Natomas, which is still in the greater Sacramento area, close to the Capitol. The search for real estate was complex and time consuming – often frustrating. We think we have finally landed on just the right place, one that will suit us well, fall within our budget, satisfy the timeline of the building’s needs where we currently are, and suit the parameters we have assigned to us by the Department of General Services.

Evaluation Update

The Council approved a contract with the team of evaluators from Scansion and WolfBrown in mid-2020. The work is overseen by an Evaluation Task Force, which includes Council members Lilia Gonzáles-Chávez and Kathleen Gallegos, as well as staff members Anne Bown-Crawford, Ayanna Kiburi, Katherin Canton, Josy Miller, and Roman Sanchez. As of July 2021 the work is well underway on three tracks:

- 1.) A Field Scan will assess the nonprofit infrastructure of cultural organizations in California and the extent to which resources from CAC and other funders are equitably distributed, and will also include a deep dive into four communities across the state to understand cultural activity that is not represented by nonprofits;
- 2.) An analysis of the agency’s business processes, including panel processes for awarding grants, and how these processes might be streamlined and made more accessible;
- 3.) Development of an agency-level Theory of Change – a critical piece of Council’s program logic; building on the agency’s 2019 Strategic Framework, the Theory of Change will specify a taxonomy of intended outcomes that will guide decisions on grantmaking for many years. In light of the Covid-19 crisis and the many rapid shifts in funding priorities that have been necessary to meet the needs of the sector, the portfolio evaluation intended for this track of work has shifted towards a forward-looking outcome framework that will allow the Council to adapt quickly to changing conditions.

We anticipate a presentation by the Evaluation Team in either the August or September Council meeting.

DREAM magazine

The annual publication features voices and stories from across the state, sharing a glimpse into the depth of impact of creativity and cultural expression in a region as large and diverse as California. We are tremendously grateful to Mona Abadir of the Engaging the Senses Foundation and UC Berkeley for sponsoring this project. I would also like to acknowledge the staff, in particular the Public Affairs staff, for their efforts in bringing this magazine to fruition - from design, to working with contributors, to making sure our authors received their stipends all the way to building boxes, filling them, taping, labeling and making sure they get distributed across the state. (All 12,000 copies)

“We are thrilled to partner with California Arts Council and UC Berkeley / ARC as they bring unique and vital arts and humanities programs into being. We hope to expand the links between the concentric energies of creative thought leaders by working together to turn shared dreams into a powerful reality.” - Mona Abadir, chief executive officer of Engaging the Senses Foundation

The print edition of DREAM is available at no cost to readers, thanks to the partnership from Engaging the Senses Foundation, which is an educationally oriented nonprofit focused on collaborative partnerships, projects, and outreach that bring the visual arts, music, literature, and poetry to the public in innovative, impactful ways.

NEA Art and Technology Report Launched

I was pleased, as a member of the NEA's Technology Work Group, to provide a link to the publication that culminated the group's work - [*Tech as Art: Supporting Artists Who Use Technology as a Creative Medium*](#)

The report is the result of a two-year field scan, an initiative of the Arts Endowment in collaboration with the John S. and James L. Knight Foundation and the Ford Foundation. The field scan and report explore the multi-faceted practices of artists who engage with digital technologies in both the creative and functional aspects of their work. The report also looks at the training and exhibition infrastructure that tech-centered artists have developed to pursue their creative practices, and diagnoses a critical need for funding to advance the field.

A key finding of the report is that even with the willingness of audiences to move to digital spaces for arts and cultural programming during the pandemic, many cultural organizations lack capacity and the resources to adequately support the growing needs of tech-centered artists and their audiences. At the same time, these artists have demonstrated their unique ability to respond creatively to the challenges of the COVID-19 pandemic by engaging with audiences and responding to calls for greater equity and inclusion.

“Virtual” Brown Act Meetings Will Expire September 30th

On June 11, 2021, Governor Gavin Newsom issued [Executive Order N-08-21](#), which among other things rescinds his prior [Executive Order N-29-20](#) and sets a date of October 1, 2021 for public agencies to transition back to public meetings held in full compliance with the Brown Act.

The suggestion that the Council meet in person for our October meeting - for which a date change is being considered at the Executive committee level - is timely. An excellent first “meet up” for many of us might well be here in the Capital, in Sacramento!

Public Art Update

The CAC heads up public art panels for new state government buildings with budgets for public art. Currently those buildings include the California Air Resources Board in Los Angeles, the Natural Resources Headquarters, and the California Health and Human Services Building, both in Sacramento. Anyone who is interested in this process is encouraged to take a look at the [Public Art Plan](#) which was created to serve as a best practice guide for future projects.

The mission of the plan is to support and inspire artists in the creation of world-class, aesthetically rigorous artworks that respond to natural and cultural resources, support public well-being and environmental sustainability, and locate California as an innovative creator of art in public spaces.

The vision is to create a substantive contribution to the visibility of public art through a program that promotes opportunity and access across the arts and stimulates civic engagement through environmental and cultural collaborations.

We are at an exciting point in all buildings with most works chosen and many installed. What follows is some detail about these projects.

PUBLIC ART CA

The ribbon cutting for the Clifford L. Allenby Building marked the public debut of two new public artworks in Sacramento. The two artworks are part of a large program of public art coming to downtown Sacramento in 2021 as part of the Public Art CA program. The artworks currently open for public view are by Sacramento artist Gioia Fonda, and the Oakland based artist duo HYBYCOZO.



“From Many, One” by Gioia Fonda. The hand glazed ceramic artwork can be seen in the public lobby of the Clifford L. Allenby Building.



“Encompass” by HYBYCOZO is located outside the Clifford L. Allenby building. This delicate work can be experienced differently from day to night as the reflective center refracts and reflects images and light



At the New Natural Resources Headquarters artworks by four commissioned artists are slated to be installed in August 2021, and will be immediately on view for the public. The final two commissioned pieces will be installed in the Fall/Winter of 2021.

The open call for digital media artists closed at the end of May and the selected artists will be announced this month. This exciting opportunity to expand public art into the realm of digital media launches with a collection of up to fifteen artworks that range from photography to animation, and virtual reality painting to film. The collection will be screened on the grand 24x31 foot media wall in the lobby of the New Natural Resources Headquarters. Additional details will be provided on how to view the full collection. Art Consultants, Dyson & Womack's emphasis on access and equity in public art commissioning included a robust outreach program for this commission opportunity that led engagement and funding for artists across California.

CALIFORNIA AIR RESOURCES BOARD (CARB) - PUBLIC ART PROGRAM

The public art program located at the new CARB campus in Riverside, California will open with the building this fall. The final commissioned artworks have all been installed and will represent the largest permanent collection of public art to address climate change and air quality in the world. The artworks that comprise this collection, represent an incredible body of artworks that meet the mission of CARB with passion, interest, introspection, and insights born out of activism, community, poetics, and exploration.

After the opening of the CARB campus this fall, the public art program will be on view to the public at the Riverside campus and accessible online. Resources including photo documentation, essays, and behind-the-scenes documentation will be available on the CARB website and from the Dyson & Womack, the public art consultants for this project.



Los Angeles based photographer Noé Montes shares background on his practice and approach to community outreach that led to his artwork "Paradise" a sculptural photomontage. Montes worked with residents of the Inland Empire for two years to document and present the diverse effects of poor air quality on their communities.

TAB C

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DRAFT MINUTES OF PUBLIC MEETING

April 1, 2021
1 p.m. to 2:30 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.

PRESENT:

Council Members

Lilia Gonzáles-Chávez, Vice Chair/Chair

Jodie Evans

Kathleen Gallegos, Vice Chair

Stanlee Gatti

Alex Israel

Consuelo Montoya

Jonathan Moscone

Absent: Donn K Harris, Jaime Galli

Arts Council Staff

Anne Bown-Crawford, Executive Director

Ayanna Kiburi, Deputy Director

Caitlin Fitzwater, Director of Communications

Kristin Margolis, Director of Legislative Affairs

Kimberly Brown, Public Affairs Specialist

Wendy Moran, Graphic Designer

Qiana Moore, Outreach & Events Coordinator

I. Call to Order

Vice Chair Gonzáles-Chávez the meeting to order at 1:03 p.m. She thanks Council members, staff and attending members of the public for their time and attention.

II. Acknowledgment of Tribal Land

Bown-Crawford respectfully acknowledges the whole of the state of California as the culturally traditional land of Native American tribes and recognizes them collectively as stewards of the land.

III. Roll Call and Establishment of a Quorum

At 10:05 a.m., Vice Chair Gonzáles-Chávez calls for roll. Council members briefly introduce themselves. Seven Council members are present at the time of roll call; a quorum is established.

IV. Public Comment

Public comment was submitted via an online form which opened on March 22, 10 days prior to the meeting, and closed following the meeting's scheduled end at 2:30 p.m. on April 1. Live public comment was also heard during the meeting.

Live public comment:

- Julie Baker

My name is Julie Baker, executive director of California for the Arts, pleased to be here today to celebrate the kickoff of Arts, Culture and Creativity Month in the state of California, which is a Senate Concurrent Resolution from 2019, and we hope everyone will join us in celebration of arts and culture and creativity in the state of California. We dedicate all of our efforts and advocacy throughout the month as well as throughout the rest of the year to your former Chair Larry Baza. We also want to celebrate today the kickoff of our first outdoor events guidelines that have been posted on the California COVID19.ca.gov website, and we're doing a webinar tomorrow with the Newsom administration, Dee Dee Myers, California Department of Public Health, and CalOSHA. All of our events are free, so we invite people to join us for that webinar, so you can learn what you can do right now in terms of doing outdoor seated events starting today in California. We also invite you to participate in Arts Advocacy Week, April 19-23, and also for our one-day convening on April 27 where we will have nine sessions learning about what's happening in arts advocacy and how you can engage really inspiring amazing panelists and speakers. All of the information is on our website: CaliforniansForTheArts.org, and it's just great that is April 1 our kicking off Arts, Culture and Creativity Month here in the state of California. We thank the Council for all their hard work to advance these issues here in the State, as well as the awesome staff, and we wish you a great meeting. Thank you so much.

- Ahmet Ustunel

Hello, thank you for giving me the opportunity to talk. I'd like to talk about NADC funding for artists with disabilities. And I'm a visually impaired artist and a current recipient of their funding. I've also received the grant in the in the past couple of times. And I like to talk about how important it was to me, and I also think other people with disabilities, artists with disabilities, will share my experience and thoughts. So I first received a grant in 2008 and that was the start of my art career, I was able to sign up for ceramic classes at a studio in San Diego, and at that time that was the only funding I could find to fund my studio fees and material fees, and soon after that was actually my first art training, official art training. I was always interested in arts, but I always wanted to get an official training; that was the first time. And I was not sure how it was going to go, but after six months or a year—less than a year, I was able to create art good enough to display in galleries and sell my work and started to support myself through my sales. The grant funding not only created an art training opportunity for me, but also helped me to start a new job and I was able to get some art teaching jobs through my career.

- Janis Butler Holm

I'm Janice Butler Holm, an otherly abled creative writer located in Los Angeles. Why has the CAC suspended funding for the Arts and Accessibility grants co-sponsored by the NADC? We in the disability community don't understand why such a wonderfully successful grant program has suddenly been suspended. Does the CAC no longer care about otherly abled artists? There's been no explanation for why your organization has dropped the program. We in the disability arts community here in California have no other funding opportunities focused on disabled artists, so it isn't a matter of duplicate programs. Do you no longer believe we're worth your support? That's the message you're sending. Please reinstate funding for the Arts and Accessibility grants. At the least, a disability category

in your individual and group grant applications would help immensely. We are worth your time, attention, and funding. Thank you.

- Victor Dean

Hello, thank you very much for your time. I am a disabled filmmaker here in Los Angeles. Within the last eight years, I've been physically disabled and thought that I was out of the area or the realm of being able to do filmmaking as a physically disabled filmmaker. My wife pushed me into looking into grants, and the Arts and Accessibility grant was the only one—the only one—that showed up. I was able to receive the grant in March of 2019 in May of 2020. And with the May of 2020 grant, my short film, *Mrs. Taylor's Show and Tell: A Prince Story*, when I met Prince back in 2001, has made it into three Oscar-qualifying film festivals: Pan African Film Festival, Cleveland International Film Festival, and Santa Barbara Film Festival. With that recognition, I had tons of friends from high school congratulating me, but then I had another batch of people saying, "Hey, I was sexually assaulted in our school, can you please do a short film about what happened to us?" And that's what I want to do, so I would like for the California Arts Council to reinstate the Arts and Accessibility grant so that I can be able to do this. I did recently apply for the independent film grant, that I think the deadline is today, so I did do that. Thank you.

- Corinne Lightweaver

Hello, my name is Corinne Lightweaver. I am in Los Angeles, and I was a recipient of this last NADC and California Arts Council grant. I produced a book, *The Psyche's Gifts: Art, Art making and the Journey From Mental Illness to Mental Wellness*. I got endorsements for the book both from psychologists and people in that room, as well as artists and writers. This book has been impactful; for me, getting the grant made a huge difference in my sense that this artwork was really important to share. I share it to provoke conversations, personal conversations and public conversations, about mental illness, reduced stigma and to encourage people to find help if they need it. This was really life-changing for me in my career, and I'm very sad to hear that it won't be offered anymore. I know several people who would benefit from this, and it would help them to launch their careers as well. Thank you.

- Bettina Swigger, Downtown SLO

Good afternoon, Council, my name is Bettina Swigger and my pronouns are she/hers. I'm calling in today from San Luis Obispo, California. And I currently serve as the CEO of Downtown SLO, which is a placemaking business association. responsible for economic development and creative placemaking in San Luis Obispo. In my former life, I was the executive director of a performing arts nonprofit, and I've been a recipient of CAC grants and I've also served on CC grant programs. I'm here today because I think there's an opportunity for the California Arts Council to look back at the Cultural Districts program, which started as a pilot program back in 2016-2017. There's a lot of federal money that is coming into various cities and municipal governments for economic development, and I know in our city and San Luis Obispo we're looking at a number of capital improvement projects and public art projects that would definitely qualify us to be an applicant to become a cultural district in the state of California. As we move forward through recovery from the pandemic, I think it's critical that we position arts and cultural organizations and creative industries as essential to the economy, and I would love to see a discussion about bringing back Cultural Districts as a way to kickstart conversation and leverage stimulus money that's coming down from Washington, D.C. Thank you so much for your time.

Written public comment submissions:

- Jacquie Atchison (She/Her/Hers), Arts Council for Monterey County, Monterey County
Is the Organization/Individual a CAC Grantee? State-Local Partner

The arts has been decimated by the pandemic. In Monterey County, our earned revenue is down 93%, workforce has been reduced by 72.5% and our economic output is down by 69%. It will take 10-15 years for recovery and 1/3 of the arts organizations will not survive.

Funders are now prioritizing “critical needs” over the arts. Our largest funder, Hewlett Foundation, stopped funding the arts in Monterey County. We need operating support now, more than ever. Please consider operating support over program support over the next few years of recovery.

We also need the CA Arts Council to help promote that the arts are essential, especially now to help heal our community. Does the Council doing any marketing for the arts? Not just your own grant programs, but to inform our state residents about the arts? That we must ensure all students receive a high quality enriching art education, which is mandated by the state but many schools fail to provide as there is no accountability.

- Lisa Sniderman (She/Her/Hers), Aoede, San Mateo County
Is the Organization/Individual a CAC Grantee? Arts & Accessibility

I am a disabled artist who has benefitted greatly for many years from AAP grant funding, which I used to: 1-create an instrumental score of my original musical (2016); 2-work with a composer to create piano/vocal score (2017); 3-do post production on 40 videos (2018); 4-edit and transcribe 30 video interviews; hire marketing assistant to promote How to Thrive With Chronic Illness virtual summit (2020).

Living with rare chronic illness nearly 13 years, my remaining challenges are continuing to create, connect, be part of community while homebound on limited energy. This grant program provided me crucial funding to implement my artistic projects, and enabled me to feel worth, value, contribution and purpose, despite my illness. Further, without this essential funding 2016-2020, I would have been unable to carry out these projects.

Please reconsider enormous value of this grant funding program (not only monetary) to disabled artists such as myself, and restore AAP funding.

Thank you.

- David Mack (He/Him/His), Invertigo Dance Theatre, Los Angeles County
Is the Organization/Individual a CAC Grantee? Youth Arts Action, Local Impact and Artists in Communities grantee

Our organization was a 2020 grantee of the NADC (National Arts & Disability Center) Arts & Accessibility program funded by the CAC, but we recently learned that the CAC Board voted to end the program. In solidarity with the NADC, we would like to request that you reinstate that program and provide them with the funding necessary to continue offering grants in 2021. As a grantee, we received funding to increase the accessibility of our vital Dancing Through Parkinson’s programs. To date, NADC has awarded 327 grants to artists with disabilities and 235 arts organizations. In 2020, the Arts and Accessibility Program reached 95,815 adults, 1,800 children/youth, and 663 artists throughout California. This support is essential for our organizational sustainability and to continue positively impacting this marginalized community. Thank you for your consideration.

- Nahshon Anderson (She/Her/Hers), Los Angeles County

I’ve struggled with PTSD and chronic depression for over two decades due to state and gun violence. NADC has soothed my rage and been instrumental in my book’s journey providing more ammunition

for “Shooting Range.” Since 2015, I’ve received four grants from NADC for projects relating to my memoir, “Shooting Range.” I’m a low-income Black Transgender person who experiences racism and discrimination. Grants create much-needed hope. My most recent grant funded a new laptop, creation of a book proposal, and an editor’s hiring. Writing allowed me to reinvent my life after a traumatic upbringing and hate crime assault. My 8-year investment has left me with an intellectual asset. Since 2012, I’ve received over \$75K in various forms and in-kind support towards developing and creating “Shooting Range,” which is now being edited. A publisher at Harper Collins has requested to read it, and several literary agents have expressed interest. Please reinstate the NADC grant for those who need it most.

- Karin Reenstierna (She/Her/Hers), Central West Ballet, Stanislaus County

Is the Organization/Individual a CAC Grantee? Arts & Accessibility

Please re-fund the Arts and Accessibility Program for the Nat’l Arts & Disability Center! We are able to hire an ASL Interpreter for our story ballets (Nutcracker, R&J, etc) as we include narration to move the story along and the deaf and hard of hearing community will not be able to enjoy the ballet without that funding!

- Janis Butler Holm (She/Her/Hers), Los Angeles County

Please, please, please reconsider your decision not to fund the Arts and Accessibility grants with the NADC. Though I’ve searched, I’ve not been able to find other grants for disabled artists. We who are otherly abled typically cannot compete with those who do not have our disadvantages. The A & A grants have been a godsend to many in the disability community, enabling us to achieve what would otherwise not be possible. At the least, please provide a disability category among your newly structured options.

- Marya Brennan (She/Her/Hers), National Novel Writing Month, Alameda County

Is the Organization/Individual a CAC Grantee? Arts & Accessibility

The Arts and Accessibility grant allowed us to fund a professional accessibility audit of our entire nanowrimo.org site, which serves hundreds of thousands of people around the globe. In California alone, we help over 13,000 participant write novels in November as part of our flagship event, National Novel Writing Month. We empower over 60 California regional volunteers to build creative community in their cities. Our professional audit identified over 200 accessibility issues with our site, and because of the grant, we’re able to continue working with the company to address the problems. We wouldn’t have been able to do any of that without funding from the Arts and Accessibility grant. It feels like a real shame that disabled people are being deprioritized in the California Arts budget. I hope you find the funding to continue the program in subsequent years.

- Diana Wyenn (She/Her/Hers), Los Angeles County

Is the Organization/Individual a CAC Grantee? Arts & Accessibility

I made a public comment at your last meeting expressing deep concern about suspending the Arts and Accessibility Program facilitated by the NADC at UCLA, and I am extremely disheartened to hear that you are moving ahead. I feel it is worth sharing again in writing that there are almost no other funding opportunities focused on supporting disabled audiences and artists like myself. We make up over 20% of CA’s population, but suffer inequity and bias daily, and don’t often have control over the narratives told about us. Your grant gave us opportunity and agency to share our art, our stories, ideas, concerns, challenges, innovations, and knowledge. You were among the vanguard of the disability justice movement by offering this support. The loss of this grant leaves a void and sets us back. I hope you will consider funding this grant again in future budgets and welcome any discussion about how you can further support our community. Thank you for your time and consideration.

- Bettina Swigger (She/Her/Hers), Downtown San Luis Obispo Business Association, San Luis Obispo County

Thank you to the California Arts Council for your work to support the arts community around the state. I write today to encourage you to relaunch the Cultural District designation program. As our Cities and Counties begin to recover, and federal and state monies are distributed to local governments, there are opportunities to leverage the economic power of arts and cultural activities to send the message that designated Cultural Districts can be a critical force for business retention, recruitment, and for a healthy community where all people can be welcomed. For example, in Downtown San Luis Obispo, in the next five years the city has a major planned development: a parking structure will be built with a site for a nonprofit theatre built into the footprint. In addition, we have a Children's Museum, a History Center, an Art Museum, and a California mission within a quarter of a mile of that site. We would love to apply for this program and encourage you to bring it back.

- Anonymous

Thank you for bringing back the Individual Artist Fellowship. If you continue this granting program in future years, I would encourage you to change the categories. Almost every working artist has had 10+ years of experience. I would consider a legacy artist someone with 30+ years experience. Also, I think it would be much more beneficial to the arts community to give more people \$20,000 than only 10 people \$50,000.

Also—please note that organizations have great organizing power and are able to help artists tremendously by producing them. So please do not get rid of all of the organizational support. I appreciate CAC's renewed dedication to equity. However, asking more questions about equity is not what makes a process equitable. In fact, I would argue that this makes the process harder and decreases access.

- Ahmet Ustunel (He/Him/His), San Francisco County

Dear committee members,

I am an artist with disability and a current NADC grantee. NADC supported my first art exhibit about 12 years ago. Thanks to the grant I received I became a well-known potter in the San Diego area. In the following years I was able to attend many exhibits, display my work at different galleries and support myself by selling my work. NADC's funding helped me to turn my longtime hobby into a small business and a lifelong endeavor. I know many artists with disabilities share my experience and thoughts. So please consider NADC's funding as a crucial resource for artists with disabilities and do not cut their budget. The group that will be most affected by this budget cut is the artists with disabilities who usually have very limited access to funding and other resources.

Best,
Ahmet

- Richard Stein (He/Him/His), Arts Orange County, Orange County
Is the Organization/Individual a CAC Grantee? State-Local Partner, Local Impact, Creative California Communities, Veterans in the Arts

Greetings from the ancestral land of the Acjachemen Nation and Tongva People. I am pleased to share briefly news of a relatively new program we operate funded by CAC's Creative California Communities program: S/A. Exhibitions Gallery in the recently opened Santa Ana Arts Collective affordable artist housing. Our gallery director is Maurizzio Hector Pineda, and we have presented two exhibitions since opening in July by artists Christian Spruell and Nao Bustamante. On April 8, we open a site-specific installation by Ricardo Rivera. Despite COVID limitations, the gallery has been warmly embraced by

the public and by the local arts community. We believe it fulfills the “creative placemaking” intent of the CAC’s CCC Grant Program, a program we hope that CAC will continue to offer in the future. We are most grateful for CAC’s support!

- Anonymous

As a disabled person, I urge the CAC to restore 100% of your funding to the Arts & Accessibility Grants programs! It is absolutely unacceptable that during this pandemic of all times, that you have cut 100% of your funding to the already-tiny grant funding available for Disabled Artists and Programs. Please restore this funding.

- Anonymous

Your new Individual Artist Fellowship grant program categories and funding amounts are very problematic, and are not equitable: “Legacy” artists should be 20+ years, and there should be MORE grants available for Legacy artists than for very new emerging artists (who do not rely on artist income to pay their rent); Established artists should be 10-20 years, and again there should be MORE grants available for Legacy artists than for very new emerging artists (who do not rely on artist income to pay their rent).

- Mark Teshirogi (He/Him/His), The Music Center, Los Angeles County

I’m writing regarding the discontinuation of the Arts and Accessibility Grant, which we received this past year. This grant was helpful in supporting our ongoing program series celebrating the artist accomplishments of children with disabilities by enabling us to hire teaching artists and performers with disabilities. It’s been a difficult for many of our teaching artists, especially those from the disability community, and this was such a welcome opportunity to have them working with students with disabilities who don’t often have the chance to see themselves in performances and in instruction. I’m hoping CAC will reconsider and support funding for this opportunity in the future.

- Jillian Crochet (She/Her/Hers), Alameda County

Please do not cut funding for disabled artists. This is the only grant of this kind in California, that I know of. Disabled people face many hurdles, and as a society we are terribly far from equal rights and inclusion of disabled people. Many buildings are inaccessible and many programs are too. I have referred this grant to organizations who need funding support to make programming accessible. I was also planning on applying myself, this year. These grants are crucial and important. Taking them away is detrimental to equal rights and inclusion!

- Regina Brink (She/Her/Hers), California Council of the Blind, Sacramento County

Thank you for making the meeting agendas and materials on the CAC website accessible. We greatly appreciate your responsiveness to our public comments.

We are still concerned about the barrier to opportunities for blind/low vision actors, directors, writers, producers, and other professional artists in various artistic pursuits. The Arts and Accessibility Program, National Center for Disability and Arts Council, UCLA is currently not being funded by the CAC with no parallel organization being funded to offer opportunities to art professionals who are disabled, and especially those who are blind or have low vision. Although there are accessibility provisions in organizations for blind/low vision audiences, actors, directors, writers, and professional artists have practically no reliable vehicle for funding projects under the current CAC grant allotments. These artists are the most marginalized of disabled professionals. I urge the CAC to remedy this situation without delay.

- Alison O’Daniel (She/Her/Hers), Los Angeles County

As a recipient of a past NADC UCLA grant, this award is incredibly meaningful to me. Before any other organizations were funding Disabled artists, this NADC grant was one of the only options out there. It signaled recognition, care, acknowledgement, and the potential for community. It is important to offer grants to disabled artists because it alleviates at least one of the challenges we face—monetary. Please reconsider the eradication of this grant. In fact, consider growing it, doing outreach to the Disabled art community, fostering vibrant support of us, alongside us! Thank you.

V. Special Election: Council Leadership

At 1:25 p.m., Vice Chair Gonzáles-Chávez explains that after the passing of Council Chair Larry Baza and in consultation with state appointment staff, a special election will be held to determine a Chair to succeed Baza. She introduces staff member Margolis to oversee the voting process.

Margolis expresses the gratitude of Council and staff for Gonzáles-Chávez stepping in as acting Chair in the interim period and acknowledges her willingness to continue in that role. She then opens up the process to Council members to for additional nominees to be considered along with Gonzáles-Chávez. After calling each Council member, no additional nominees are presented for the vote.

Margolis calls for the motion from Council to elect Gonzáles-Chávez as 2021 Council Chair. Moscone moves; Evans seconds. The motion passes 6-0, with Gonzáles-Chávez recusing herself.

Gonzáles-Chávez thanks Council and staff for their support. She calls for Council to nominate members to replace her as Vice Chair.

After calling each Council member, Moscone, Montoya, and Gallegos are nominated. Moscone and Montoya both decline their nominations.

At 1:34 p.m., Margolis then calls for the motion from Council to elect Gallegos as 2021 Council Vice Chair. Moscone moves; Gatti seconds. The motion passes 7-0.

VI. Update on Future Publicly Noticed Programs Policy Committee Meeting(s)

Chair Gonzáles-Chávez provides a brief update on the upcoming grant cycle plan and having open committee work: Council has agreed and adopted in the annual calendar that there will be a scheduled open process work session for September 14 for grant cycle planning, allowing the full Council and the public to participate in policy conversations. She tells Council to prepare by considering its priorities for the 2022 grant cycle, including taking into account public input from recent meetings.

VII. Announcement of Council Committee Assignments

At 1:37 p.m., Chair Gonzáles-Chávez moves to the next agenda item concerning committee assignments:

Gallegos and Montoya will serve on the Equity Committee.

Gallegos and Gonzáles-Chávez will serve on the Executive Committee.

Israel and Moscone will serve on the Governance Committee.

Moscone and Montoya will serve on the Legislative Committee.

Gallegos and Harris will serve on the Programs Allocations Committee.

Evans and Gonzáles-Chávez will serve on the Programs Policy Committee.

Gatti and Israel will serve on the Strategic Framework Committee.

Gallegos asks if someone who is new should sit on the Allocations Committee for when her term ends at the end of the year, since Harris role on the Council is also an extension until additional support from new Council member appointments should happen. Gonzáles-Chávez agrees that is something to take into consideration.

VIII. Adjournment

At 1:42 p.m., the Chair adjourns the meeting in memory of renowned Sacramento artist Gregory Kondos.

Draft



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

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

DRAFT MINUTES OF PUBLIC MEETING

June 22, 2021
10 a.m. to 4:20 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.

PRESENT:

Council Members

Lilia Gonzáles-Chávez, Chair
Kathleen Gallegos, Vice Chair
Jodie Evans
Stanlee Gatti
Donn K. Harris
Alex Israel
Consuelo Montoya
Jonathan Moscone

Absent: Jaime Galli

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Kristin Margolis, Director of Legislative Affairs
Kimberly Brown, Public Affairs Specialist
Wendy Moran, Graphic Designer
Qiana Moore, Outreach & Events Coordinator

I. Call to Order

Chair Gonzáles-Chávez calls the meeting to order at 10 a.m. She thanks Council members, staff and attending members of the public for their time and attention.

II. Acknowledgment of Tribal Land

Bown-Crawford respectfully acknowledges the whole of the state of California as the culturally traditional land of Native American tribes and recognizes them collectively as stewards of the land.

III. Roll Call and Establishment of a Quorum

At 10:05 a.m., Gonzáles-Chávez calls for roll. Eight Council members are present at the time of roll call; a quorum is established.

IV. Chair's Report

González-Chávez acknowledges the Council members who participated in May's public Programs Policy Committee meeting. She mentions her follow-up meetings to develop program recommendations and evaluations. She talks about the Executive Committee's preparations for today's meeting and engaging the staff on issues related to the Council's operation.

V. Public Comment

Public comment was submitted via an online form which opened on June 12, 10 days prior to the meeting, and closed the morning following the meeting's end at 10 a.m. Live public comment was also heard during the meeting.

Live public comment (first session):

- Julie Baker

Good morning Council and staff. My name is Julie Baker; my pronouns are she/her/hers, I'm the Executive Director of California for the Arts, and I come to you from the land of the Nevada City Rancheria Nisenan. I just wanted to thank you for the transparency in the program's committee meeting and to encourage continued transparency and communication with the field. We have an awesome opportunity, hopefully, when the budget passes to get a once in a generation investment into the arts culture and creative industries' recovery, and I think it would be really critical to do intentional outreach to the field and the people doing the work in communities who are the experts in areas such as creative youth development core programs, and all the other things that you'll be working on, as you move forward in the field and to really do specific outreach, particularly with the study that you have that shows that there are many communities are not being represented by the grant making. Again I think it's really, really critical that both the Council and the staff do intentional outreach to make sure that those voices are being heard, that they're being lifted up, and that we are utilizing the field as a tool to make sure that, not after the grants are written, but prior to the grant programs being written, that we were really receiving that feedback, so we can be in as much collaboration and in response to what the field needs. I thank you so much for your work and for your time today and appreciate all that you do, thank you.

- Sarah Spinks (she/her)

Hello, good morning, my name is Sarah Spinks, and thank you for giving me an opportunity to speak. I run a very small work arts organization in Vista, California—Southern California—I have a patron or an audience member who encouraged me to call into this meeting today, so forgive me if I don't really understand everything that's going on, but he wanted me to call in because he said there wasn't a lot of people calling in like me, or like my organization. So we run a very small volunteer-based organization, we are really little, but we do a lot of work in our community. And I find grant processes to be very time consuming and challenging limited bandwidth with our organization. Like I said, this is a passion project for me, and I just would want to encourage this Council to make grants or whatever some sort of process that is so easy for people like me, my organization, to access. Funds, small amounts of money, go a really long way with organizations like mine. I was awarded a \$500 grant from a women's organization, and we have been cleaning up trash now in our community for five years. We just adopted a highway. Just little things can go a long way, and that's really what I wanted to say. That process to get that small grant was so easy, so please just think about making things easy for people in organizations like mine, thank you.

- Dr. Betz

Good morning, California Arts Council and esteemed board of directors. Thank you for the opportunity to speak before you. I'm Dr. Betz Arroyo; my pronouns are they/them. I am Indigenous Taíno Afro Caribbean and descendant of African slaves, and part of the LGBTQ+ community. I'm also an Air Force veteran. I volunteer for Amador Arts, which is also a small organization. We're a State-Local Partner, where I facilitate that IDEA Advisory Committee, ensuring that the principles of inclusion diversity equity and access are central to every aspect of Amador Arts. I also serve as Secretary on the Amador Arts Board of Directors. Thanks to the State-Local Partner grant, Amador Arts has been able to provide advocacy programs, like the Rural Advocates for Racial Equity, exhibits that amplify the nonhomogenous intercultural truth of the Amador County community, art classes at public schools and community centers, and dozens of other programs and services that uplift and help all people in our community that have access to the arts. In fact, the SLP grant allows Amador Arts to do more than is possible to list in two minutes. The Amador Arts county is a rural community with many people living in remote and unincorporated regions with limited access to the utility services and transportation. The SLP grant brings the universe of the arts to rural youth, families and seniors, many of whom would otherwise have no access to music, dance, theater, poetry, media and visual arts. On behalf of Amador Arts and the Amador County community, we thank you and we ask that you continue to sustain the SLP grant programs, so that all people who are in rural counties throughout California can experience the enriching and healing benefits of the arts.

- Susie Tanner

Good morning. Susie Tanner, I am the founder and director of Theater Workers Project, and I want to thank you this morning, for your ongoing support funding small organizations. It's fantastic that this last grant cycle prioritized small organizations like my own; we have been grantees for many years and have recently just finished a Reentry Through the Arts grant for two different partner organizations. We are also Arts in Corrections contractors at California State Prison in Lancaster. With so many individuals being released from prison and so much need for work in the reentry community, I am making a plea for the Council to consider bringing back the Reentry Through the Arts grant. It has been a fantastic resource for the individuals with whom we work, and the loss of that grant for this coming year has been really tragic, so please do consider bringing it back. I'm coming to you from the Tongva land, with great respect for the work and contributions that those folks have made to the world. Thank you and have a safe day.

Written public comment submissions:

- Danielle Brazell (She/Her/Hers), City of Los Angeles Department of Cultural Affairs, Los Angeles County

On June 4, 2021, I sent a letter to Director Anne Bown-Crawford expressing enthusiasm about the new resources proposed for the CAC in the Governor's FY21-22 May Revise and raised several issues pertaining to the agency's current funding models.

This public comment is submitted to ensure the issues raised in the June 4, 2021 letter are formally addressed. The letter was also sent to each member of the Council.

Given our shared goal to ensure the arts are accessible to all, I invite the CAC to engage in a dialogue with designated Local Arts Agencies serving California cities to develop new funding models that will effectively leverage resources to serve communities throughout the State.

Designing effective and equitable models for resource allocation will garner more support across the State, grow even more resources, and expand equity in the arts for all.

Feel free to contact me at my office: 213-294-8415 or via email: danielle.brazell@lacity.org to discuss further.

- Lisa Sniderman (She/Her/Hers), Aoede, San Mateo County

Is the Organization/Individual a CAC Grantee? Arts and Accessibility

I am a disabled artist who has benefitted greatly for many years from AAP grant funding, which I used to: 1-create an instrumental score of my original musical (2016); 2-work with a composer to create piano/vocal score (2017); 3-do post production on 40 videos (2018); 4-edit and transcribe 30 video interviews and hire marketing assistant to promote How to Thrive With Chronic Illness virtual summit (2020).

Living with rare chronic illness nearly 13 years, my remaining challenges are continuing to create, connect, be part of community while homebound on limited energy. This grant program provided me crucial funding to implement my artistic projects, and enabled me to feel worth, value, contribution and purpose, despite my illness. Further, without this essential funding 2016-2020, I would have been unable to carry out these projects.

Please reconsider enormous value of this grant funding program (not only monetary) to disabled artists such as myself & restore AAP funding. Thank you!

- Miranda Hernandez (They/Them/Theirs), Orange County

The CAC should fund the arts and accessibility program because people with disabilities are vital to the arts. We deserve to have art grants dedicated to us because we are overlooked in academia and the professional career world despite our wonderful sense of creativity and resilience. I have a mental illness and I was awarded an art grant in 2020. My artwork was about what community means to me and how to find community. I am proud of this accomplishment and I want all people with disabilities to have the same opportunity to apply and be awarded. Before being awarded, I had very low hopes and confidence. I thought I would never be appreciated for my art. I found this opportunity through the CAC website and I was happy that there was such an opportunity. It is difficult to compete with an able-bodied world. People with disabilities deserve to be seen and heard. The CAC funding of the arts and accessibility program is an important step towards change and the end of ableism.

- Jillian (She/Her/Hers), Alameda County

Disabled people MUST be supported! People with disabilities are the largest marginalized group and the most overlooked. They make up 25% of our population. But are often excluded from participation due to our built environment and many other barriers. There is little support for artists with disabilities and their inclusion in the arts. I have been excluded many times, because the non-profit cannot afford accessibility upgrades. I have suggested this grant to organizations and I was hoping to apply myself, for supporting access in workshops. This news is utterly disappointing and disheartening. We need to grow support for disabled folks, not cut funding.

- Laura Brody (She/Her/Hers), Opulent Mobility, Los Angeles County

I am writing to urge you to bring back the arts and accessibility grant. I founded and co-curate Opulent Mobility, an annual exhibit that re-imagines disability as opulent and powerful. Some of the artists I work with have benefited from the arts and accessibility grant directly, and I have been encouraging more organizations to make use of the grants. Accessibility is already a huge problem in California, and organizations need all the help and encouragement they can get to increase access. These grants don't only help disabled artists directly, they also help folks with disabilities all over when programs, events, and artistic endeavors are made accessible through audio description, ASL interpretation, Braille options, and even QR codes linking to descriptions of works.

Please help encourage accessibility. Bring back the arts and accessibility grants.
Thank you.

- Judith Smith (She/Her/Hers), Founder & Director Emerita, AXIS Dance Company, Alameda County

At a time of social justice and equity reckoning and expansion, the CA Arts Council has defunded the only grant program specifically designed to support access for people with disabilities—the Arts and Accessibility Program.

This is unconscionable and infuriating! Funding needs to be INCREASED not eliminated!

- Marisa Hamamoto (She/Her/Hers), Infinite Flow Dance, Los Angeles County
Is the Organization/Individual a CAC Grantee? Local Impact, Youth Arts Action, Arts and Accessibility

Nearly 1 in 4 Californians (23%) have a disability. CAC's Arts and Accessibility program is an essential part of continuing and developing the arts in California. There is already a tremendous lack of accessibility and disability inclusion awareness in most social justice movements, meaning, there are many people with disabilities who are excluded from participating in social justice movements. The arts have the power to change this narrative. CAC's Arts and Accessibility program is a must not a want. Let's bring it back!!

- India Harville (She/Her/Hers), Loving The Skin You Are In, Alameda County
Is the Organization/Individual a CAC Grantee? Arts and Accessibility

The Arts and Accessibility grant is one of few grants geared towards the needs of disabled artists in California and I am so disappointed that it was not funded by CAC this year. I have received it twice and it really helped me advance my career as a disabled dancer and it opened up the doors for me to receive additional funding and recognition. Many disabled artists that I am in community with struggle to find grants that will support some of our unique funding needs including things like paying for attendant support to make our art. In addition, we have unique barriers to participation in the arts because of ongoing systemic ableism within the arts. We are also living with incredible levels of financial disparity. The Art and Accessibility grant demonstrated that these concerns were known and that the CAC was making efforts towards leveling the artistic playing field for disabled artists. I hope that CAC will realize how critical that effort still is and will refund this grant.

- JJ Omelagah (They/Them/Theirs), Alameda County
Is the Organization/Individual a CAC Grantee? Arts and Accessibility

As a multiply-marginalized disabled person (I am black and genderqueer) accessing the world of grants isn't always easy. The Arts and Accessibility grant provided me and other multiply-marginalized disabled folks an accessible way to fund our work. Through funds I received from the grant I was able to offer a concert and able to support creating accessibility not just for myself but also for audience members - including providing ASL, a low scent environment, gender neutral bathrooms, unscented soap, and a quiet space for people who needed to get away from the crowd. Providing accessibility for our community is very expensive and our community often cannot afford ticket prices that reflect the cost of those services. The Arts and Accessibility grant is one way multiply-marginalized disabled artists at an economic disadvantage have been able to provide access for our communities. Please fund it again!

- Richard Stein (He/Him/His), Arts Orange County, Orange County

Is the Organization/Individual a CAC Grantee? State-Local Partner, Veterans in the Arts, Local Impact, Creative California Communities

Greetings, Council Chair & Members,

For 12 years, the CAC's budget allocation was stuck at \$1 million. Those were dismal times for our state arts agency which once had a peak of \$32M. Over the past 7 years, through the vigorous advocacy efforts of Californians for the Arts/California Arts Advocates, CAC's funding grew to \$26M, and it appears that it will now experience an exponential increase in the new budget. From the all-volunteer efforts of these advocacy organizations until the more recent hiring of its dynamic executive director Julie Baker (who Americans for the Arts last week honored with an award for her leadership in our collective success), this is a watershed moment for CAC—and an important piece of history for Council Members and Staff to know about. As a Past President of these organizations, I want to make sure that you understand how hard we have worked to secure these resources and to restore them from nearly nothing to today's level. And we will continue to do so.

- Jacquie Atchison (She/Her/Hers), Arts Council for Monterey County, Monterey County

Is the Organization/Individual a CAC Grantee? State-Local Partner

The arts sector needs unrestricted operating support to recover from this pandemic. Arts4MC is very experienced with re-granting to over 100 arts nonprofits in our community. With this new influx of funding, please move quickly to distribute the funds to the SLPS so we can support the most vulnerable, yet viable arts organizations in our state. Thank you!

- Fran Osborne (She/Her/Hers), Tuolumne County

I was so sad to learn that the CAC had stopped its funding for artists with disabilities. If the organization is truly committed to DEAI (originally Inclusion meant Disability Inclusion) then it will not only reinstate its funding but also substantially increase it. Employment of people with disabilities is pitifully low in the arts sector and anything the CAC can do to raise the profile of the disability community and truly include them in the work of the arts sector will have a significant impact on many peoples' lives. I'm sure dollar for dollar the impact is significant in comparison to other funding. Please reconsider your priorities for the next funding cycle and prioritize access and disability as part of the whole DEAI conversation.

- Zahna Simon (She/Her/Hers), Urban Jazz Dance Company, San Francisco County

At a time of social justice and equity reckoning and expansion, the CA Arts Council has defunded the only grant program specifically designed to support access for people with disabilities. The past support of this program has been an amazing support and I believe it should be geared more towards giving funding to Disabled and Deaf leaders for their organizations and communities.

Funding needs to be INCREASED not eliminated! In both 2019 and 2020, the program received so many applications that it ran out of funding within 6 months. This is a huge indicator that more funding is needed.

- Carmen Jovel (They/Them/Theirs), Alameda County

Please adequately fund programs for the most disenfranchised communities across CA and prioritize Black and Indigenous peoples. It is important that you appoint Black, Indigenous, and People of Color who are artists and cultural workers to the Arts Council. It is only that way that our communities will get access to the arts that they have historically been separated from.

- Julia Fister (She/Her/Hers), Studio ACE, San Diego County

Is the Organization/Individual a CAC Grantee? Arts and Accessibility

Hi, I am just very disappointed that there will be no money for Arts And Accessibility this year. If there is any way you could change your mind, I believe it is so important for this population to have access to the Arts! Thank you for your consideration!

- Eve Lynne, Alameda County

I have been a recipient of this grant for many years. It has helped me in many ways. Without this grant I can not continue to have my annual art shows where I sale my work.

I'm disappointed that this needed program has been shut down. This is not a correct decision and many of us will suffer. Please reconsider the many lives this will effect.

- Pete Eckert, Blind Photographers Guild, Sacramento County

Hello my name is Pete Eckert. I'm the founder of the Blind Photographers Guild. I'm a totally blind person and part of the Blind Photographers Movement. The grants we have received from the National Arts and Disability Center, Tarjan Center have enabled us to compete and find a place in the world, specifically grants to be able to show and produce work. Without these grants opportunities would not have been as accessible.

When first starting into photography the CA Arts Commission awarded me \$5000. This award was instrumental in my success. Without this funding I would not have been able to start the Bind Photographers Guild. With the funds above I've been able to help other blind photographers; Bruce Hall, Alice Wingwall, and Kurt Weston. Each of these artists have found success and are part of the emerging Blind Photographers Movement. That we have been included now in art history books, indicates the power of these grants and funding.

- Robert Ott (He/Him/His), Individual Gay Disabled Artist, Sonoma County

Is the Organization/Individual a CAC Grantee? Arts and Accessibility

Good day California Arts Council Members,

Thank you for reading and listening to my comments on the need for continued funding support for all of the vital grant programs that you provide, but there is a unique and critical need to restore funding for the Arts and Accessibility grant programs with the National Arts and Disability Center at UCLA for disabled individual artists and those organizations that support disabled artists a focus.

As 2020 winner of the Individual Artist award, I can assure you, that for disabled artists on a fixed income and those limited by Social Security and other benefit program rules, this particular grant was critical to production and release of my premiere recording and compositional effort. Without it, my debut CD would not have been produced and made available to a wider audience late last year. Others in the community are also hired to support artists.

I urge you to restore 2022 funding to UCLA National Arts and Disability grants.

- Sarah Rubin (She/Her/Hers), Santa Barbara County Office of Arts & Culture, Santa Barbara County

Is the Organization/Individual a CAC Grantee? State-Local Partner, JUMP StArts, Creative California Communities, Poetry Out Loud, CARES

Dear CAC,

The significance of the SLP Program not only funding, but also bidirectional information exchange between local arts orgs, communities they serve, and the state, cannot be overstated.

We thank the CAC for acknowledging and addressing systems of racial injustice and for encouraging SLPs to learn, grow and create foundations to do this important work. SLPs are boots on the ground in 54 counties. In Santa Barbara County, CAC support helped to create the opportunity for us to work on systems change within our government structure. We've been able to expand the paradigm for arts support, including developing new policy and \$75K in new governmental arts pass-through funding for coalitions of/by/for communities of color. In this program Santa Barbara County designated \$270K in community-led regranting funds to support equity. We shared CAC's Racial Equity Statement with County leadership to help develop a County Racial Equity Statement. Thanks for leading this important work.

- Alexandra Urbanowski (She/Her/Hers), Silicon Valley Creates, Santa Clara County

Is the Organization/Individual a CAC Grantee? State-Local Partner

SVCreatives is the CAC's SLP for Santa Clara County. For 30 years we have provided funding & other resources to our local arts community. We leverage CAC funding to raise additional local government & private funds to provide grants to over 80 small local arts groups. In F21 we granted over \$700,000 to these groups, including a significant increase in resources directed to BIPOC groups. We recently completed a grantee perception survey by the Center for Effective Philanthropy & received high satisfaction ratings on our responsiveness to grantees, the ease of our application process, & the impact our support makes in the community. Over the past year we have convened grantees in roundtables to hear directly from them how we can continue to serve them - our Folk & Traditional Arts roundtable is one of our most active. We encourage the CAC to expand its partnership with the SLP's & use us & our deep relationships with local arts organizations to increase the impact of CAC's work.

- Betzaida Arroyo (She/Her/Hers; They/Them/Theirs; Any), Amador County Arts Council, Amador County

I am Dr. Arroyo. I am Indigenous Taino, Afro-Caribbean, the descendant of African slaves, and part of the LBGTQIA+ community. I am a volunteer for AmadorArts, a State Local Partner where I facilitate the IDEA Advisory Committee, ensuring that the principles of Inclusion, Diversity, Equity, and Access are central to every aspect of AmadorArts. I also serve as secretary on the Board. Thanks to the SLP grant, we can provide; advocacy programs like the Rural Advocates for Racial Equity; exhibits that amplify the non-homogenous, intercultural truth of the Amador county community; art classes in public schools and dozens of other programs and services to all people in our community. We are a rural community with many people living in remote and unincorporated regions with limited access to the arts. We thank you and we ask that you continue to sustain the SLP grant program so that all people in rural counties throughout California can experience the enriching and healing benefits of the arts.

- Jennifer Kane (She/Her/Hers), Arts Connection, Arts Council of San Bernardino County, San Bernardino County

Is the Organization/Individual a CAC Grantee? State-Local Partner

I am writing today to express my sincere thanks for the partnership program that exists between the CA Arts Council and the arts organizations that serve as a state and local partners across the state. My organization is the designated arts council for my county and we are proud to serve in this unique, vital capacity. The recent opportunity to help re-grant CARES funding in our region helped us identify and work with two dozen more organizations that we also now work with to apply for CAC grants that they haven't felt eligible for in past years; this kind of direct outreach and relationship building is something that CAC needs support with county by county. SLPs serve this role. Additionally, Arts Connection is a vital San Bernardino County partner agency, as we are invited into county steering committees to work

across departments in public health, education and economic development. No other nonprofit arts organizations in our region serve in this capacity.

- Devi Peacock (They/Them/Theirs), Peacock Rebellion, Alameda County
Is the Organization/Individual a CAC Grantee? Organizational Development, Artists and Communities, Statewide Regional Networks

Thank you so much to council for all the hard work it took to create this racial equity manager position. And to CAC staff for hiring an artist who really demonstrates leadership in this area. That training was outstanding and really powerful. The members of the regional network that we anchor want to emphasize how important it is for the demographics of who serves on council to reflect the demographics of California's historically underrepresented communities. Please actively recruit more BIPOC artists to bring their unique wisdom to advance council's racial equity goals. Thank you so much for your leadership.

- Talia Fradin (She/Her/Hers; They/Them/Theirs), Alameda County

Katherin's training was so useful I feel to both the council and to my own learning. Moving forward I will definitely be applying it to my work spaces. I'm grateful to live in a state where the arts council is taking steps towards racial equity. To that end, it's really important to recruit BIPOC artists to serve on council. Racial equity is about not just who is underrepresented but also who is over represented. It might be useful to consider whether there is an over representation of white men on this council. Thank you.

- Gloria Oster (She/Her/Hers), California Lawyers for the Arts, Los Angeles County

California Lawyers for the Arts is a statewide arts service organization that provides legal support, alternative dispute resolution services, educational programs and advocacy for the arts community. We have recently been awarded a grant from the NEA to implement a pilot creative workforce development project in San Diego for formerly incarcerated individuals who have found their rehabilitation through CAC-supported arts in corrections. The program will provide meaningful employment with arts organizations and a path to economic self-sufficiency. With our history of advocacy for California's stellar arts in corrections program, we are eager to continue to do our part to help reduce recidivism and develop the next step for people who have benefited from arts programs while incarcerated. We are hopeful that the Council will help to support this program so that we may replicate and scale the program throughout the state.

- Dr. Victor Torres (He/Him/His), Fresno State's Los Danzantes de Aztlan/World Arts West Board Member, Fresno County

Dear Council Members,

I was fortunate enough to attend the morning session and catch Katherin's Racial Equity presentation. Since the CAC requires grant submissions to have a Racial Equity Statement, I applaud the Council for leading by example. Incorporating a Racial Equity Manager demonstrates that the CAC is serious about adopting a "systems thinking approach" in its funding processes to achieve racial equity in the arts. Too often, equity statements lack substance and are nothing more than mere window dressing. I commend the Council for recognizing the intrinsic value of racial equity, especially when there is an active effort to demonize it. Congratulations to Katherin for her insightful and informative presentation—well done!

- Catherine Herrera (She/Her/Hers), San Francisco County

Please re-fund NADC, their impact is so important. My career began as a news and documentary producer/director, but in 2008, during a routine blood draw, the needle went into my major right arm nerve and by the next day, I could not feel my legs, the beginning of mobility challenges that resulted in a rare condition without a cure. Despite the traumatic and financial challenges, I am fortunate invitations for commissions and exhibits still came. Being an artist, and having the public engage with my art, hearing how my art transforms audiences, IS Life Saving. Despite those opportunities, I was unable physically to work enough to afford professional equipment upgrades so I could expand my professional assignments. The NADC grant opened a door that was closed previously and I am beyond grateful. The CAC investment has multiplied in impact. There are so few organizations like NADC, and their loss will be great. Please do not end funding, your investment goes far beyond just the grant.

VI. Racial Equity Training

At 10:21 a.m., Race & Equity Manager Katherin Canton provides Council with a [training session](#) on definitions of white supremacy culture, some anti-racism practices, and how systems thinking (using the Iceberg Model) can be a tool toward achieving the CAC racial equity action plan.

Council thanks Canton for their informative session. Gonzáles-Chávez encourages Council members to consider the training's lessons as they move forward in their committee work.

Harris remarks on the approach of kindness and grace as a model Council needs to pay attention to in their work.

Moscone encourages Council to consider the Iceberg Model as an added benefit and increased relevance to the decision support tool of the strategic framework. Montoya agrees with finding additional entry points to make the support tool more nuanced and nimble.

Gallegos felt strengthened by the presentation, and says that the progress of the Council and the efforts made toward equity work has helped her feel a sense of belonging and given her more courage to speak up and be heard as a Council member.

VII. Committee Updates

At 11:36 a.m., Chair Gonzáles-Chávez moves to the next agenda item concerning committee updates.

a) Programs Policy Committee

Evans provides an overview of the [Policy Committee memo](#) on behalf of the committee members, regarding grant program funding considerations.

Kiburi wanted to inform Council and the public that the different grant cycles and timelines suggested are flexible.

Montoya asks about what sources can be used to inform Council's decision making regarding what grants have been most successful and what the historic learnings and outcomes has been. Kiburi responds that some of that information can be provided by the ongoing evaluation. Additional information and data could be considered to be added on as asks for final reports in the future, which Council will have an opportunity to weigh in on in their committee work and broad Council discussion.

She adds that the agency will be expanding its research capacity and filling an in-house research position to develop a research model and create stronger data sets to be provided to Council.

Gallegos asks about when Council will weigh in on guidelines. Chair Gonzáles-Chávez says that should be coming in September committee work sessions and be brought before Council for a vote in October.

Montoya asks about the Equity Committee making recommendations regarding guidelines. Chair Gonzáles-Chávez responds that they would have the ability to inform the Programs Policy Committee regarding guidelines during a public meeting discussion.

Gallegos reinforces that all committees that have recommendations regarding guidelines should be informing the Programs Policy Committee of those suggested changes. Chair Gonzáles-Chávez reiterates that those recommendations need to be made during a public meeting. Kiburi agrees that the work of the committees in increasingly blurred and that calls for discussions to take place at full Council meetings.

Chair Gonzáles-Chávez suggests readying any discussion items from each committee to be brought forth for a larger discussion slated as an agenda item during the August Council meeting.

Harris reminds Council that the increase of grant programs and allocation amounts is increasing significantly from one cycle to another, and Council will need to work quickly and efficiently.

b) Allocations Committee

Gallegos explain that a detailed presentation for Council will be put together when the budget is finalized.

c) Equity Committee

Montoya tells Council that the committee has been meeting consistently and looking at the decision support tool to guide and create a timeline to set processes in motion to provide recommendations and follow the right procedure publicly. Kiburi shares that Montoya and Gallegos gave significant input to the data presentation that will be provided by Programs staff later in the meeting.

d) Legislative Committee

Montoya provides an overview of the [Legislative Committee memo](#) on behalf of the committee members, regarding budget updates.

At 12:02 p.m., the Council takes a break. Gonzáles-Chávez calls the Council back to order at 1:04 p.m.

VIII. Governance Committee Discussion

Israel leads a Council discussion regarding time management of meetings based on the [suggested memo items](#), which include clarifying agenda items and outcomes, stronger meeting facilitation, on-topic public comment, stronger roles adopted by Council members, and a return to physical meetings in the near future.

Margolis adds that a heavier reliance on Robert's Rules will help Council to process check and run tighter meetings. She also mentions that a return to physical meetings is a point of discussion for Council to consider how they feel about it, the range of the sense of safety across various communities, etc.

Gatti asks for clarification regarding public comment. He mentions that members of the public come simply to have a presence or speak to topics that aren't up for a vote or discussion. He suggests perhaps closing the meeting with public comment rather than having it near the beginning, and potentially opening up smaller comment periods for vote-specific items at the time of the vote.

Kiburi adds that the training from the Bagley-Keene attorneys clarified that all discussions and votes are intended for a public forum for public comment. Currently, the CAC's solution for that was to provide two opportunities for public comment at the beginning and the end of the meeting, but a potential adjustment to open up for public comment after each item is a possibility.

González-Chávez suggests that on-topic public comment come along with each specific item and general comment is reserved for a larger public comment session toward the end of the meeting.

Gallegos reiterates the notion that public comments often don't fit the specific meeting's agenda, but explains that the logic behind having sessions in the morning or afternoon is meant to accommodate members of the public that perhaps cannot attend at a certain time due to work conflicts or other time conflicts. She applauds the idea of clarifying each item's goals and determining actions items and next steps.

Harris also supports the idea of an item-by-item comment period along with general comment periods.

Moscone tells Council that the recommendation would be to have a combination of agenda-specific and generalized comments included in the schedule.

Gallegos worries about limiting on-topic comments only to that moment of the Council meetings schedule, that it is a big ask to expect members of the public to understand that level of detail or be available according to that timeline. González-Chávez agrees, but thinks a hybrid could be ideal to be available to the public and to best inform the Council as they make decisions.

Gallegos asks to see the decision support tool work from the Governance Committee regarding their recommendations.

Council talks about the lack of response to public comment as a barrier that can give out of touch and stoic optics to those in attendance, and that some dialogue could be beneficial to change that perception and to better inform Council decision-making.

Gallegos supports a return to physical meetings by fall or winter in order to learn more about the field by being out in the field. She says Council should still continue a hybrid model so that meetings are recorded and public comment can still be submitted without being in-person.

González-Chávez reminds that planning for in-person meetings is a time-consuming process, and that if Council is considering a return to that format, staff needs plenty of notice about that timeline in order to prepare and find locations.

Moscone asks for guidance to help staff to consider next steps to resume in-person meetings. Harris reminds that prior to COVID, in-person meetings were mandated, and that likely the Governor's office will have some input. Kiburi says that the agency is waiting on more information from the Governor's office about future meetings, but that it will likely return to requirements similar to what existed prior to

COVID. She also reminds Council that Bagley-Keene, as a rule, is never efficient, that efficiency is not a goal when you are considering accessibility at all levels and making decisions about public funds.

González-Chávez says that the Governance Committee will take the feedback from the Council during this discussion to make final recommendations to bring before the Council at a later date.

IX. Presentation: Program Data

CAC staff Mariana Moscoso and Josy Miller deliver a [presentation to Council](#) regarding demographic and other identifier composition of the boards and staffs of grantee organizations from the last three cycles (FY2017-2019).

Moscone asks about how the data for internal organization demographics compares to the demographics of the communities served. Miller responds that that data is forthcoming from the grant programs evaluation team during the Council's July meeting.

Gallegos asks about demographic categories' origins, to which Moscoso responds that the presentation's data comes from the NEA's category sets.

Montoya asks staff about takeaways in reviewing these results. Miller talks about the key changes to this round of final reports—demographic information is now required as opposed to optional; language as to the reasoning of making that data a requirement was included, mentioning the agency's equity goals; and organizations were asked to have staff and boards self-report/identify to get a more accurate picture of their demographics.

Moscoso adds that nonbinary was expanded to include transgender as an identifier in order to make the trans community more visible within that general marker.

Gallegos asks about the demographics for SLP and SRN grantees. González-Chávez asks if those subsets can be extracted from the overall data provided at this meeting to address this question; Kiburi confirms that is possible.

X. Preparation for 2022 Grant Season Planning

González-Chávez reminds Council of the timeline for the three-year plan for future grant cycles, directing Council to a [previous presentation](#) during the February 25 Council meeting. The 2022 season will have two grant cycles, as presented earlier in the meeting by the Programs Policy Committee. Following that, each year will have a single grant cycle. The goal of this plan is to align with the fiscal year and budget season to streamline the grantmaking calendar and its allocations.

XI. Public Comment

Public comment was submitted via an online form which opened on June 12, 10 days prior to the meeting, and closed the morning following the meeting's end at 10 a.m. Live public comment was also heard during the meeting.

Live public comment (second session):

- Kebo Drew

I'm back, just wanted to say hello, and I have two comments, particularly around the governance, as well as the data question. I'm going to start with data. It's really important, and again, equity and justice

demand understanding how data methodology can reinforce white supremacy culture. So, in looking at the data, understanding that Latinx is an ethnicity, but also that there are Afro Latino or Afro Latinx people, as well as *gente indigena* is really, really important. It's also important to note that population is a result of policy, so by not examining the marginalization factors that affect Native American/American Indian populations, we end up with a skewed view of what it takes to create equity. Also, that means that we need to understand, not just who's serving on a board, who is actually the staff, but also the constituency, because not everyone has experience with collecting that data and actually listening to the people that they serve. So if we're looking at BIPOC communities, it is very important that the organization is run on the board and staff level by people of color, BIPOC communities, as well as who they're serving and their ability to serve. One of the comments that was made was by providing extra technical support for equity for larger organizations that actually unfairly penalizes smaller BIPOC-led organizations, so just wanted to point that out to ensure that the data actually leads towards equity and is not just going to the largest number population. As far as governance, it is really important to maintain accessibility of California Arts Council meetings, even when we go back to in-person meetings, the access that disabled communities have had is really important to maintain. Thank you.

XII. Future Agenda Items

At 3:01 p.m., Gonzáles-Chávez calls for any future agenda items from Council members. Kiburi tells Council that the aggregated SLP and SRN data will be provided at the August meeting.

Montoya mentions the recommendations from the Governance Committee as an added item and asks about how to assist with encouraging new Council member appointments.

Margolis tells Council that a budget update will be provided at the July meeting.

XIII. Adjournment

Gonzáles-Chávez closes the meeting by acknowledging the lives lost due to COVID-19.

At 3:09 p.m., the Chair adjourns the meeting.

TAB D

California Arts Council | Public Meeting | 07/20/2021



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
 T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: July 20, 2021

To: Council Members

From: Allocations Committee: Donn Harris and Kathy Gallegos

Re: Recommendations for 2021 Grant Allocations

The Programs Allocation Committee recommends Council approve allocations in the amount of \$13,038,887 for the slate of 2021 grant programs including Arts and Cultural Organizations General Operating Relief, Impact Projects, JUMP, State and Regional Networks and Administering Organization-Relief for Individual Artists and Cultural Practitioners.

We apologize for the reduced time frame for this submission. We needed extended time this year as we dealt with new ways to build equity into our process and to adjudicate the extraordinary number of applications we received. The work has paid off in some big ways.

Over the past three weeks the Program Allocations Committee met to analyze the results of the recent panel adjudication and to set the allocation amounts for the 2020-2021 grant cycle. The Council has been dealing with its lowest revenues since 2015-2016. This is partially due to an adjustment in our timing to align our programs with the fiscal year. It is not a sign of a permanent change or an indication of a trend. Next year we will return to our standard base funding, and we are also prepared to embrace other initiatives that will keep California's arts profile robust and reflective of the priorities we have set, aligned with the Governor's vision for a creative California and our Strategic Framework.

Here is a snapshot of what we agreed to in September of 2020 with the available funds of **\$13,500,000**:

	Grant Name	Amount	Notes
Priority 1 (60%)	Arts and Cultural Organizations General Operating Relief	\$6,537,000 (\$6,152,000)	\$385,000 to FY19-20 <i>Innovations and Intersections</i>
Priority 2 (25%)	Individual Artist Fellowship and Relief Programs	\$2,723,750 1-\$1,361,875 2-\$1,361,875	(1)50% relief for individual artists/cultural practitioners; (2)50% for artist fellowships
Priority 3 (15%)	Impact Projects	\$1,634,250	
Prior Programmatic Commitments	State/Regional Networks Jump	\$1,855,000 \$750,000	

Given the circumstances of the prior year, with the global pandemic closing many traditional arts activities, and with revenue streams either rerouted or dried up for many of our smaller organizations, the CAC prioritized support for these entities. Many of the programs described in the following narrative and chart were sorted into

two groups: Organizations with annual revenues below \$250,000, and those with revenues of \$250,000 and above. Following adjudication, before setting allocations the committee reviewed funding and examined the applications data to determine how to distribute the available resources equitably.

We were guided by insights and processes that were thoughtfully employed to reach the desired goals:

- *as much as possible, to keep scoring categories consistent across programs;*
- *utilizing scoring sub-categories for the flexibility to extend funding that might have been cut off;*
- *the clear articulation of the rationale and considerations that went into our decisions;*
- *an examination of data without intervention, to reveal the effectiveness of our efforts to have our priorities emerge naturally from the program structures the Council has designed*

Below are our recommendations for funding:

Grant Name	Projected Allocations Budgeted	Recommended Allocations	+/-	Grants Awarded
Arts and Cultural Organizations General Operating Relief (GEN)	\$7,500,000 ¹	\$7,403,057	+96,000	270
Impact Projects (PRJ)	\$1,634,250	\$1,566,865	+67,385	91
Jump (JMP)	\$750,000	\$774,240	-\$24,240	18
State/Regional Networks (SRN)	\$1,855,000	\$1,932,850	-\$77,850	60
Administering Organization- relief for Individual Artists and Cultural Practitioners (INR)	\$1,361,875	\$1,361,875		1
Individual Artists Fellowship (INA)	\$1,361,875 (+\$55,000)	To be voted on in August 2021		
TOTALS	\$14,463,000	\$13,038,887	+3,295²	440³

¹includes \$1.348 million in NEA American Rescue Program funds designated for supporting arts organizations “keeping the doors open.”

²The overage was \$58,295 and we are recommending that \$55,000 be transferred to individual artists to fund one additional legacy or five additional mid-career and one additional emerging artist, depending upon panel adjudication.

³Grants to the individual artists will total between 160-166, bringing the total grants awarded to 600-606.

Of the grant categories listed above, GEN, PRJ, JMP and SRN underwent an adjudication process with the 6-point scale the Council has been using for the past few years and we needed to make decisions about where to set the funding limit. All grants that were scored in the “6” category were funded across the board. We were not able to fund the entire “5” category in any of the grants; lowering funding percentages yielded limited return and did not allow us to fund complete “sub-categories” beyond the upper two levels of the “5s.” In order to maintain statistical integrity, we felt that those scoring a “6” should receive 100% of their request, and for the next level we went to 95%; a third level was set at 90% and in that way were able to keep a consistent standard across the grants and fund whole “sub-categories” where the scores were equal.

The naturally occurring results show a definite trend toward the smaller organizations, both in applying and being awarded a grant. The small organization priority did not require any large adjustments or special

accommodations to bring about the results in evidence here. The applications came in and the numbers reflected that priority; the awarding of grants on the usual merit-based system further reinforced this.

- 1,853 applications were received; 56% were from small organizations.
- 68% of the grant awards went to small organizations.
- We funded 26% of the small organizations who applied and 16% of the larger organizations.

We are recommending that a motion be put forward to allocate the funds as detailed here to the programs specified in the amount of \$13,038,887, inclusive of both the CAC Local Assistance funds and the National Endowment for the Arts, America Rescue Program funds.

The Allocations Committee would like to thank Anne-Bown Crawford, Ayanna Kiburi, Josy Miller and program staff for supporting us with data, information and ideas in a hectic environment that included multiple groups of virtual panelists assessing a high number of applications. In keeping with the Council's equity focus we utilized our creative capacities and devised new ways of working and administering funds, and we would like to acknowledge staff for going above and beyond to accommodate these innovations.

Arts and Cultural Organizations General Operating Relief (GEN) 2021 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	County	Average Final Rank	TOR	Grant Request Amount	Total Grant Award Recommendation
GEN-21-12286	Lyrical Opposition		San Francisco	6	\$51,470	\$10,000	\$10,000
GEN-21-10451	Nava Dance Theatre		San Francisco	6	\$52,590	\$30,000	\$30,000
GEN-21-12425	Awoke		Los Angeles	6	\$63,798	\$30,000	\$30,000
GEN-21-10288	Ophelias Jump Productions A California Public Benefit Corporat		Los Angeles	6	\$97,441	\$30,000	\$30,000
GEN-21-12705	Asian Culture And Media Alliance Inc		San Diego	6	\$101,607	\$30,000	\$30,000
GEN-21-10353	California Dance Company		Sacramento	6	\$103,560	\$30,000	\$30,000
GEN-21-13268	Scholarship Audition Performance Preparatory Academy	Fulcrum Arts	Los Angeles	6	\$108,230	\$30,000	\$30,000
GEN-21-10403	Manilatown Heritage Foundation		San Francisco	6	\$109,978	\$30,000	\$30,000
GEN-21-11397	Sarah Webster Fabio Center For Social Justice		Alameda	6	\$132,091	\$30,000	\$30,000
GEN-21-13024	Asian American Women Artists Association Inc		San Francisco	6	\$148,941	\$30,000	\$30,000
GEN-21-11897	San Diego Womens Chorus		San Diego	6	\$153,696	\$10,000	\$10,000
GEN-21-12539	Santa Monica Historical Society Inc		Los Angeles	6	\$191,613	\$30,000	\$30,000
GEN-21-9855	Bay Area Creative Bac		Alameda	6	\$205,047	\$30,000	\$30,000
GEN-21-13272	San Jose Multicultural Artists Guild Inc		Santa Clara	6	\$230,523	\$30,000	\$30,000
GEN-21-13077	Kids & Art Foundation		San Mateo	6	\$241,787	\$30,000	\$30,000
GEN-21-12316	New San Cal		San Diego	5.8	\$8,555	\$30,000	\$30,000
GEN-21-10338	Women Who Submit	Avenue 50 Studio	Los Angeles	5.8	\$15,298	\$15,000	\$15,000
GEN-21-12750	Now Be Here	Fulcrum Arts	Los Angeles	5.8	\$27,578	\$12,000	\$12,000
GEN-21-13020	4C Lab		Los Angeles	5.8	\$42,256	\$30,000	\$30,000
GEN-21-12811	Lower Bottom Playaz Inc		Alameda	5.8	\$43,050	\$30,000	\$30,000
GEN-21-9996	Clayton Alley Mural Project	Independent Arts & Media	San Francisco	5.8	\$43,250	\$30,000	\$30,000
GEN-21-11454	Chamaera Project		Los Angeles	5.8	\$47,280	\$30,000	\$30,000
GEN-21-12548	North American Guqin Association		Alameda	5.8	\$48,500	\$24,200	\$24,200
GEN-21-12848	5 Elements Youth Program	Independent Arts & Media	San Francisco	5.8	\$59,285	\$30,000	\$30,000
GEN-21-12635	Noah Purfoy Foundation		San Bernardino	5.8	\$60,979	\$30,000	\$30,000
GEN-21-10445	Hollywood Heart		Los Angeles	5.8	\$67,856	\$30,000	\$30,000
GEN-21-12816	Chrysalis Studio		San Francisco	5.8	\$76,789	\$30,000	\$30,000
GEN-21-13081	Millon Little	Qcc-The Center For Lesbian Gay Bisexual Transgender Art & Culture	Los Angeles	5.8	\$87,963	\$30,000	\$30,000
GEN-21-11787	Alternative Theater Ensemble		Marin	5.8	\$101,244	\$30,000	\$30,000
GEN-21-13283	Alena Museum		Alameda	5.8	\$107,000	\$30,000	\$30,000
GEN-21-10126	Outcast Dance Company Inc		Los Angeles	5.8	\$107,075	\$25,000	\$25,000
GEN-21-13017	About Productions		Los Angeles	5.8	\$108,953	\$30,000	\$30,000
GEN-21-13293	Palenke Arts		Monterey	5.8	\$129,959	\$30,000	\$30,000
GEN-21-12770	California Institute For Community, Art, And Nature	Earth Island Institute	Alameda	5.8	\$139,148	\$30,000	\$30,000
GEN-21-12868	Grown Women Dance Collective	Dancers Group	Contra Costa	5.8	\$139,500	\$30,000	\$30,000
GEN-21-12717	Chicano Park Museum And Cultural Center		San Diego	5.8	\$145,801	\$30,000	\$30,000
GEN-21-10300	Higher Giffs Inc		Alameda	5.8	\$154,855	\$30,000	\$30,000
GEN-21-12554	Lower Depth Theatre Ensemble		Los Angeles	5.8	\$155,478	\$30,000	\$30,000
GEN-21-13282	Croco Zero		San Francisco	5.8	\$172,162	\$30,000	\$30,000
GEN-21-12983	418 Project		Santa Cruz	5.8	\$187,073	\$30,000	\$30,000
GEN-21-11536	African-American Shakespeare Company		San Francisco	5.8	\$188,423	\$30,000	\$30,000
GEN-21-12936	Chhandam Chitresh Das Dance Company		San Francisco	5.8	\$198,916	\$30,000	\$30,000
GEN-21-11538	Mid-City Community Music		San Diego	5.8	\$200,079	\$30,000	\$30,000
GEN-21-12451	Central Works		Alameda	5.8	\$222,736	\$30,000	\$30,000
GEN-21-10472	California Heritage Indigenous Research Project		Nevada	5.8	\$241,829	\$30,000	\$30,000
GEN-21-13151	Anne Bluethenthal And Dancers		San Francisco	5.8	\$247,259	\$30,000	\$30,000
GEN-21-13136	Samahan Filipino American Performing Arts & Education Center		San Diego	5.75	\$42,562	\$12,000	\$12,000
GEN-21-99925	Lbromobile Arts Cooperative	Ma Series Arts	Orange	5.75	\$59,070	\$30,000	\$30,000
GEN-21-0728	Saturday Conservatory Of Music	Community Partners	Los Angeles	5.75	\$70,797	\$30,000	\$30,000
GEN-21-12908	La Masca	Beava For Women In The Arts	San Francisco	5.75	\$78,443	\$30,000	\$30,000
GEN-21-12738	Kem Dance Alliance		Kem	5.75	\$89,092	\$15,000	\$15,000
GEN-21-11373	Lally Theater Company		Los Angeles	5.75	\$93,542	\$30,000	\$30,000
GEN-21-10424	Senders		Santa Cruz	5.75	\$111,051	\$30,000	\$30,000
GEN-21-12993	Justice For My Sister Collective	Community Partners	Los Angeles	5.75	\$119,678	\$30,000	\$30,000
GEN-21-10071	Sf Urban Film Fest	Intersection For The Arts	San Francisco	5.75	\$147,000	\$30,000	\$30,000
GEN-21-11720	Santa Monica Symphony Association		Los Angeles	5.75	\$147,931	\$30,000	\$30,000
GEN-21-10465	San Francisco Childrens Art Center		San Francisco	5.75	\$156,487	\$30,000	\$30,000
GEN-21-13204	San Francisco Transgender Film Festival		San Francisco	5.75	\$159,383	\$30,000	\$30,000
GEN-21-12691	Santa Cruz Art League Inc	Fresh Meat Productions	Santa Cruz	5.75	\$171,974	\$30,000	\$30,000
GEN-21-9955	Santa Barbara Dance Institute		Santa Barbara	5.75	\$175,926	\$30,000	\$30,000
GEN-21-10241	San Francisco Youth Theatre		San Francisco	5.75	\$232,311	\$30,000	\$30,000
GEN-21-11841	Kearny Street Workshop Inc		San Francisco	5.75	\$237,800	\$30,000	\$30,000
GEN-21-10327	Broad Room Creative Collective Sacramento		Sacramento	5.67	\$18,850	\$14,000	\$14,000
GEN-21-12448	Boomsake Music	Intersection For The Arts	Alameda	5.67	\$87,822	\$30,000	\$30,000
GEN-21-10124	Boxtales Theatre Company		Santa Barbara	5.67	\$114,446	\$30,000	\$30,000
GEN-21-12417	Arts Bridging The Gap		Los Angeles	5.67	\$144,673	\$24,000	\$24,000
GEN-21-12996	Antogether		Alameda	5.67	\$154,786	\$30,000	\$30,000
GEN-21-12582	Au Co Vietnamese Cultural Center		San Francisco	5.67	\$187,337	\$30,000	\$30,000
GEN-21-13308	Jess Curtisgravity Inc		San Francisco	5.67	\$216,161	\$30,000	\$30,000
GEN-21-12193	Ayudando Latinos A Sonar		San Mateo	5.67	\$238,100	\$30,000	\$30,000
GEN-21-13054	Movespeakapn		Santa Cruz	5.6	\$2,883	\$5,000	\$5,000
GEN-21-11950	Patrisancworks	Shaw-Anderson Modern Dance Center	Alameda	5.6	\$9,720	\$10,000	\$10,000
GEN-21-12543	Wldt Women	Arts Connection	Riverside	5.6	\$12,000	\$12,000	\$12,000
GEN-21-10165	Long Beach Youth Chorus	Fulcrum Arts	Los Angeles	5.6	\$13,067	\$5,000	\$5,000
GEN-21-13302	India Block Arts		Alameda	5.6	\$16,278	\$8,139	\$8,139
GEN-21-12981	A Place Of Her Own		San Francisco	5.6	\$30,062	\$10,000	\$10,000
GEN-21-11132	White Now! Sf Bay	Intersection For The Arts	San Francisco	5.6	\$34,048	\$20,000	\$20,000
GEN-21-12850	Media Arts Santa Ana (Masa)	Community Partners	Orange	5.6	\$36,126	\$30,000	\$30,000
GEN-21-11244	Positive Action Community Theatre		San Diego	5.6	\$41,271	\$20,500	\$20,500
GEN-21-11577	Hanford Multicultural Theater Company		Kings	5.6	\$44,689	\$30,000	\$30,000
GEN-21-12498	Foxtail Press		San Francisco	5.6	\$47,236	\$30,000	\$30,000
GEN-21-12807	West Coast Singers		Los Angeles	5.6	\$53,217	\$30,000	\$30,000
GEN-21-13222	Fictional Artists Contemporary Theatre San Francisco - Factaf		San Francisco	5.6	\$58,715	\$30,000	\$30,000
GEN-21-12360	Mexican Heritage Center & Gallery Inc		San Joaquin	5.6	\$65,640	\$15,000	\$15,000
GEN-21-12982	A Place Of Her Own	Asian American Women Artists Association, Aaawa	San Francisco	5.6	\$67,490	\$15,745	\$15,745
GEN-21-11873	Watsonville Film Festival		Santa Cruz	5.6	\$67,901	\$30,000	\$30,000
GEN-21-13192	No Easy Props Inc		Los Angeles	5.6	\$94,328	\$30,000	\$30,000
GEN-21-12416	Arenas Dance Company	The Dance Brigade A New Group From Wallflower Order	San Francisco	5.6	\$94,599	\$30,000	\$30,000
GEN-21-12300	Nueva Vision Community School		Los Angeles	5.6	\$97,172	\$30,000	\$30,000
GEN-21-10842	Musicians At Play Foundation Inc		Los Angeles	5.6	\$109,085	\$30,000	\$30,000
GEN-21-12082	Acme Performance Group Inc		Los Angeles	5.6	\$110,031	\$30,000	\$30,000
GEN-21-10245	Performing Arts For Life And Education Foundation		Los Angeles	5.6	\$115,000	\$30,000	\$30,000
GEN-21-13260	California Indian Basketweavers Association		Yolo	5.6	\$138,160	\$30,000	\$30,000
GEN-21-10493	Rhythm Arts Alliance	Community Partners	Los Angeles	5.6	\$138,273	\$30,000	\$30,000
GEN-21-12563	Harrison House Music, Arts & Ecology	Arts Connection	San Bernardino	5.6	\$144,567	\$20,000	\$20,000
GEN-21-11870	Marin Society Of Artists Inc		Marin	5.6	\$159,112	\$20,000	\$20,000
GEN-21-12329	Angelica Center For Arts And Music		Los Angeles	5.6	\$161,811	\$30,000	\$30,000

Under \$250,000

Rank	# of Orgs	Percent
6 - 5.5	132	100%
5.4	34	95%
5.33	11	90%

Total Request	\$14,845,432
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Total Recommended	\$4,757,222
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Under \$50,000

GEN-21-12839	Infinite Flow - A Wheelchair Dance Company		Los Angeles	5.6	\$171,412	\$30,000	\$30,000
GEN-21-13147	Opera Neo		San Diego	5.6	\$176,361	\$30,000	\$30,000
GEN-21-1524	Womens History Reclamation Project Inc		San Diego	5.6	\$177,069	\$30,000	\$30,000
GEN-21-11735	Opera Cultura		Santa Clara	5.6	\$178,069	\$30,000	\$30,000
GEN-21-9975	3Rd I South Asian Independent Film		San Francisco	5.6	\$184,053	\$30,000	\$30,000
GEN-21-10154	Community Initiatives/Harmony Project Bay Area	Community Initiatives	Alameda	5.6	\$184,985	\$30,000	\$30,000
GEN-21-13157	Embodiment Project		San Francisco	5.6	\$185,490	\$30,000	\$30,000
GEN-21-10485	Active Cultures		Los Angeles	5.6	\$195,123	\$30,000	\$30,000
GEN-21-10317	Versa-Style Dance Company		Los Angeles	5.6	\$207,630	\$30,000	\$30,000
GEN-21-12876	New Musicals Inc		Los Angeles	5.6	\$217,667	\$30,000	\$30,000
GEN-21-12096	Gamelan Sekar Jaya		Alameda	5.6	\$228,280	\$30,000	\$30,000
GEN-21-10449	Womens Voices New Inc		Los Angeles	5.6	\$240,660	\$30,000	\$30,000
GEN-21-13187	Lobster Theater Project		San Francisco	5.6	\$244,131	\$30,000	\$30,000
GEN-21-13195	Shire Community Space		Stanislaus	5.5	\$18,209	\$10,000	\$10,000
GEN-21-13141	Sammy Productions	Asian Pacific Islander Cultural Center	San Francisco	5.5	\$32,287	\$30,000	\$30,000
GEN-21-13246	Kristin Darrow & Company		San Francisco	5.5	\$32,950	\$15,000	\$15,000
GEN-21-12144	Kings Regional Traditional Folk Arts Inc		San Francisco	5.5	\$60,831	\$30,000	\$30,000
GEN-21-12307	Small Art Music Projects		San Francisco	5.5	\$61,327	\$30,000	\$30,000
GEN-21-10714	San Diego Guild Of Puppetry		San Diego	5.5	\$80,494	\$30,000	\$30,000
GEN-21-10970	San Francisco International Arts Festival Inc		San Francisco	5.5	\$96,038	\$30,000	\$30,000
GEN-21-12941	Shopyard Trust For The Arts		San Francisco	5.5	\$103,309	\$30,000	\$30,000
GEN-21-12701	San Francisco Cinematheque		San Francisco	5.5	\$113,024	\$30,000	\$30,000
GEN-21-11230	Sierra County Arts Council		Sierra	5.5	\$114,424	\$30,000	\$30,000
GEN-21-12636	San Francisco International Hip Hop Dancefest	Dancers' Group	San Francisco	5.5	\$130,539	\$30,000	\$30,000
GEN-21-11557	The P G K Project Inc		San Diego	5.5	\$144,300	\$30,000	\$30,000
GEN-21-10528	Sound Art		Los Angeles	5.5	\$153,006	\$30,000	\$30,000
GEN-21-12615	Lancaster Museum And Public Art Foundation		Los Angeles	5.5	\$153,330	\$30,000	\$30,000
GEN-21-12632	Stagewrite: Building Literacy Through Theatre	Intensection For The Arts	San Francisco	5.5	\$163,945	\$30,000	\$30,000
GEN-21-10772	Arts Collaborative Of Nevada County		Nevada	5.5	\$166,702	\$30,000	\$30,000
GEN-21-12511	San Francisco Choral Society		San Francisco	5.5	\$168,755	\$30,000	\$30,000
GEN-21-12211	Southland Singers		Los Angeles	5.5	\$183,348	\$30,000	\$30,000
GEN-21-12302	Jazz Angel Inc		Los Angeles	5.5	\$204,455	\$16,950	\$16,950
GEN-21-13233	Knights Of Indulgence Theatre United States		Sonoma	5.5	\$220,623	\$25,000	\$25,000
GEN-21-12826	Arts And Culture El Dorado		El Dorado	5.5	\$230,621	\$30,000	\$30,000
GEN-21-12786	Latino Center Of Art And Culture		Sacramento	5.5	\$234,872	\$30,000	\$30,000
GEN-21-11545	Mozart Youth Camerata		Alameda	5.4	\$24,831	\$30,000	\$28,500
GEN-21-12928	Folklorico Latino De Woodland Guild		Yolo	5.4	\$41,178	\$21,000	\$19,950
GEN-21-12897	Cheza Nam Foundation Inc		Alameda	5.4	\$44,323	\$18,200	\$17,290
GEN-21-11345	Celebration Productions Corporation		Los Angeles	5.4	\$50,713	\$30,000	\$28,500
GEN-21-11647	Ox	Counterpulse	San Francisco	5.4	\$51,570	\$30,000	\$28,500
GEN-21-11311	Ruckusroots Inc		Los Angeles	5.4	\$62,676	\$30,000	\$28,500
GEN-21-13198	Re-Present Media	Filmakers Collaborative Inc	Alameda	5.4	\$63,669	\$30,000	\$28,500
GEN-21-10190	Delirium Musicum		Los Angeles	5.4	\$66,883	\$30,000	\$28,500
GEN-21-10816	Cross Bella		San Francisco	5.4	\$76,948	\$30,000	\$28,500
GEN-21-12378	Musical Theatre Foundation		San Diego	5.4	\$83,623	\$9,181	\$8,703
GEN-21-12575	Center Stage Theatrical Productions		San Diego	5.4	\$83,721	\$25,000	\$23,750
GEN-21-10507	Youth Philharmonic Orchestra		San Diego	5.4	\$86,714	\$30,000	\$28,500
GEN-21-13238	Look What She Did		Los Angeles	5.4	\$103,722	\$30,000	\$28,500
GEN-21-11297	Fools Fury Theater		San Francisco	5.4	\$105,245	\$30,000	\$28,500
GEN-21-12873	Makoto Taiko		Los Angeles	5.4	\$106,419	\$30,000	\$28,500
GEN-21-10233	Ecoarts Of Lake County		Lake	5.4	\$115,248	\$30,000	\$28,500
GEN-21-13146	Los Angeles United Methodist Museum Of Social Justice		Los Angeles	5.4	\$123,379	\$30,000	\$28,500
GEN-21-12778	Coastal Arts Foundation		Los Angeles	5.4	\$131,341	\$30,000	\$28,500
GEN-21-12588	Noe Valley Chamber Music		San Francisco	5.4	\$148,320	\$30,000	\$28,500
GEN-21-12783	World Stage Performance Gallery		Los Angeles	5.4	\$148,852	\$30,000	\$28,500
GEN-21-11637	Pear Avenue Theatre		Santa Clara	5.4	\$160,520	\$15,000	\$14,250
GEN-21-12878	Push Dance Company		San Francisco	5.4	\$162,312	\$30,000	\$28,500
GEN-21-12090	Naka Dance Theater	Dancers Group	San Francisco	5.4	\$164,146	\$30,000	\$28,500
GEN-21-10271	Alfo Urban Society	Dancers Group	Alameda	5.4	\$173,104	\$30,000	\$28,500
GEN-21-12791	Dati Arts		Los Angeles	5.4	\$173,868	\$30,000	\$28,500
GEN-21-12710	City Of Selma		Fresno	5.4	\$175,766	\$30,000	\$28,500
GEN-21-13278	Fremont Symphony Orchestra		Alameda	5.4	\$193,013	\$30,000	\$28,500
GEN-21-12937	Del Sol Performing Arts Organization		San Francisco	5.4	\$193,375	\$30,000	\$28,500
GEN-21-13053	Theatre First		Alameda	5.4	\$197,398	\$30,000	\$28,500
GEN-21-13224	Casa Circulo Cultural Inc		San Mateo	5.4	\$198,600	\$30,000	\$28,500
GEN-21-13144	Three Girls Theatre Company Inc		San Francisco	5.4	\$200,000	\$30,000	\$28,500
GEN-21-10376	Ventura County Arts Council		Ventura	5.4	\$216,240	\$30,000	\$28,500
GEN-21-12700	Highways Inc		Los Angeles	5.4	\$226,800	\$30,000	\$28,500
GEN-21-9997	Center For World Music		San Diego	5.4	\$247,500	\$30,000	\$28,500
GEN-21-11650	Budding Artists	Fulcrum Arts	Los Angeles	5.33	\$18,476	\$23,050	\$20,745
GEN-21-12579	B. Dunn Movement/Dance And Theatre Company	Dance Resource Center Of La	Los Angeles	5.33	\$30,966	\$30,000	\$27,000
GEN-21-11332	Boopprojects	Fulcrum Arts	San Bernardino	5.33	\$35,608	\$15,000	\$13,500
GEN-21-12129	Ballet Folklorico Anahuac		Stanislaus	5.33	\$81,980	\$30,000	\$27,000
GEN-21-12938	Ballet Afaneh Art And Culture Society		Marin	5.33	\$95,595	\$30,000	\$27,000
GEN-21-13045	Artspace Inc		Santa Barbara	5.33	\$121,327	\$30,000	\$27,000
GEN-21-1814	Birdspot Collective		San Diego	5.33	\$132,467	\$30,000	\$27,000
GEN-21-10870	Brd & Beckett Cultural Legacy Project		San Francisco	5.33	\$170,966	\$30,000	\$27,000
GEN-21-12651	The Beat Berkeley Performing Arts Inc		Alameda	5.33	\$181,659	\$30,000	\$27,000
GEN-21-12449	Arts Mentorship Program Inc		Santa Barbara	5.33	\$227,071	\$30,000	\$27,000
GEN-21-13021	Aunt Lute Foundation		San Francisco	5.33	\$238,189	\$30,000	\$27,000
GEN-21-11941	L A River Public Art Project		Los Angeles	5.25	\$6,521	\$30,000	\$0
GEN-21-11192	Sunny Side Theatre Co		Sacramento	5.25	\$13,818	\$30,000	\$0
GEN-21-13303	San Francisco Zine Fest	Intersection For The Arts	San Francisco	5.25	\$18,185	\$30,000	\$0
GEN-21-12989	Jmm Dance Co		San Benito	5.25	\$18,437	\$9,000	\$0
GEN-21-13050	San Diego Filipino Cinema		San Diego	5.25	\$19,380	\$30,000	\$0
GEN-21-10109	San Fernando Valley Youth Chorus		Los Angeles	5.25	\$41,178	\$30,000	\$0
GEN-21-12390	San Francisco Institute Of Possibility Incorporated		San Francisco	5.25	\$57,069	\$30,000	\$0
GEN-21-11533	The Library Of Musiciandria		Sacramento	5.25	\$86,940	\$30,000	\$0
GEN-21-11233	Kadima Conservatory Of Music Inc		Los Angeles	5.25	\$104,554	\$30,000	\$0
GEN-21-12282	Saltjoy County Arts Council		Saltjoy	5.25	\$117,174	\$30,000	\$0
GEN-21-12296	L A Freeveves		Los Angeles	5.25	\$127,644	\$30,000	\$0
GEN-21-12016	Screamfest Horror Film Festival		Los Angeles	5.25	\$154,786	\$30,000	\$0
GEN-21-12849	La Pocha Nostra Inter Cultural Performance And Community Arts Pro		San Francisco	5.25	\$172,957	\$30,000	\$0
GEN-21-13237	Theatre Of Yugen Incorporated		San Francisco	5.25	\$178,011	\$30,000	\$0
GEN-21-10535	Leeds Institute		Los Angeles	5.25	\$305,794	\$30,000	\$0
GEN-21-12592	San Francisco Art And Film Program		San Francisco	5.25	\$215,477	\$30,000	\$0
GEN-21-9927	Silicon Valley Shakespeare		Santa Clara	5.25	\$219,699	\$30,000	\$0
GEN-21-13168	San Diego Chinese Historical Society And Museum		San Diego	5.25	\$244,960	\$30,000	\$0
GEN-21-13279	Lambias Archives Of San Diego		San Diego	5.25	\$246,168	\$30,000	\$0

Under \$50,000

GEN-21-13051	Alternative Field		Los Angeles	5.2	\$9,500	\$12,000	\$0
GEN-21-13651	Flamenco Arts Festival Inc		Santa Barbara	5.2	\$11,751	\$30,000	\$0
GEN-21-13450	Freedom Band Foundation Of Los Angeles		Los Angeles	5.2	\$15,497	\$5,000	\$0
GEN-21-12759	Chamber Musk Silicon Valley		Santa Clara	5.2	\$24,100	\$23,000	\$0
GEN-21-12516	Helix Collective		Los Angeles	5.2	\$26,484	\$10,000	\$0
GEN-21-10371	Tuyo Theatre Inc		San Diego	5.2	\$32,274	\$30,000	\$0
GEN-21-12338	Regional Organization Of Oaxaca		Los Angeles	5.2	\$32,970	\$30,000	\$0
GEN-21-12260	Los Angeles Artist Census	Fulcrum Arts	Los Angeles	5.2	\$33,408	\$30,000	\$0
GEN-21-13193	Gyoppo		Los Angeles	5.2	\$33,578	\$15,000	\$0
GEN-21-12527	City Of Calexico		Imperial	5.2	\$41,000	\$20,000	\$0
GEN-21-12910	Eth-Non-Tec Creations		San Francisco	5.2	\$45,682	\$30,000	\$0
GEN-21-13320	Vaihanese-American Arts And Letters Association		Orange	5.2	\$49,735	\$10,000	\$0
GEN-21-10166	Afrosolo Theatre Company	Intersection For The Arts	San Francisco	5.2	\$52,237	\$30,000	\$0
GEN-21-10100	Mission Peak Chamber Singers Inc		Alameda	5.2	\$57,656	\$30,000	\$0
GEN-21-12267	Mt-Tree Veteran Project		San Bernardino	5.2	\$59,662	\$10,000	\$0
GEN-21-12377	Abo Comu	Qcc-The Center For Lesbian Gay Bisexual Transgender Art & Culture	Alameda	5.2	\$62,115	\$30,000	\$0
GEN-21-10988	Fugitivity Labs	Jess Curtis/Gravity Inc	San Francisco	5.2	\$63,000	\$30,000	\$0
GEN-21-11213	Musical Theatre Guild		Los Angeles	5.2	\$73,004	\$7,500	\$0
GEN-21-10925	Museum Of Dance		San Francisco	5.2	\$74,000	\$30,000	\$0
GEN-21-12667	Green Communications Initiative		Los Angeles	5.2	\$84,826	\$30,000	\$0
GEN-21-11225	Celebration Arts		Sacramento	5.2	\$86,287	\$25,000	\$0
GEN-21-13006	Greenway Arts Alliance		Los Angeles	5.2	\$92,570	\$30,000	\$0
GEN-21-11982	Arab Film Festival Inc		San Francisco	5.2	\$101,978	\$30,000	\$0
GEN-21-13258	Choices For Freedom Inc		Alameda	5.2	\$102,505	\$30,000	\$0
GEN-21-13298	Aggregate Space Gallery		Alameda	5.2	\$103,678	\$30,000	\$0
GEN-21-10220	Theatreworkers Project		Los Angeles	5.2	\$104,158	\$25,000	\$0
GEN-21-10914	Los Angeles Drama Club Inc	Ensemble Studio Theatre The L A Project	Los Angeles	5.2	\$109,016	\$30,000	\$0
GEN-21-11629	Duniya Dance And Drum Company	Dancers Group	San Francisco	5.2	\$123,389	\$30,000	\$0
GEN-21-12832	Oakton Jazz Workshop		Alameda	5.2	\$123,421	\$25,000	\$0
GEN-21-15113	Great Leap Incorporated		Los Angeles	5.2	\$123,850	\$30,000	\$0
GEN-21-13012	Academy Of Music For The Blind		Los Angeles	5.2	\$133,292	\$30,000	\$0
GEN-21-11101	Navel La Co		Los Angeles	5.2	\$143,936	\$30,000	\$0
GEN-21-13008	Write Out Loud		San Diego	5.2	\$154,515	\$30,000	\$0
GEN-21-13076	Robert Moses Kn		San Francisco	5.2	\$160,869	\$30,000	\$0
GEN-21-10289	Motion Pacific Dance Inc		Santa Cruz	5.2	\$169,332	\$30,000	\$0
GEN-21-10455	Red Poppy Art House	Intersection For The Arts	San Francisco	5.2	\$171,493	\$30,000	\$0
GEN-21-12488	Mashup Contemporary Dance Company		Los Angeles	5.2	\$189,250	\$30,000	\$0
GEN-21-12213	Flyaway Productions		San Francisco	5.2	\$192,809	\$30,000	\$0
GEN-21-12756	Pony Box Dance Theatre		Los Angeles	5.2	\$197,000	\$30,000	\$0
GEN-21-10132	Musicians For Education Inc		San Diego	5.2	\$203,092	\$30,000	\$0
GEN-21-13277	Alisal Center For The Fine Arts Inc		Monterey	5.2	\$206,500	\$30,000	\$0
GEN-21-10453	Diamano Coura West African Dance Co		Alameda	5.2	\$210,605	\$30,000	\$0
GEN-21-10573	Alphabet Rockers	Sozo Impact	Alameda	5.2	\$216,823	\$30,000	\$0
GEN-21-11543	Voices Of Our City Choir Inc		San Diego	5.2	\$237,154	\$30,000	\$0
GEN-21-12281	Epiphany Dance Theater		San Francisco	5.2	\$246,069	\$30,000	\$0
GEN-21-10018	Razorcake-Gorsky Inc		Los Angeles	5.2	\$247,454	\$30,000	\$0
GEN-21-11059	Independent Opera Company		Los Angeles	5	\$7,420	\$5,000	\$0
GEN-21-13216	Altsaveslives	Intersection For The Arts	San Francisco	5	\$12,000	\$10,000	\$0
GEN-21-10845	Lady Spring Museum		Mendocino	5	\$12,006	\$4,800	\$0
GEN-21-12737	Disco Riot		San Diego	5	\$14,684	\$30,000	\$0
GEN-21-13056	Still Here Productions	Qcc-The Center For Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	5	\$15,682	\$30,000	\$0
GEN-21-12190	Mexicoyoti Indio Cultural Center 988 Barrett Ave		San Diego	5	\$17,500	\$4,000	\$0
GEN-21-13274	Music Is First	Intersection For The Arts	San Francisco	5	\$21,664	\$10,000	\$0
GEN-21-12062	Arts District San Pedro Waterfront		Los Angeles	5	\$21,795	\$30,000	\$0
GEN-21-13092	Support For Intertribal Gatherings	Independent Arts And Media	San Francisco	5	\$22,775	\$18,800	\$0
GEN-21-10086	Umsuna Heroes Living History Project		Sacramento	5	\$30,000	\$30,000	\$0
GEN-21-10188	California Light Arts Alliance		Los Angeles	5	\$31,000	\$18,000	\$0
GEN-21-12102	Pasadena Pro Musica		Los Angeles	5	\$32,433	\$10,000	\$0
GEN-21-10664	Academy Of Special Dreams Foundation		Los Angeles	5	\$32,869	\$15,000	\$0
GEN-21-10700	Latinas Art Foundation		Los Angeles	5	\$33,335	\$5,905	\$0
GEN-21-12264	Asociacion Cultural De South Bay Of Greater Los Angeles		Los Angeles	5	\$35,000	\$30,000	\$0
GEN-21-11275	Boon Inc		San Diego	5	\$39,960	\$7,000	\$0
GEN-21-12483	Dohae Les Pun Arts	Dancers Group	Alameda	5	\$40,000	\$30,000	\$0
GEN-21-12257	Unity Through Creativity Foundation Inc		Marin	5	\$40,327	\$30,000	\$0
GEN-21-12373	Black Butte Center For Railroad Culture		Siskiyou	5	\$42,242	\$10,000	\$0
GEN-21-12787	Festival Of Latin American Contemporary Choreographers	Dancers Group	San Francisco	5	\$43,000	\$30,000	\$0
GEN-21-11660	Marques Music	Casa 0101 Inc	Los Angeles	5	\$48,200	\$30,000	\$0
GEN-21-13160	Music For Minors II		Alameda	5	\$52,544	\$9,200	\$0
GEN-21-12355	Twenty-Nine Palms Band Of Mission Indians		Riverside	5	\$55,351	\$29,838	\$0
GEN-21-12586	The Lancaster Performing Arts Center Foundation		Los Angeles	5	\$59,600	\$15,000	\$0
GEN-21-12976	Fremont Stage 1		Alameda	5	\$59,813	\$30,000	\$0
GEN-21-13305	The Mangold Project		San Francisco	5	\$62,765	\$30,000	\$0
GEN-21-10592	Teatro Espejo		Sacramento	5	\$63,000	\$30,000	\$0
GEN-21-13254	Assyrian Arts Institute		San Francisco	5	\$63,156	\$30,000	\$0
GEN-21-11949	Los Angeles Contemporary Archive		Los Angeles	5	\$69,500	\$30,000	\$0
GEN-21-10263	Strepitus Laboratory		Los Angeles	5	\$69,655	\$30,000	\$0
GEN-21-13130	In Lak'Ech Dance Academy	Qcc-The Center For Lesbian Gay Bisexual Transgender Art & Culture	Alameda	5	\$76,156	\$30,000	\$0
GEN-21-13105	Grupo De Teatro Sinerzia-Siner		Los Angeles	5	\$76,685	\$30,000	\$0
GEN-21-13284	Eye Zen Presents	Counterpulse	San Francisco	5	\$77,225	\$30,000	\$0
GEN-21-13294	Artists Television Access		San Francisco	5	\$77,628	\$15,000	\$0
GEN-21-12806	Create Peace Project		Contra Costa	5	\$77,654	\$30,000	\$0
GEN-21-13065	Towmies Inc		Ventura	5	\$83,078	\$30,000	\$0
GEN-21-10906	Danceessence Inc		Los Angeles	5	\$87,678	\$30,000	\$0
GEN-21-12370	Lenora Lee Dance	Asian Pacific Islander Cultural Center	San Francisco	5	\$87,682	\$30,000	\$0
GEN-21-12540	Medical Clown Project		Contra Costa	5	\$88,208	\$30,000	\$0
GEN-21-11170	Audacity Performing Arts Project Inc		Santa Clara	5	\$90,654	\$30,000	\$0
GEN-21-12715	Thingamajigs		Alameda	5	\$94,024	\$30,000	\$0
GEN-21-13177	Oceanside Theatre Company		San Diego	5	\$97,941	\$30,000	\$0
GEN-21-10256	Cubacamba		San Francisco	5	\$101,877	\$30,000	\$0
GEN-21-10895	Genryu Arts		San Francisco	5	\$106,719	\$30,000	\$0
GEN-21-12347	Exhibit Envoy Inc		Alameda	5	\$106,806	\$30,000	\$0
GEN-21-12963	Project Artivism Inc		San Francisco	5	\$107,500	\$30,000	\$0
GEN-21-13132	The Jazz Bakery Performance Space		Los Angeles	5	\$112,236	\$30,000	\$0
GEN-21-13097	Teatro Nuptal	Latino Center Of Art And Culture	Alameda	5	\$112,500	\$15,000	\$0
GEN-21-12846	East Bay Center For The Preservation Of Cultural Arts		Alameda	5	\$112,734	\$30,000	\$0
GEN-21-12639	Tap Fever Studios		San Diego	5	\$115,066	\$30,000	\$0
GEN-21-13230	Association For The Advancement Of Filipino American Arts & Culture Festival Of Phil Arts & Culture		Los Angeles	5	\$120,000	\$30,000	\$0
GEN-21-09688	Onstage Playhouse Inc		San Diego	5	\$122,982	\$30,000	\$0
GEN-21-12829	Enrichment Works		Los Angeles	5	\$123,546	\$30,000	\$0
GEN-21-11488	South Bay Contemporary		Los Angeles	5	\$123,954	\$30,000	\$0

Under \$250,000

GEN-21-13014	Musically Minded Inc		Alameda	5	\$128,334	\$30,000	\$0
GEN-21-11644	Del Norte Association For Cultural Awareness		Del Norte	5	\$130,435	\$30,000	\$0
GEN-21-12817	Community Literature Initiative		Los Angeles	5	\$130,995	\$30,000	\$0
GEN-21-13036	High Desert Text Sites		San Bernardino	5	\$132,475	\$30,000	\$0
GEN-21-12559	Znu Dance Inc		San Mateo	5	\$132,700	\$30,000	\$0
GEN-21-10393	Rogue Artists Ensemble		Los Angeles	5	\$138,735	\$30,000	\$0
GEN-21-12823	Art Of The Matter Performance Foundation		San Francisco	5	\$142,408	\$30,000	\$0
GEN-21-12348	Chico Art Center		Butte	5	\$143,823	\$30,000	\$0
GEN-21-12422	Chinese Cultural Productions		San Francisco	5	\$145,825	\$30,000	\$0
GEN-21-11829	Mrabel Pictures		San Francisco	5	\$147,801	\$30,000	\$0
GEN-21-12999	San Luis Obispo County Arts Council		San Luis Obispo	5	\$153,402	\$30,000	\$0
GEN-21-10020	San Francisco Women Artists		San Francisco	5	\$154,173	\$25,000	\$0
GEN-21-10098	Junior High Incorporated		Los Angeles	5	\$158,788	\$30,000	\$0
GEN-21-12421	Human Resources La Inc		Los Angeles	5	\$160,465	\$30,000	\$0
GEN-21-12187	Pieter		Los Angeles	5	\$166,923	\$30,000	\$0
GEN-21-12351	Velaslavasy Panorama		Los Angeles	5	\$168,880	\$30,000	\$0
GEN-21-11114	Remanded Creative Reuse Inc		Los Angeles	5	\$171,000	\$30,000	\$0
GEN-21-9948	Talkproject		Los Angeles	5	\$171,796	\$30,000	\$0
GEN-21-12339	Studio Ace		San Diego	5	\$181,700	\$30,000	\$0
GEN-21-10677	Plumas County Arts Commission		Plumas	5	\$183,694	\$30,000	\$0
GEN-21-12920	Balkan Cultural Center		Los Angeles	5	\$184,858	\$30,000	\$0
GEN-21-11911	Purple Silk Music Education Foundation Inc		Alameda	5	\$185,986	\$30,000	\$0
GEN-21-10876	Arms Wide Open		San Diego	5	\$186,149	\$20,000	\$0
GEN-21-11853	Imperial Valley Desert Museum Society Inc		Imperial	5	\$189,524	\$30,000	\$0
GEN-21-12555	West Creative Performing Arts	Santa Cruz Art League	Santa Cruz	5	\$193,448	\$30,000	\$0
GEN-21-12853	First Voice Inc		San Francisco	5	\$198,914	\$30,000	\$0
GEN-21-12561	Sydanceco		Santa Clara	5	\$211,738	\$30,000	\$0
GEN-21-10295	Light Bringer Project		Los Angeles	5	\$225,455	\$30,000	\$0
GEN-21-12603	Arm Sewerts Imagery		San Francisco	5	\$233,636	\$15,000	\$0
GEN-21-12945	Youth Orchestras Of Fresno		Fresno	5	\$240,448	\$30,000	\$0
GEN-21-0871	Kulintang Arts Inc		San Francisco	5	\$244,576	\$30,000	\$0
GEN-21-13211	Create Now Inc		Los Angeles	5	\$247,002	\$30,000	\$0
GEN-21-11928	Dance Action		Santa Clara	4.8	\$29,419	\$30,000	\$0
GEN-21-10946	Rmos		Sacramento	4.8	\$600	\$9,500	\$0
GEN-21-10357	American Black Beauty Doll Association Inc		Alameda	4.8	\$4,438	\$15,000	\$0
GEN-21-12404	Zado		Sacramento	4.8	\$6,664	\$3,900	\$0
GEN-21-11214	Festival Of New American Musical Theater Foundation		Los Angeles	4.8	\$15,155	\$9,036	\$0
GEN-21-11931	African Arts Academy		San Francisco	4.8	\$20,837	\$30,000	\$0
GEN-21-10431	Innecity Performing Arts		Los Angeles	4.8	\$25,600	\$15,800	\$0
GEN-21-12877	Henry Bridges Project		Los Angeles	4.8	\$26,205	\$13,000	\$0
GEN-21-13138	Music Preserves Foundation	Oneoc	Orange	4.8	\$27,350	\$20,000	\$0
GEN-21-10318	Vnew Inc		Los Angeles	4.8	\$27,725	\$26,000	\$0
GEN-21-12899	New Arts Foundation		Alameda	4.8	\$28,138	\$12,000	\$0
GEN-21-12507	Greenly Art Space		Los Angeles	4.8	\$35,009	\$17,500	\$0
GEN-21-11691	Inca The Peruvian Music & Dance Ensemble		Los Angeles	4.8	\$35,093	\$12,000	\$0
GEN-21-13119	East Side Community Arts	Alliance For Youth Achievement	Santa Clara	4.8	\$35,518	\$10,000	\$0
GEN-21-13068	Nevada Theatre Commission		Nevada	4.8	\$35,836	\$30,000	\$0
GEN-21-13030	Poppy Jasper Inc		Santa Clara	4.8	\$38,905	\$30,000	\$0
GEN-21-12308	Los Angeles Womens Theatre Festival		Los Angeles	4.8	\$39,403	\$19,500	\$0
GEN-21-11511	Ensemble For These Times	Intermusic Sf	San Francisco	4.8	\$40,580	\$19,000	\$0
GEN-21-10085	The Weston Collective		Monterey	4.8	\$42,746	\$2,500	\$0
GEN-21-11658	Images Theatre Company Inc		Sacramento	4.8	\$48,321	\$30,000	\$0
GEN-21-12747	Capador		San Francisco	4.8	\$48,518	\$30,000	\$0
GEN-21-12965	Chalk It Up To Sacramento Its The Chalk Of The Town		Sacramento	4.8	\$48,906	\$30,000	\$0
GEN-21-12383	Amoyo Arts Collective		Los Angeles	4.8	\$49,730	\$14,000	\$0
GEN-21-12312	West End Arts And Entertainment District		Alameda	4.8	\$52,351	\$12,000	\$0
GEN-21-12515	Arkin-ThePark Community Cultural Programs		Los Angeles	4.8	\$55,290	\$30,000	\$0
GEN-21-13135	Queer Rebels Productions	Intersection For The Arts	San Francisco	4.8	\$55,453	\$30,000	\$0
GEN-21-13240	Wheelchairdancers Org		San Diego	4.8	\$56,894	\$20,000	\$0
GEN-21-12697	Homela	Fulcrum Arts	Los Angeles	4.8	\$69,497	\$30,000	\$0
GEN-21-12913	Elysian Valley Arts Collective		Los Angeles	4.8	\$72,676	\$20,000	\$0
GEN-21-11846	Vanguard Culture		San Diego	4.8	\$78,977	\$7,000	\$0
GEN-21-13234	Culture Shock Dance Troup Inc		San Diego	4.8	\$81,507	\$20,000	\$0
GEN-21-11665	Community Youth Orchestra Of Southern California		Orange	4.8	\$83,106	\$5,100	\$0
GEN-21-13069	Community Youth Orchestra Of Southern California		Los Angeles	4.8	\$91,625	\$10,000	\$0
GEN-21-13245	Unscripted Learning		San Diego	4.8	\$94,434	\$20,000	\$0
GEN-21-10116	Ma Soles Arts		Pasco	4.8	\$96,271	\$30,000	\$0
GEN-21-12895	Hjos Del Sol Arts Productions		Monterey	4.8	\$103,224	\$30,000	\$0
GEN-21-12028	Safe House For The Performing Arts		San Francisco	4.8	\$129,044	\$30,000	\$0
GEN-21-11227	Artists Ink	Action Council Of Monterey County Inc	Monterey	4.8	\$133,453	\$30,000	\$0
GEN-21-13259	Davis Shakespeare Ensemble Inc		Sacramento	4.8	\$135,869	\$30,000	\$0
GEN-21-12250	Los Angeles Choreographers And Dancers Inc		Los Angeles	4.8	\$136,630	\$30,000	\$0
GEN-21-12930	Performing Artists Coalition For Theater		Sonoma	4.8	\$140,083	\$25,000	\$0
GEN-21-12012	Noorani Dance		San Mateo	4.8	\$140,858	\$30,000	\$0
GEN-21-12673	Los Angeles Jazz Society		Los Angeles	4.8	\$199,011	\$30,000	\$0
GEN-21-10256	Theaterchurch Inc		San Francisco	4.8	\$208,295	\$30,000	\$0
GEN-21-12794	Sacramento Comedy Spot		Sacramento	4.8	\$234,045	\$30,000	\$0
GEN-21-11798	Sacramento Mens Chorus		Sacramento	4.8	\$246,934	\$30,000	\$0
GEN-21-13162	Small Community Of San Diego		San Diego	4.75	\$5,000	\$10,000	\$0
GEN-21-12907	Talnomx		Riverside	4.75	\$10,040	\$5,000	\$0
GEN-21-12343	Suzara Dance Theater		Los Angeles	4.75	\$21,195	\$4,000	\$0
GEN-21-12521	Scripps Theatre Arts		San Diego	4.75	\$24,035	\$20,000	\$0
GEN-21-12987	Santa Barbara Revels Inc		Santa Barbara	4.75	\$31,158	\$15,000	\$0
GEN-21-11483	Santa Cruz Mountains Art Center		Santa Cruz	4.75	\$33,223	\$30,000	\$0
GEN-21-12412	Shri Creative Fund	Film Independent Inc	Los Angeles	4.75	\$60,000	\$17,000	\$0
GEN-21-13223	The Mahea Uchiyama Center Of International Dance		Alameda	4.75	\$60,300	\$30,000	\$0
GEN-21-10189	Kontrapunkus Neo-Baroque Chamber Orchestra		Los Angeles	4.75	\$62,966	\$30,000	\$0
GEN-21-11901	The San Francisco Neo-Futurists	Intersection For The Arts	San Francisco	4.75	\$68,364	\$30,000	\$0
GEN-21-12952	Little Opem		San Francisco	4.75	\$70,681	\$20,000	\$0
GEN-21-13215	Jewel Box Children S Theater Company		Los Angeles	4.75	\$94,593	\$30,000	\$0
GEN-21-12455	Santa Cruz County Actors Theatre Inc		Santa Cruz	4.75	\$98,815	\$20,000	\$0
GEN-21-10029	The Quinan Street Project	Intersection For The Arts	Contra Costa	4.75	\$99,852	\$30,000	\$0
GEN-21-13176	South Bay Musical Theatre		Santa Clara	4.75	\$151,000	\$30,000	\$0
GEN-21-12464	Kaishan Of San Jose		Santa Clara	4.75	\$153,411	\$30,000	\$0
GEN-21-0988	Kings And Clowns Inc		Los Angeles	4.75	\$182,221	\$27	\$0
GEN-21-11180	San Francisco Independent Film Festival		San Francisco	4.75	\$174,847	\$30,000	\$0
GEN-21-13185	San Jose Choral Project		Santa Clara	4.75	\$178,859	\$30,000	\$0
GEN-21-12734	Santa Maria Philharmonic Society		Santa Barbara	4.75	\$221,778	\$30,000	\$0
GEN-21-11034	Body Weather Laboratory		Los Angeles	4.67	\$44,768	\$30,000	\$0
GEN-21-10169	Brazilian Cultural Arts Center Of Santa Barbara		Santa Barbara	4.67	\$46,959	\$30,000	\$0

Under \$250,000

GEN-21-10369	Bodyart Dance Corporation		Los Angeles	4.67	\$49,950	\$30,000	\$0
GEN-21-12085	Best Frequencies Inc		San Francisco	4.67	\$112,658	\$11,000	\$0
GEN-21-12966	Blank Theatre Company		Los Angeles	4.67	\$132,996	\$30,000	\$0
GEN-21-13181	Berkeley Art Center Association		Alameda	4.67	\$199,196	\$30,000	\$0
GEN-21-12777	Prism Comics Inc		Los Angeles	4.6	\$1,437	\$12,000	\$0
GEN-21-11953	Veteran Comic Con		Contra Costa	4.6	\$10,636	\$15,000	\$0
GEN-21-11448	Uplifting Arts Academy		San Bernardino	4.6	\$10,800	\$10,000	\$0
GEN-21-13257	Queer Cat Productions	The Z Space Studio	San Francisco	4.6	\$13,365	\$25,000	\$0
GEN-21-13186	Compton Arts Council		Los Angeles	4.6	\$15,100	\$30,000	\$0
GEN-21-10209	Casa De Brazilian Folkloric Arts Of Sacramento		Sacramento	4.6	\$18,271	\$30,000	\$0
GEN-21-13116	Quadre Music Group Incorporated		Santa Clara	4.6	\$23,143	\$11,000	\$0
GEN-21-11555	Circle City Chorale		Riverside	4.6	\$27,632	\$30,000	\$0
GEN-21-11816	Equitable Vitines		Los Angeles	4.6	\$31,607	\$15,000	\$0
GEN-21-13266	Raizes Collective		Sonoma	4.6	\$31,633	\$30,000	\$0
GEN-21-10480	Lucha Inc		Ventura	4.6	\$33,000	\$16,500	\$0
GEN-21-10827	Desert Ensemble Theatre Company		Riverside	4.6	\$36,196	\$7,500	\$0
GEN-21-10860	Moderato Sound		Stamelaus	4.6	\$38,152	\$30,000	\$0
GEN-21-9882	Nort Inc		Humboldt	4.6	\$46,000	\$14,500	\$0
GEN-21-11727	Turn The Youth Around		Alameda	4.6	\$47,219	\$25,000	\$0
GEN-21-11485	Trails And Vistas		Nevada	4.6	\$50,605	\$30,000	\$0
GEN-21-11406	Theater For Young Professionals		San Diego	4.6	\$55,159	\$20,000	\$0
GEN-21-12722	Sacramento Guitar Society	Media Arts Center San Diego	Sacramento	4.6	\$57,287	\$14,000	\$0
GEN-21-10512	Morongo Basin Cultural Arts Council		San Bernardino	4.6	\$59,278	\$30,000	\$0
GEN-21-13312	Philippine National Day Association		Sacramento	4.6	\$61,455	\$5,000	\$0
GEN-21-12815	Artes Vocales Inc		Los Angeles	4.6	\$65,327	\$30,000	\$0
GEN-21-11131	Contra Costa County		Contra Costa	4.6	\$67,696	\$30,000	\$0
GEN-21-10362	Music And Kids A California Non Profit Corporation		Los Angeles	4.6	\$76,979	\$30,000	\$0
GEN-21-12204	Dramaworks		Plumas	4.6	\$77,964	\$30,000	\$0
GEN-21-11960	Critical Mass Dance Company		Los Angeles	4.6	\$86,511	\$30,000	\$0
GEN-21-13178	Creative Sanctuary		Humboldt	4.6	\$91,156	\$30,000	\$0
GEN-21-13264	Ensemble Studio Theatre The L A Project		Los Angeles	4.6	\$97,079	\$30,000	\$0
GEN-21-13016	Urban Arts Collaborative (Uac)	Action Council Of Monterey County	Monterey	4.6	\$97,200	\$29,000	\$0
GEN-21-10509	Orange County Womens Chorus		Orange	4.6	\$106,588	\$30,000	\$0
GEN-21-13123	Dance Elkor		Alameda	4.6	\$107,043	\$30,000	\$0
GEN-21-10291	Pilgrino American Symphony Orchestra		Los Angeles	4.6	\$112,091	\$30,000	\$0
GEN-21-13208	Zambaleta		San Francisco	4.6	\$123,271	\$30,000	\$0
GEN-21-12969	Quinteto Latino		San Mateo	4.6	\$131,300	\$30,000	\$0
GEN-21-13300	Pulse Arts		Sacramento	4.6	\$135,155	\$30,000	\$0
GEN-21-10570	Create Center For The Arts Palm Desert		Riverside	4.6	\$145,590	\$30,000	\$0
GEN-21-11401	Pacific Chamber Orchestra		Alameda	4.6	\$173,259	\$30,000	\$0
GEN-21-12535	Circuit Network		San Francisco	4.6	\$173,994	\$30,000	\$0
GEN-21-12994	Focus On The Masters		Ventura	4.6	\$183,971	\$30,000	\$0
GEN-21-12590	Petaluma Arts Council		Sonoma	4.6	\$197,895	\$18,000	\$0
GEN-21-12517	1111 A Creative Collective		Los Angeles	4.6	\$219,757	\$30,000	\$0
GEN-21-12387	Masterworks Chorale Society		San Mateo	4.6	\$239,095	\$3,000	\$0
GEN-21-10312	Theatre West Inc		Los Angeles	4.6	\$247,057	\$30,000	\$0
GEN-21-10016	Sooyou Foundation For Performing Arts		Los Angeles	4.5	\$7,752	\$15,000	\$0
GEN-21-12662	Small Press Traffic Literary Arts Center	Center For New Music San Francisco Inc	San Francisco	4.5	\$24,493	\$25,000	\$0
GEN-21-10299	Lao Community Cultural Center Of San Diego		San Diego	4.5	\$35,041	\$10,000	\$0
GEN-21-10094	Jc Culture Foundation		Los Angeles	4.5	\$43,330	\$10,500	\$0
GEN-21-12855	Bishop Mural Society		Inyo	4.5	\$72,586	\$30,000	\$0
GEN-21-13188	Star Arts Education		Santa Clara	4.5	\$83,724	\$15,000	\$0
GEN-21-12949	L A Archive Center		Los Angeles	4.5	\$101,548	\$30,000	\$0
GEN-21-13315	School Of Visual Philosophy Inc		Santa Clara	4.5	\$111,851	\$30,000	\$0
GEN-21-10841	Keshet Chaim Dancers		Los Angeles	4.5	\$150,877	\$30,000	\$0
GEN-21-11927	The Open Fist Theatre Company Inc		Los Angeles	4.5	\$157,575	\$30,000	\$0
GEN-21-10496	Julie Foundation For Children		Stamelaus	4.5	\$187,128	\$30,000	\$0
GEN-21-11895	So Say We All		San Diego	4.5	\$198,463	\$30,000	\$0
GEN-21-13210	Left Coast Chamber Ensemble Inc		San Francisco	4.5	\$207,007	\$15,000	\$0
GEN-21-12889	Place Performance		Riverside	4.4	\$1,404	\$5,000	\$0
GEN-21-11303	Art League Of Lincoln		Placer	4.4	\$30,927	\$25,456	\$0
GEN-21-13121	Mira Theatre Guild		Solano	4.4	\$37,556	\$10,000	\$0
GEN-21-13104	Mixed Bag Productions		San Francisco	4.4	\$55,302	\$30,000	\$0
GEN-21-12268	Golden Valley Music Society Inc		Riverside	4.4	\$105,875	\$20,500	\$0
GEN-21-11392	H-Town Youth Theatre		Sonoma	4.4	\$112,472	\$30,000	\$0
GEN-21-13052	Unaff	International Documentary Association Inc	Santa Clara	4.4	\$129,728	\$30,000	\$0
GEN-21-10195	California Museum Of Art Thousand Oaks		Ventura	4.4	\$145,124	\$30,000	\$0
GEN-21-10313	Fibricanto Dance Theatre		Los Angeles	4.4	\$155,362	\$30,000	\$0
GEN-21-12568	Monterey County Pops Inc		Monterey	4.4	\$162,738	\$30,000	\$0
GEN-21-10810	Chamber Music Oc		Orange	4.4	\$210,066	\$30,000	\$0
GEN-21-13219	Parsons Nose Productions		Los Angeles	4.4	\$213,000	\$30,000	\$0
GEN-21-12386	Project X Foundation For Art And Criticism		Los Angeles	4.4	\$236,350	\$30,000	\$0
GEN-21-11280	Brazilian Center For Cultural Exchange Of Sacramento		Sacramento	4.33	\$108,227	\$30,000	\$0
GEN-21-11684	Brookus Project Dance Company		Los Angeles	4.33	\$108,623	\$30,000	\$0
GEN-21-12186	Synapsis	Ink People Inc	Humboldt	4.25	\$1,525	\$15,500	\$0
GEN-21-12437	Musical Instrument Library	Institute For Traditional Studies Inc	Sonoma	4.25	\$3,455	\$30,000	\$0
GEN-21-12460	Son Of Samele Ensemble Inc		Los Angeles	4.25	\$41,173	\$30,000	\$0
GEN-21-10048	Liberty Painting Corp		Siskiyou	4.25	\$84,501	\$30,000	\$0
GEN-21-13156	The Golden Chain Theater Corporation		Madera	4.25	\$114,887	\$30,000	\$0
GEN-21-12931	Kollaboration		Los Angeles	4.25	\$124,698	\$30,000	\$0
GEN-21-13262	Santa Barbara Arts Collaborative Inc		Santa Barbara	4.25	\$141,394	\$21,000	\$0
GEN-21-12703	Joan Los Angeles		Los Angeles	4.25	\$168,291	\$30,000	\$0
GEN-21-13164	Culver City Chamber Orchestra		Los Angeles	4.2	\$0	\$10,000	\$0
GEN-21-11959	Monrovia Association Of Fine Arts Inc		Los Angeles	4.2	\$11,113	\$5,400	\$0
GEN-21-11581	Tracing Patterns Foundation		Alameda	4.2	\$12,788	\$28,640	\$0
GEN-21-12861	Transform Through Arts	Arts Without Limits	Santa Barbara	4.2	\$14,114	\$30,000	\$0
GEN-21-12467	Dramadogs		Santa Barbara	4.2	\$14,941	\$3,250	\$0
GEN-21-12939	Russian Library & Education Center		Sacramento	4.2	\$19,616	\$22,000	\$0
GEN-21-12957	Mohiniyattam Institute		Los Angeles	4.2	\$28,129	\$30,000	\$0
GEN-21-11295	Reins Rhyth	Dancers Group	San Francisco	4.2	\$39,309	\$30,000	\$0
GEN-21-10120	Dance Studio Showtime - Katusha		Los Angeles	4.2	\$41,123	\$18,000	\$0
GEN-21-13256	Manzanita Writers Press		Calaveras	4.2	\$45,125	\$29,500	\$0
GEN-21-12852	Explore Ecology		Santa Barbara	4.2	\$54,930	\$30,000	\$0
GEN-21-10559	Young Imaginations		Marin	4.2	\$55,554	\$15,500	\$0
GEN-21-13205	Carlsbad Music Festival		San Diego	4.2	\$66,072	\$20,000	\$0
GEN-21-12196	Viewpoint Photographic Art Center Inc		Sacramento	4.2	\$125,818	\$20,000	\$0
GEN-21-10273	Colony Theatre Company		Los Angeles	4.2	\$134,770	\$30,000	\$0
GEN-21-12875	Regina Klempski Dance Company		Los Angeles	4.2	\$146,232	\$30,000	\$0
GEN-21-10202	Sacred Fools Theater		Los Angeles	4.2	\$154,109	\$30,000	\$0

Under \$250,000

GEN-21-13005	American Dance And Music Inc		Santa Barbara	4.2	\$155,586	\$30,000	\$0
GEN-21-12894	Emelco		San Francisco	4.2	\$159,411	\$30,000	\$0
GEN-21-1493	Lively Arts Foundation 3637 N Wishon		Fresno	4.2	\$172,501	\$30,000	\$0
GEN-21-10486	Sacra Profana		San Diego	4.2	\$176,074	\$30,000	\$0
GEN-21-13007	Inland Valley Symphony		Riverside	4.2	\$182,514	\$30,000	\$0
GEN-21-12973	Inland Valley Repertory Theatre Inc		Los Angeles	4.2	\$185,247	\$30,000	\$0
GEN-21-12856	Comigo Oaks Symphony Inc		Ventura	4.2	\$217,287	\$30,000	\$0
GEN-21-12921	Poinsettia Center For The Arts		San Diego	4.2	\$240,271	\$30,000	\$0
GEN-21-12661	The Film History Foundation		Mendocino	4	\$2,000	\$25,000	\$0
GEN-21-12896	Curious Forge		Nevada	4	\$3,090	\$5,000	\$0
GEN-21-10205	Hollywood Master Chorale		Los Angeles	4	\$16,162	\$7,000	\$0
GEN-21-12340	Playhouse 395		Inyo	4	\$20,516	\$15,000	\$0
GEN-21-12608	Audium Incorporated		San Francisco	4	\$34,956	\$30,000	\$0
GEN-21-12820	Community Music School Of Santa Cruz		Santa Cruz	4	\$36,784	\$10,000	\$0
GEN-21-10121	Saturday Night Bath Concert Fund		Los Angeles	4	\$54,050	\$7,000	\$0
GEN-21-12714	County Of Santa Barbara Arts Fund		Santa Barbara	4	\$79,701	\$30,000	\$0
GEN-21-13163	Arrowhead Arts Association		San Bernardino	4	\$79,982	\$30,000	\$0
GEN-21-12494	South Coast Chorale Inc		Los Angeles	4	\$84,869	\$30,000	\$0
GEN-21-11549	Artists Council		Riverside	4	\$87,895	\$30,000	\$0
GEN-21-12600	Chimera Art Space		Sonoma	4	\$92,781	\$30,000	\$0
GEN-21-12491	Ensemble Monterey		Monterey	4	\$94,399	\$30,000	\$0
GEN-21-10999	Arts Yasaka		Tulsa	4	\$105,786	\$30,000	\$0
GEN-21-10523	Escondido Arts Partnership		San Diego	4	\$116,015	\$25,000	\$0
GEN-21-12997	San Diego North Coast Singers		San Diego	4	\$119,613	\$24,000	\$0
GEN-21-12911	Nickerson-Rose Dance		Riverside	4	\$130,415	\$30,000	\$0
GEN-21-12598	Launch Productions Inc		Los Angeles	4	\$142,456	\$30,000	\$0
GEN-21-11420	Start Soco		Sonoma	4	\$158,068	\$30,000	\$0
GEN-21-13091	Gilbert And Sullivan Society Of San		Santa Clara	4	\$173,968	\$16,000	\$0
GEN-21-13217	Humboldt Arts Council		Humboldt	4	\$188,272	\$30,000	\$0
GEN-21-10282	East Bay Depot Of Bay Area Creative Re-Use Inc		Alameda	4	\$177,892	\$30,000	\$0
GEN-21-12844	The Downtown Theatre Foundation For The Arts		Solano	4	\$223,921	\$30,000	\$0
GEN-21-12713	Arts Benicia Inc		Solano	4	\$224,241	\$30,000	\$0
GEN-21-11861	Art In Residence		Los Angeles	3.8	\$3,096	\$14,400	\$0
GEN-21-11882	Ciacle - Contemporary Irish Arts Center Los Angeles		Los Angeles	3.8	\$10,074	\$30,000	\$0
GEN-21-12325	Artfuly United		Los Angeles	3.8	\$30,000	\$30,000	\$0
GEN-21-12871	Historic Mount St Marys Preservation Committee		Nevada	3.8	\$42,555	\$20,000	\$0
GEN-21-13025	Metropolitan Master Chorale		Los Angeles	3.8	\$57,295	\$30,000	\$0
GEN-21-12847	Materials & Applications		Los Angeles	3.8	\$71,645	\$30,000	\$0
GEN-21-13042	Modest Fly Art Studio		Los Angeles	3.8	\$73,531	\$30,000	\$0
GEN-21-12195	California Music Center		San Francisco	3.8	\$96,553	\$12,000	\$0
GEN-21-12278	Sacramento Fine Arts Center		Sacramento	3.8	\$112,202	\$20,000	\$0
GEN-21-12919	Sacramento Master Singers		Sacramento	3.8	\$120,825	\$30,000	\$0
GEN-21-11294	River City Theatre Company		Sacramento	3.8	\$139,418	\$30,000	\$0
GEN-21-12940	Galaxy Route One		Marin	3.8	\$153,580	\$30,000	\$0
GEN-21-10438	North Tahoe Arts Inc		Placer	3.8	\$172,296	\$30,000	\$0
GEN-21-11128	Salastina		Los Angeles	3.8	\$183,211	\$30,000	\$0
GEN-21-13201	Laguna Beach Chamber Singers		Orange	3.75	\$10,123	\$5,000	\$0
GEN-21-10517	Synchromy		Los Angeles	3.75	\$20,200	\$17,000	\$0
GEN-21-13212	Korean Culture Center - Unisae Inc		Alameda	3.75	\$31,215	\$15,000	\$0
GEN-21-12670	Society For The Activation Of Social Space Through Art And Sound		Los Angeles	3.75	\$65,199	\$15,000	\$0
GEN-21-10518	Italian American Art And Culture Association Of San Diego		San Diego	3.75	\$116,153	\$30,000	\$0
GEN-21-10137	The Rock Club-Music Is The Remedy		Los Angeles	3.75	\$123,170	\$15,000	\$0
GEN-21-11147	Stockton Chorale		San Joaquin	3.75	\$127,610	\$30,000	\$0
GEN-21-12509	Tahoe School Of Music		Nevada	3.75	\$238,423	\$30,000	\$0
GEN-21-12252	Arts Of Poetry		San Bernardino	3.67	\$9,422	\$9,422	\$0
GEN-21-12442	Burbank Chorale		Los Angeles	3.67	\$19,470	\$9,700	\$0
GEN-21-10175	Arts Habitat		Monterey	3.67	\$58,411	\$30,000	\$0
GEN-21-12141	Axom Repertory Theatre		Shasta	3.67	\$68,192	\$30,000	\$0
GEN-21-10522	Dogtown Artists United		Los Angeles	3.6	\$2,675	\$12,000	\$0
GEN-21-12819	Gray Matter Museum Of Art		Orange	3.6	\$16,400	\$30,000	\$0
GEN-21-12814	Positional Projects	Fulcrum Arts	San Bernardino	3.6	\$29,750	\$7,400	\$0
GEN-21-13093	Gaslamp Quarter Historical Foundation		San Diego	3.6	\$48,927	\$20,000	\$0
GEN-21-10484	Allied Ceramic Arts Institute		Sacramento	3.6	\$83,148	\$15,000	\$0
GEN-21-11723	Aresis Ensemble Inc		Los Angeles	3.6	\$132,229	\$30,000	\$0
GEN-21-12558	Los Angeles Youth Philharmonic		Los Angeles	3.6	\$164,398	\$30,000	\$0
GEN-21-13194	Poison Apple Productions		Contra Costa	3.6	\$203,715	\$30,000	\$0
GEN-21-11622	The Little Gallery Of San Bernardino	Arts Connection	San Bernardino	3.5	\$26,478	\$9,600	\$0
GEN-21-12809	Southern California Brass Consortum		Los Angeles	3.5	\$66,288	\$30,000	\$0
GEN-21-11287	Steinway Society The Bay Area		Santa Clara	3.5	\$179,215	\$30,000	\$0
GEN-21-11371	Sonoma Conservatory Of Dance		Sonoma	3.5	\$212,292	\$30,000	\$0
GEN-21-12746	Laguna Dance Festival		Orange	3.5	\$247,014	\$30,000	\$0
GEN-21-13086	Los Cortos Llc		Los Angeles	3.4	\$0	\$10,000	\$0
GEN-21-12975	1078 Gallery Inc		Butte	3.4	\$37,165	\$15,000	\$0
GEN-21-12620	Resounding Achord Productions		Santa Clara	3.4	\$54,662	\$5,000	\$0
GEN-21-12859	Academy Of Musical Performance		Riverside	3.4	\$92,567	\$25,000	\$0
GEN-21-13081	San Geronimo Ballet Company		Riverside	3.25	\$481	\$13,200	\$0
GEN-21-12402	Inquiring Systems Inc	Inquiring Systems Inc	Sonoma	3.25	\$8,233	\$25,000	\$0
GEN-21-13179	Streams In The Desert Foundation Inc	Streams In The Desert Foundation, Inc. Which Will Do Business In California As High Desert Community Foundation, Inc.	San Bernardino	3.25	\$12,786	\$3,370	\$0
GEN-21-11019	John Lee Hooker Foundation		Marin	3.25	\$36,000	\$10	\$0
GEN-21-12762	Lamonda Arts Council		Contra Costa	3.25	\$52,642	\$10,000	\$0
GEN-21-13082	South Orange County Community Theatre		Orange	3.25	\$128,157	\$30,000	\$0
GEN-21-10215	Institute Of Arts Music & Science A California Non Profit Public Ben		Los Angeles	3.25	\$169,201	\$30,000	\$0
GEN-21-13182	Chamber Players In Davis		Yolo	3.2	\$0	\$1,300	\$0
GEN-21-12942	Art Center Of Ramona		San Diego	3.2	\$1,533	\$10,000	\$0
GEN-21-12629	Redlands Theatre Festival Inc		Riverside	3.2	\$3,868	\$30,000	\$0
GEN-21-12718	Art Center Ukiah		Mendocino	3.2	\$7,865	\$5,000	\$0
GEN-21-12862	Mill Valley Fall Arts Festival Inc	Friends Of Mill Valley Fall Arts Festival Inc	Marin	3.2	\$10,472	\$30,000	\$0
GEN-21-12885	Los Angeles Metaphysical Library		Los Angeles	3.2	\$38,273	\$18,000	\$0
GEN-21-12410	American Orchestra Europa Foundation Inc		Los Angeles	3.2	\$75,000	\$25,000	\$0
GEN-21-10207	Enchanted Playhouse Theatre Company		Tulare	3.2	\$80,214	\$10,000	\$0
GEN-21-13274	Royal Cavaliers Performing Arts		Los Angeles	3.2	\$143,179	\$1,500	\$0
GEN-21-13271	Christian Entertainment Guild		Los Angeles	3	\$7,092	\$25,000	\$0
GEN-21-12852	Pioneer Mutual Hook & Ladder Society		Sacramento	3	\$113,281	\$30,000	\$0
GEN-21-11159	Riverport Playhouse		Shasta	3	\$115,228	\$23,448	\$0
GEN-21-10351	Modesto Performing Arts Association		Stanislaus	3	\$125,238	\$10,000	\$0
GEN-21-12974	Marin Girls Chorus		Marin	3	\$155,897	\$30,000	\$0
GEN-21-10167	American Jazz Institute		Riverside	2.8	\$49,892	\$24,500	\$0
GEN-21-10051	Marmarosg		Marin	2.6	\$39,351	\$10,000	\$0
GEN-21-12866	Deaf West Theatre Company Inc		Los Angeles	6	\$271,283	\$30,000	\$0

Above \$250,000

GEN-21-12775	Fresh Meat Productions	San Francisco	6	\$875,308	\$30,000	\$30,000
GEN-21-12065	The Lab SF	San Francisco	5.8	\$472,944	\$30,000	\$30,000
GEN-21-12381	Chinese Culture Foundation Of San Francisco	San Francisco	5.8	\$1,292,498	\$30,000	\$30,000
GEN-21-13207	Mariposa County Arts Council Inc	Mariposa	5.75	\$365,287	\$30,000	\$30,000
GEN-21-13239	The David S Harp Foundation Inc	San Diego	5.75	\$534,232	\$24,835	\$24,835
GEN-21-11108	Unusual Suspects Theatre Co	Los Angeles	5.75	\$1,782,232	\$30,000	\$30,000
GEN-21-13275	Riverside Art Museum	Riverside	5.75	\$2,799,779	\$30,000	\$30,000
GEN-21-13037	Treada Productions	Los Angeles	5.67	\$281,100	\$30,000	\$30,000
GEN-21-13034	Cantabellia Childrens Chorus	Alameda	5.67	\$285,940	\$10,000	\$10,000
GEN-21-12637	Bell Arts Factory	Ventura	5.67	\$286,395	\$30,000	\$30,000
GEN-21-12840	Side Street Projects	Los Angeles	5.67	\$335,268	\$30,000	\$30,000
GEN-21-13026	Friends Of Scrap Inc	San Francisco	5.67	\$376,908	\$30,000	\$30,000
GEN-21-13127	Riverside Arts Academy	Riverside	5.67	\$412,941	\$30,000	\$30,000
GEN-21-12990	Zachso S F	San Francisco	5.67	\$438,177	\$30,000	\$30,000
GEN-21-13038	Oakland Youth Chorus	Alameda	5.67	\$440,076	\$30,000	\$30,000
GEN-21-13099	Little Manila Foundation	San Joaquin	5.67	\$598,249	\$30,000	\$30,000
GEN-21-12966	Crc Outreach Foundation Inc	Los Angeles	5.67	\$644,739	\$30,000	\$30,000
GEN-21-12769	Stonycenter	Alameda	5.67	\$952,113	\$30,000	\$30,000
GEN-21-13004	Los Conzonites Mexican Arts Center	Contra Costa	5.67	\$1,011,845	\$30,000	\$30,000
GEN-21-13023	City Ballet Inc	San Diego	5.67	\$1,102,646	\$30,000	\$30,000
GEN-21-12990	Kidspace A Participatory Museum	Los Angeles	5.67	\$1,915,600	\$30,000	\$30,000
GEN-21-13098	Headlands Center For The Arts	Marin	5.67	\$2,349,174	\$30,000	\$30,000
GEN-21-12376	Creativity Explored	San Francisco	5.67	\$2,396,005	\$25,000	\$25,000
GEN-21-12376	Los Angeles Poverty Department	Los Angeles	5.6	\$356,469	\$30,000	\$30,000
GEN-21-12333	Music Is Extraordinary, Inc Dba Oakland Public Conservatory Of Music	Alameda	5.6	\$363,288	\$30,000	\$30,000
GEN-21-12254	The Aja Project	San Diego	5.6	\$436,699	\$30,000	\$30,000
GEN-21-12216	Public Corporation For The Arts Of The City Of Long Beach	Los Angeles	5.6	\$986,802	\$30,000	\$30,000
GEN-21-10793	Media Arts Center San Diego	San Diego	5.6	\$1,191,084	\$30,000	\$30,000
GEN-21-12487	The Dance Brigade A New Group From Wallflower Order	San Francisco	5.6	\$1,274,484	\$30,000	\$30,000
GEN-21-12242	Northem California Center For The Arts	Nevada	5.6	\$1,562,609	\$30,000	\$30,000
GEN-21-12076	Armory Center For The Arts	Los Angeles	5.6	\$2,052,960	\$30,000	\$30,000
GEN-21-12378	Youth Speaks Inc	San Francisco	5.6	\$2,315,630	\$30,000	\$30,000
GEN-21-13209	Beyond Banquet Foundation	Los Angeles	5.5	\$319,707	\$30,000	\$30,000
GEN-21-13306	Santa Monica Youth Orchestra	Los Angeles	5.5	\$352,059	\$30,000	\$30,000
GEN-21-13175	Muzeo Foundation	Orange	5.5	\$399,814	\$30,000	\$30,000
GEN-21-13202	Farmers World Dance & Cultural Center	Santa Cruz	5.5	\$451,000	\$30,000	\$30,000
GEN-21-12557	Casa 0101 Inc	Los Angeles	5.5	\$466,547	\$30,000	\$30,000
GEN-21-12506	Near & Arnold's School Of Performing Arts & Cultural Education	Mendocino	5.5	\$522,508	\$30,000	\$30,000
GEN-21-9861	Creative Identity	Orange	5.5	\$700,183	\$30,000	\$30,000
GEN-21-12743	Voice Of Witness - A Nonprofit Public Benefit Corporation	San Francisco	5.5	\$715,253	\$30,000	\$30,000
GEN-21-9854	Outside The Lens	San Diego	5.5	\$798,451	\$30,000	\$30,000
GEN-21-11980	Comerstone Theater Company Inc	Los Angeles	5.5	\$1,071,760	\$30,000	\$30,000
GEN-21-13231	Inner-City Arts	Los Angeles	5.5	\$1,320,391	\$30,000	\$30,000
GEN-21-13078	Music Changing Lives	Riverside	5.5	\$1,500,420	\$30,000	\$30,000
GEN-21-13249	Somarts	San Francisco	5.5	\$2,245,667	\$30,000	\$30,000
GEN-21-11228	Developmental Disabilities Service Organization	Sacramento	5.5	\$4,220,433	\$30,000	\$30,000
GEN-21-12287	Clockshop	Los Angeles	5.4	\$277,856	\$30,000	\$28,500
GEN-21-10130	Girls Rock Sb	Santa Barbara	5.4	\$289,903	\$30,000	\$28,500
GEN-21-10887	Kids In The Spotlight Inc	Los Angeles	5.4	\$302,686	\$30,000	\$28,500
GEN-21-10019	Theatre Of Hearts Inc	Los Angeles	5.4	\$325,270	\$30,000	\$28,500
GEN-21-11190	Playwrights Project	San Diego	5.4	\$433,516	\$30,000	\$28,500
GEN-21-10002	Queer Women Of Color Media Arts Project-Qwoomap	San Francisco	5.4	\$503,315	\$30,000	\$28,500
GEN-21-12071	Cantare Con Vivo	Alameda	5.4	\$602,296	\$30,000	\$28,500
GEN-21-12398	Neighborhood Music School Association	Los Angeles	5.4	\$685,611	\$30,000	\$28,500
GEN-21-10514	Street Poets Inc	Los Angeles	5.4	\$704,804	\$30,000	\$28,500
GEN-21-10057	Cutting Ball Theater	San Francisco	5.4	\$705,611	\$30,000	\$28,500
GEN-21-12171	Enriching Lives Through Music	Marin	5.4	\$958,071	\$30,000	\$28,500
GEN-21-12466	Shakespeare-San Francisco	San Francisco	5.4	\$1,156,000	\$30,000	\$28,500
GEN-21-12279	The H E Art Project	Los Angeles	5.4	\$1,394,275	\$30,000	\$28,500
GEN-21-12385	Actors Gang Inc	Los Angeles	5.4	\$1,573,108	\$30,000	\$28,500
GEN-21-12331	P S Arts	Los Angeles	5.4	\$3,847,952	\$30,000	\$28,500
GEN-21-12246	East Bay Center For The Performing Arts	Contra Costa	5.4	\$4,123,158	\$30,000	\$28,500
GEN-21-13043	Kikka Inc	Alameda	5.33	\$271,724	\$30,000	\$27,000
GEN-21-13165	Vivace Youth Chorus Of San Jose	Santa Clara	5.33	\$276,467	\$30,000	\$27,000
GEN-21-13040	Art Of Ean	San Diego	5.33	\$304,846	\$30,000	\$27,000
GEN-21-13000	Nu Art Education Inc	Sacramento	5.33	\$329,745	\$30,000	\$27,000
GEN-21-13124	Shasta County Arts Council	Shasta	5.33	\$338,541	\$30,000	\$27,000
GEN-21-12988	Dream A World Education	Los Angeles	5.33	\$359,016	\$30,000	\$27,000
GEN-21-12980	San Francisco Bay Area Theatre Company	San Francisco	5.33	\$369,383	\$30,000	\$27,000
GEN-21-13120	Malashock Dance & Company	San Diego	5.33	\$442,394	\$30,000	\$27,000
GEN-21-12964	Peninsula Choral Association Dba Peninsula Girls Chorus	San Mateo	5.33	\$446,008	\$30,000	\$27,000
GEN-21-13167	Pacific Resident Theatre Ensemble	Los Angeles	5.33	\$520,220	\$30,000	\$27,000
GEN-21-12772	Elemental Strings	Los Angeles	5.33	\$583,044	\$30,000	\$27,000
GEN-21-12928	One Archies Foundation	Los Angeles	5.33	\$602,696	\$30,000	\$27,000
GEN-21-12954	Dimensions Dance Theater Incorporated	Alameda	5.33	\$685,132	\$30,000	\$27,000
GEN-21-12958	Plaza De La Raza Inc	Los Angeles	5.33	\$755,063	\$30,000	\$27,000
GEN-21-13134	San Jose Talko	Santa Clara	5.33	\$786,664	\$30,000	\$27,000
GEN-21-13087	Hana Silicon Valley	Santa Clara	5.33	\$788,074	\$30,000	\$27,000
GEN-21-13013	Foundation For The Future Of Literature And Literacy	Alameda	5.33	\$838,580	\$30,000	\$27,000
GEN-21-12854	Root Division	San Francisco	5.33	\$853,544	\$30,000	\$27,000
GEN-21-12766	American Museum Of Ceramic Art	Los Angeles	5.33	\$859,008	\$30,000	\$27,000
GEN-21-13084	San Francisco Boys Chorus	San Francisco	5.33	\$899,634	\$30,000	\$27,000
GEN-21-13084	Visual Communicators Media	Los Angeles	5.33	\$911,281	\$30,000	\$27,000
GEN-21-13148	Mak Center For Art And Architecture	Los Angeles	5.33	\$930,421	\$30,000	\$27,000
GEN-21-12765	New West Symphony Association	Ventura	5.33	\$1,396,738	\$30,000	\$27,000
GEN-21-13129	Self-Help Graphics And Arts Inc	Los Angeles	5.33	\$1,419,673	\$30,000	\$27,000
GEN-21-13171	Mavis Theatre Inc	San Francisco	5.33	\$1,424,572	\$30,000	\$27,000
GEN-21-13096	Grand Performances	Los Angeles	5.33	\$1,633,000	\$30,000	\$27,000
GEN-21-12929	Eastside Arts Alliance	Alameda	5.33	\$1,846,581	\$30,000	\$27,000
GEN-21-13118	The Wende Museum Of The Cold War Inc	Los Angeles	5.33	\$1,914,174	\$30,000	\$27,000
GEN-21-13103	Two Bit Circus Foundation	Los Angeles	5.33	\$2,011,485	\$30,000	\$27,000
GEN-21-12998	Attitudinal Healing Connection Inc	Alameda	5.33	\$1,171,560	\$30,000	\$27,000
GEN-21-13113	Women In Film	Los Angeles	5.33	\$2,466,298	\$30,000	\$27,000
GEN-21-13276	Ubuntu Theater Project Inc	Alameda	5.25	\$256,010	\$30,000	\$0
GEN-21-12497	First Night Monterey Inc	Monterey	5.25	\$257,220	\$23,500	\$0
GEN-21-12526	Center For The Study Of Political Graphics	Los Angeles	5.25	\$283,079	\$30,000	\$0
GEN-21-12828	Teatro Vicio	Santa Clara	5.25	\$283,547	\$30,000	\$0
GEN-21-10108	Bay Area Girls Rock Camp	Alameda	5.25	\$304,698	\$30,000	\$0
GEN-21-12493	Sangam Arts	Santa Clara	5.25	\$348,419	\$30,000	\$0

Rank	# of Orgs	Percent	
6 - 5.5	47	100%	
	5.4	16	95%
	5.33	30	90%

Total Request
\$13,798,581

Total Recommended
\$2,672,835

Above \$20,000

GEN-21-9973	Popstheclubcom Inc A California Public Benefit Corporation		Los Angeles	5.25	\$350,213	\$30,000	\$0
GEN-21-12645	Movie Theatre Incorporated		San Diego	5.25	\$357,232	\$30,000	\$0
GEN-21-12642	Transcendence Youth Arts Project		San Diego	5.25	\$416,699	\$30,000	\$0
GEN-21-11939	Everybody Dance Now		Santa Barbara	5.25	\$420,112	\$30,000	\$0
GEN-21-9869	Santa Cecilia Opera And Orchestra Association		Los Angeles	5.25	\$498,037	\$30,000	\$0
GEN-21-13197	Playground Inc		Alameda	5.25	\$565,386	\$30,000	\$0
GEN-21-11850	Oakland Interfaith Gospel Choir Inc		Alameda	5.25	\$630,036	\$30,000	\$0
GEN-21-9987	Collage Dance Theatre		Los Angeles	5.25	\$642,547	\$30,000	\$0
GEN-21-9853	San Bernardino Symphony Association		San Bernardino	5.25	\$734,212	\$30,000	\$0
GEN-21-10423	Oakland Ballet Company		Alameda	5.25	\$846,293	\$30,000	\$0
GEN-21-10358	Hiphopforchange Inc		Alameda	5.25	\$922,091	\$30,000	\$0
GEN-21-12621	Counterspace		San Francisco	5.25	\$1,158,445	\$30,000	\$0
GEN-21-10548	Diavolo Dance Theatre		Los Angeles	5.25	\$1,232,503	\$30,000	\$0
GEN-21-12167	The Gabriella Foundation		Los Angeles	5.25	\$1,505,190	\$30,000	\$0
GEN-21-13229	No Limits Theater Group Inc		Los Angeles	5.25	\$1,730,237	\$30,000	\$0
GEN-21-9991	San Diego Youth Symphony		San Diego	5.25	\$1,755,078	\$30,000	\$0
GEN-21-11575	Theatre For Children Inc		Sacramento	5.25	\$2,444,486	\$30,000	\$0
GEN-21-10495	A Noise Within		Los Angeles	5.25	\$2,889,025	\$30,000	\$0
GEN-21-12288	Heart Of Los Angeles Youth Inc		Los Angeles	5.25	\$5,267,473	\$30,000	\$0
GEN-21-12611	Old Globe Theatre		San Diego	5.25	\$13,267,000	\$30,000	\$0
GEN-21-10904	Prescott Circus Theatre		Alameda	5.2	\$303,310	\$30,000	\$0
GEN-21-11061	Elderspeers		San Francisco	5.2	\$324,451	\$30,000	\$0
GEN-21-12294	Paso Robles Youth Arts Foundation		San Luis Obispo	5.2	\$408,844	\$30,000	\$0
GEN-21-12165	Riverside Arts Council		Riverside	5.2	\$415,941	\$30,000	\$0
GEN-21-10033	Newfilmakers Los Angeles		Los Angeles	5.2	\$426,456	\$30,000	\$0
GEN-21-10435	Music In The Mountains		Nevada	5.2	\$477,218	\$25,000	\$0
GEN-21-12458	A Reason To Survive		San Diego	5.2	\$514,397	\$30,000	\$0
GEN-21-12484	Idris Ackamoor And Cultural Odyssey		San Francisco	5.2	\$578,638	\$30,000	\$0
GEN-21-12198	Fountain Theatre		Los Angeles	5.2	\$677,545	\$30,000	\$0
GEN-21-12087	Berkeley Repertory Theatre		Alameda	5.2	\$12,064,335	\$30,000	\$0
GEN-21-13126	Friends Of The Palo Alto Childrens Theatre		Santa Clara	5	\$252,571	\$30,000	\$0
GEN-21-10563	Cashon Cultural Legacy		Santa Clara	5	\$279,402	\$30,000	\$0
GEN-21-9940	Alexander Valley Film Society		Sonoma	5	\$283,652	\$30,000	\$0
GEN-21-12798	EI Sistema Santa Cruz		Santa Cruz	5	\$293,050	\$20,000	\$0
GEN-21-10150	National Academic Youth Corps Inc		Sacramento	5	\$300,399	\$30,000	\$0
GEN-21-13114	Shakespeares Associates Inc		Alameda	5	\$314,022	\$30,000	\$0
GEN-21-12470	The Village Project	Boys & Girls Clubs Of San Francisco	San Francisco	5	\$318,970	\$30,000	\$0
GEN-21-13109	Uptown Tenderloin Inc		San Francisco	5	\$336,432	\$30,000	\$0
GEN-21-11268	Rhythmix Cultural Works		Alameda	5	\$347,011	\$30,000	\$0
GEN-21-9983	Inyo Council For The Arts		Inyo	5	\$350,611	\$30,000	\$0
GEN-21-12514	3 Point 0		Sacramento	5	\$361,444	\$30,000	\$0
GEN-21-12585	Cazadero Performing Arts Camp Inc		Alameda	5	\$370,443	\$15,000	\$0
GEN-21-13122	Cota Collaborations Teachers And Artists		San Diego	5	\$371,335	\$30,000	\$0
GEN-21-11161	Bradyhoff Studio		San Francisco	5	\$381,684	\$30,000	\$0
GEN-21-10542	Street Symphony Project Inc		Los Angeles	5	\$388,552	\$30,000	\$0
GEN-21-10497	Exhibition District		Santa Clara	5	\$399,082	\$20,000	\$0
GEN-21-12735	International Society For Arts Sciences And Technology Inc		Alameda	5	\$405,650	\$30,000	\$0
GEN-21-13010	Los Angeles Youth Orchestra		Los Angeles	5	\$418,882	\$30,000	\$0
GEN-21-13286	Cartoon Art Museum Of California		San Francisco	5	\$447,823	\$27,000	\$0
GEN-21-13154	Auburn Placer Performing Arts Center Incorporated		Placer	5	\$469,551	\$30,000	\$0
GEN-21-10112	Living Jazz		Alameda	5	\$480,969	\$30,000	\$0
GEN-21-12619	Youth In Arts		Marin	5	\$482,778	\$30,000	\$0
GEN-21-12621	The Frida Cinema		Orange	5	\$488,774	\$30,000	\$0
GEN-21-13110	Museum Of Jurassic Technology		Los Angeles	5	\$526,290	\$30,000	\$0
GEN-21-12971	Ltquake Foundation		San Francisco	5	\$543,978	\$30,000	\$0
GEN-21-10292	La Commons	Community Partners	Los Angeles	5	\$555,462	\$30,000	\$0
GEN-21-9980	Arts Orange County		Orange	5	\$582,268	\$30,000	\$0
GEN-21-10386	Peninsula Ballet Theatre		San Mateo	5	\$607,596	\$30,000	\$0
GEN-21-12757	Art Trax Inc		Ventura	5	\$621,237	\$30,000	\$0
GEN-21-13174	Foundation For Dance Education		San Bernardino	5	\$637,608	\$30,000	\$0
GEN-21-13317	Coritta Tempo		Los Angeles	5	\$638,640	\$30,000	\$0
GEN-21-10505	Arts & Learning Corporation		Orange	5	\$647,676	\$30,000	\$0
GEN-21-12784	Nevada County Cultural Preservation Trust		Nevada	5	\$697,924	\$30,000	\$0
GEN-21-12686	Koreatown Oakland		Alameda	5	\$744,373	\$30,000	\$0
GEN-21-12753	916 Ink		Sacramento	5	\$762,744	\$30,000	\$0
GEN-21-12382	EI Sistema Usa Salinas Inc		Monterey	5	\$766,000	\$30,000	\$0
GEN-21-9959	A Step Beyond		San Diego	5	\$783,481	\$30,000	\$0
GEN-21-13244	Conga Kids		Los Angeles	5	\$811,214	\$30,000	\$0
GEN-21-12797	New Village Arts Inc		San Diego	5	\$865,750	\$30,000	\$0
GEN-21-12781	Las Fotos Project		Los Angeles	5	\$869,109	\$30,000	\$0
GEN-21-12569	Shotgun Players Inc	Community Partners	Alameda	5	\$937,893	\$30,000	\$0
GEN-21-13153	Palm Springs Cultural Center		Riverside	5	\$972,618	\$30,000	\$0
GEN-21-12995	Berkeley Symphony Orchestra		Alameda	5	\$1,012,112	\$30,000	\$0
GEN-21-13058	Kala Institute		Alameda	5	\$1,101,278	\$30,000	\$0
GEN-21-12285	The Shakespeare Center Of Los Angeles Inc		Los Angeles	5	\$1,143,089	\$30,000	\$0
GEN-21-12227	Capital Stage Company		Sacramento	5	\$1,164,462	\$30,000	\$0
GEN-21-12185	Gay Lesbian Bisexual Transgender Historical Society		San Francisco	5	\$1,230,759	\$30,000	\$0
GEN-21-12780	Long Beach Opera		Los Angeles	5	\$1,251,982	\$30,000	\$0
GEN-21-9972	Get La Words Innie Inc		Los Angeles	5	\$1,271,546	\$30,000	\$0
GEN-21-12799	Movimiento De Arte Y Cultura Latino Americana De San Jose Incorporated		Santa Clara	5	\$1,308,023	\$30,000	\$0
GEN-21-12508	Richmond Art Center		Contra Costa	5	\$1,407,592	\$30,000	\$0
GEN-21-10709	Djersal Resident Artists Program		San Mateo	5	\$1,429,590	\$30,000	\$0
GEN-21-12003	Berkeley Society For The Preservation Of Traditional Music		Alameda	5	\$1,452,670	\$30,000	\$0
GEN-21-12335	San Francisco Jewish Film Festival		San Francisco	5	\$1,463,781	\$30,000	\$0
GEN-21-13247	Berkeley Music Group		Alameda	5	\$1,937,204	\$30,000	\$0
GEN-21-12405	Diversionary Theatre Productions Inc		San Diego	5	\$2,154,904	\$30,000	\$0
GEN-21-11162	San Jose Jazz		Santa Clara	5	\$3,074,252	\$30,000	\$0
GEN-21-13199	Bay Area Childrens Theatre		Alameda	5	\$3,438,968	\$30,000	\$0
GEN-21-11053	Odc		San Francisco	5	\$4,064,377	\$30,000	\$0
GEN-21-12813	La Plaza De Cultura Y Artes Foundation		Los Angeles	5	\$5,157,614	\$30,000	\$0
GEN-21-18112	San Francisco Jazz Organization		San Francisco	5	\$15,636,374	\$30,000	\$0
GEN-21-12857	Skirball Cultural Center		Los Angeles	5	\$16,403,168	\$30,000	\$0
GEN-21-13106	Museum Of Contemporary Art		Los Angeles	5	\$20,997,868	\$30,000	\$0
GEN-21-12161	San Francisco Symphony		San Francisco	5	\$90,511,971	\$30,000	\$0
GEN-21-11090	Fern Street Community Arts Inc		San Diego	4.8	\$267,791	\$30,000	\$0
GEN-21-10335	Artlab21 Foundation		Los Angeles	4.8	\$411,517	\$30,000	\$0
GEN-21-10012	Los Angeles Nomadic Division Land		Los Angeles	4.8	\$444,078	\$30,000	\$0
GEN-21-10021	Eagle Rock Community Cultural Association		Los Angeles	4.8	\$514,448	\$30,000	\$0
GEN-21-10795	San Diego Childrens Choir		San Diego	4.8	\$542,211	\$30,000	\$0

Below \$20,000

ABO

Above \$250,000

GEN-21-11309	Will Geer Theatrcium Botanicum		Los Angeles	4.8	\$646,108	\$30,000	\$0
GEN-21-10825	Grand Vision Foundation		Los Angeles	4.8	\$655,481	\$30,000	\$0
GEN-21-10257	24Th Street Theatre Company		Los Angeles	4.8	\$751,403	\$30,000	\$0
GEN-21-12349	Ryman Carroll Foundation		Los Angeles	4.8	\$1,074,785	\$30,000	\$0
GEN-21-12345	Fresno Philharmonic Association		Fresno	4.8	\$1,450,346	\$30,000	\$0
GEN-21-12346	The Wooden Floor For Youth Movement		Orange	4.8	\$4,289,730	\$30,000	\$0
GEN-21-12083	Grammy Museum Foundation Inc		Los Angeles	4.8	\$14,229,179	\$30,000	\$0
GEN-21-13116	Friends Of Olympia Station Inc		Santa Cruz	4.75	\$251,723	\$30,000	\$0
GEN-21-13173	Prophet World Beat Productions		San Diego	4.75	\$281,900	\$30,000	\$0
GEN-21-10532	Viver Brasil Dance Company		Los Angeles	4.75	\$300,838	\$30,000	\$0
GEN-21-11496	Encore Theatre Group		Los Angeles	4.75	\$412,838	\$30,000	\$0
GEN-21-0921	Los Angeles Contemporary Exhibitions Inc		Los Angeles	4.75	\$415,474	\$30,000	\$0
GEN-21-13322	Junior Center Of Art & Science		Alameda	4.75	\$423,051	\$30,000	\$0
GEN-21-12659	Abada-Capoeira San Francisco		San Francisco	4.75	\$428,189	\$30,000	\$0
GEN-21-11569	Space 4 Art Inc		San Diego	4.75	\$460,824	\$30,000	\$0
GEN-21-11977	Golden Thread Productions		San Francisco	4.75	\$477,959	\$30,000	\$0
GEN-21-11807	Bay Area Music Project		Alameda	4.75	\$491,420	\$30,000	\$0
GEN-21-13269	Black Cultural Zone Community Development Corporation		Alameda	4.75	\$536,500	\$30,000	\$0
GEN-21-13311	Ahiole Foundation		Contra Costa	4.75	\$620,856	\$30,000	\$0
GEN-21-13290	Ashkenaz Music & Dance Community Center		Alameda	4.75	\$781,379	\$30,000	\$0
GEN-21-11645	Venice Arts		Los Angeles	4.75	\$947,038	\$30,000	\$0
GEN-21-11361	Fernando Pullum Community Arts Center		Los Angeles	4.75	\$1,140,744	\$30,000	\$0
GEN-21-0982	18Th Street Arts Complx		Los Angeles	4.75	\$1,179,235	\$30,000	\$0
GEN-21-0857	Arts Council For Monterey County		Monterey	4.75	\$1,362,971	\$30,000	\$0
GEN-21-12000	La Theatre Works		Los Angeles	4.75	\$1,425,851	\$30,000	\$0
GEN-21-10028	Craft Contemporary		Los Angeles	4.75	\$1,568,685	\$30,000	\$0
GEN-21-13252	San Diego Art Institute		San Diego	4.75	\$1,599,979	\$24,976	\$0
GEN-21-11823	Kronos Performing Arts Assn		San Francisco	4.75	\$2,325,198	\$30,000	\$0
GEN-21-11961	The New Childrens Museum		San Diego	4.75	\$2,355,823	\$30,000	\$0
GEN-21-12503	The Museum Of Art And History At The Mopherson Center		Santa Cruz	4.75	\$2,432,428	\$30,000	\$0
GEN-21-12706	Muse-tique		Los Angeles	4.75	\$2,472,280	\$30,000	\$0
GEN-21-12682	Museum Of Latin America Art		Los Angeles	4.75	\$4,147,094	\$30,000	\$0
GEN-21-11463	Walls Annenberg Center For The Performing Arts		Los Angeles	4.75	\$8,622,196	\$30,000	\$0
GEN-21-11985	San Francisco Ballet Association		San Francisco	4.75	\$37,132,226	\$30,000	\$0
GEN-21-12186	El Compañi Theatre Preservation Foundation		Contra Costa	4.67	\$356,824	\$30,000	\$0
GEN-21-13011	Zohar Dance Company		Santa Clara	4.67	\$293,979	\$5,000	\$0
GEN-21-12849	Anaheim Ballet		Orange	4.67	\$436,549	\$30,000	\$0
GEN-21-13079	Pro Arts		Alameda	4.67	\$521,949	\$30,000	\$0
GEN-21-12525	Inverto Dance Theatre		Los Angeles	4.67	\$529,446	\$30,000	\$0
GEN-21-13117	Kulivwa Labs		San Francisco	4.67	\$536,780	\$30,000	\$0
GEN-21-13075	Zero1 - The Art And Technology Network		San Francisco	4.67	\$582,078	\$30,000	\$0
GEN-21-12880	Jail Guitar Doors		Los Angeles	4.67	\$683,154	\$30,000	\$0
GEN-21-12924	Youth Spirit Artworks		Alameda	4.67	\$747,200	\$30,000	\$0
GEN-21-11517	Leap Arts In Education		San Francisco	4.67	\$782,095	\$30,000	\$0
GEN-21-12821	Verge Center For The Arts		Sacramento	4.67	\$807,396	\$30,000	\$0
GEN-21-12912	Diablo Ballet		Contra Costa	4.67	\$952,343	\$30,000	\$0
GEN-21-10091	East-West Players Inc		Los Angeles	4.67	\$1,034,392	\$30,000	\$0
GEN-21-12968	Oceanside Museum Of Art		San Diego	4.67	\$1,118,209	\$30,000	\$0
GEN-21-12879	Di Rosa Preserve		Napa	4.67	\$1,117,209	\$25,000	\$0
GEN-21-12773	Long Beach Symphony Association		Los Angeles	4.67	\$1,856,653	\$30,000	\$0
GEN-21-12953	Exploring The Arts Inc		Los Angeles	4.67	\$2,044,337	\$30,000	\$0
GEN-21-12801	California Center For The Arts Escondido Foundation		San Diego	4.67	\$7,853,114	\$30,000	\$0
GEN-21-11710	San Francisco Museum Of Modern Art		San Francisco	4.67	\$55,857,000	\$30,000	\$0
GEN-21-10072	Los Angeles Jewish Symphony		Los Angeles	4.6	\$265,795	\$30,000	\$0
GEN-21-10168	Voices Of Music Inc		San Francisco	4.6	\$271,432	\$30,000	\$0
GEN-21-12192	Echo Park Film Center		Los Angeles	4.6	\$327,122	\$30,000	\$0
GEN-21-10157	Classics For Kids Inc		San Diego	4.6	\$340,766	\$30,000	\$0
GEN-21-12328	Youth Music Monterey		Monterey	4.6	\$400,535	\$30,000	\$0
GEN-21-11284	Resounding Joy Inc		San Diego	4.6	\$417,873	\$30,000	\$0
GEN-21-12358	City Of Simi Valley		Ventura	4.6	\$432,092	\$30,000	\$0
GEN-21-12423	Chinese Historical Society Of America		San Francisco	4.6	\$677,556	\$30,000	\$0
GEN-21-10296	Stagebridge		Alameda	4.6	\$713,939	\$30,000	\$0
GEN-21-10352	Industry Productions Inc		Los Angeles	4.6	\$1,010,468	\$30,000	\$0
GEN-21-10196	Piedmont Choirs		Alameda	4.6	\$1,095,688	\$30,000	\$0
GEN-21-11156	Orange County Childrens Therapeutic Arts Center		Orange	4.6	\$1,302,142	\$30,000	\$0
GEN-21-12269	San Diego Childrens Discovery Museum		San Diego	4.6	\$1,550,408	\$30,000	\$0
GEN-21-10161	Pasadena Conservatory Of Music		Los Angeles	4.6	\$3,182,208	\$30,000	\$0
GEN-21-11184	Santa Rosa Symphony Association		Sonoma	4.6	\$4,164,861	\$30,000	\$0
GEN-21-10255	San Diego Repertory Theatre Inc		San Diego	4.6	\$5,060,573	\$30,000	\$0
GEN-21-12177	Santa Barbara International Film Festival Inc		Santa Barbara	4.6	\$6,700,796	\$30,000	\$0
GEN-21-11959	Pajaro Valley Arts Council		Santa Cruz	4.5	\$262,799	\$30,000	\$0
GEN-21-12678	Abhinaya Dance Company Of San Jose Inc		Santa Clara	4.5	\$273,819	\$30,000	\$0
GEN-21-10035	Museum Of Neon Art		Los Angeles	4.5	\$289,930	\$30,000	\$0
GEN-21-11480	Piece By Piece		Los Angeles	4.5	\$348,902	\$30,000	\$0
GEN-21-09984	Long Beach Community Players Inc		Los Angeles	4.5	\$370,658	\$30,000	\$0
GEN-21-11551	San Benito County Arts Council		San Benito	4.5	\$453,822	\$30,000	\$0
GEN-21-09941	Future Roots Inc		Los Angeles	4.5	\$553,881	\$30,000	\$0
GEN-21-11898	Southern Exposure		San Francisco	4.5	\$690,579	\$30,000	\$0
GEN-21-12660	Chapter 510 Ink		Alameda	4.5	\$598,150	\$30,000	\$0
GEN-21-12007	Pacific Arts Movement		San Diego	4.5	\$810,601	\$30,000	\$0
GEN-21-13208	Peninsula Symphony Of Northern California Association		Santa Clara	4.5	\$816,110	\$30,000	\$0
GEN-21-13145	Tabard Theatre Company		Santa Clara	4.5	\$625,346	\$30,000	\$0
GEN-21-12702	San Jose Museum Of Quilts & Textiles		Santa Clara	4.5	\$654,896	\$30,000	\$0
GEN-21-13295	San Diego Ballet		San Diego	4.5	\$694,804	\$30,000	\$0
GEN-21-12602	Youth Art Exchange	Tides Center	San Francisco	4.5	\$781,335	\$30,000	\$0
GEN-21-11991	Los Angeles Music And Art School		Los Angeles	4.5	\$781,529	\$30,000	\$0
GEN-21-09938	Santa Barbara Historical Museum		Santa Barbara	4.5	\$786,274	\$30,000	\$0
GEN-21-11617	American Youth Symphony Inc		Los Angeles	4.5	\$843,587	\$30,000	\$0
GEN-21-12556	Dramatic Results		Los Angeles	4.5	\$873,744	\$30,000	\$0
GEN-21-11335	San Diego Junior Theatre		San Diego	4.5	\$970,029	\$30,000	\$0
GEN-21-12518	Antaeus Company		Los Angeles	4.5	\$1,037,676	\$30,000	\$0
GEN-21-11546	Monterey Jazz Festival		Monterey	4.5	\$1,047,794	\$30,000	\$0
GEN-21-12004	Deft-Arte Inc		Humboldt	4.5	\$1,064,393	\$30,000	\$0
GEN-21-09978	Mendocino Art Center Inc		Mendocino	4.5	\$1,132,128	\$30,000	\$0
GEN-21-12074	Palo Alto Art Center Foundation		Santa Clara	4.5	\$1,183,973	\$30,000	\$0
GEN-21-12017	Aurora Theatre Company		Alameda	4.5	\$2,078,083	\$30,000	\$0
GEN-21-12530	St James Infirmary	St James Infirmary	San Francisco	4.5	\$2,098,140	\$30,000	\$0
GEN-21-11662	California Shakespeare Theater		Contra Costa	4.5	\$2,301,903	\$30,000	\$0
GEN-21-13150	Sacramento Ballet Association		Sacramento	4.5	\$3,980,403	\$30,000	\$0

Above \$250,000

GEN-21-11452	Invine Barday Theatre Operatina Co	Orange	4.5	\$6,758,877	\$30,000	\$0
GEN-21-12280	Los Angeles Philharmonic Association	Los Angeles	4.5	\$68,096,680	\$30,000	\$0
GEN-21-10688	The Robey Theatre Company	Los Angeles	4.4	\$258,000	\$30,000	\$0
GEN-21-10571	Shakespeare By The Sea	Los Angeles	4.4	\$273,191	\$30,000	\$0
GEN-21-10141	Amador Livemore Valley Historical	Alameda	4.4	\$276,446	\$30,000	\$0
GEN-21-12058	Theatre Production & Technical Academy Inc	Sacramento	4.4	\$278,377	\$30,000	\$0
GEN-21-12189	Sam And Almeda Maloof Foundation For Arts And Crafts	San Bernardino	4.4	\$362,067	\$30,000	\$0
GEN-21-10498	Yolo County Arts Council Inc	Yolo	4.4	\$417,300	\$30,000	\$0
GEN-21-10893	Relampago Del Cielo Inc	Orange	4.4	\$510,610	\$30,000	\$0
GEN-21-10068	Amusic School	Santa Clara	4.4	\$531,863	\$30,000	\$0
GEN-21-10326	Triton Museum Of Art	Santa Clara	4.4	\$679,790	\$25,000	\$0
GEN-21-11248	Art Share Los Angeles Inc	Los Angeles	4.4	\$686,719	\$30,000	\$0
GEN-21-11123	Musica Anselica	Los Angeles	4.4	\$708,690	\$30,000	\$0
GEN-21-12436	Nimbus Arts	Napa	4.4	\$722,536	\$25,000	\$0
GEN-21-11252	Api Cultural Center Inc	Alameda	4.4	\$825,432	\$30,000	\$0
GEN-21-10988	Ragazzi Boys Chorus	San Mateo	4.4	\$889,081	\$30,000	\$0
GEN-21-11308	International City Theatre	Los Angeles	4.4	\$1,002,342	\$30,000	\$0
GEN-21-10491	Julia Morgan Center For The Arts Inc	Alameda	4.4	\$1,804,732	\$30,000	\$0
GEN-21-10321	Public Media Group Of Southern California	Los Angeles	4.4	\$39,284,419	\$30,000	\$0
GEN-21-11243	Performing Arts Center Of Los Angeles County	Los Angeles	4.4	\$71,145,887	\$30,000	\$0
GEN-21-12943	Arts For The Schools	Nevada	4.33	\$295,861	\$30,000	\$0
GEN-21-12835	Music In The Vineyards Inc	Napa	4.33	\$341,936	\$20,000	\$0
GEN-21-13071	SF Arts Monthly	San Francisco	4.33	\$350,000	\$30,000	\$0
GEN-21-12927	Outfit San Diego	San Diego	4.33	\$357,566	\$25,000	\$0
GEN-21-12925	Women Wonder Writers	Riverside	4.33	\$481,299	\$30,000	\$0
GEN-21-12778	City Lights Performance Group Of San Jose Inc	Santa Clara	4.33	\$589,852	\$30,000	\$0
GEN-21-12926	Los Angeles Center Of Photography	Los Angeles	4.33	\$989,452	\$30,000	\$0
GEN-21-13285	California Symphony Orchestra Inc	Contra Costa	4.33	\$1,437,435	\$30,000	\$0
GEN-21-12824	Orange County Museum Of Art	Orange	4.33	\$1,907,486	\$30,000	\$0
GEN-21-12893	Santa Barbara Symphony Orchestra Association	Santa Barbara	4.33	\$2,408,400	\$30,000	\$0
GEN-21-12922	Sunset Cultural Center	Monterey	4.33	\$2,440,771	\$30,000	\$0
GEN-21-13063	San Francisco Playhouse	San Francisco	4.33	\$3,143,298	\$30,000	\$0
GEN-21-13060	San Diego Comic Convention	San Diego	4.33	\$4,289,196	\$30,000	\$0
GEN-21-12845	Pasadena Playhouse State Theatre Of California Inc	Los Angeles	4.33	\$5,480,344	\$30,000	\$0
GEN-21-12862	Theatretworks Silicon Valley	San Mateo	4.33	\$10,224,988	\$30,000	\$0
GEN-21-13131	San Diego Museum Of Art	San Diego	4.33	\$14,126,190	\$30,000	\$0
GEN-21-11489	Vox Femina Los Angeles	Los Angeles	4.25	\$254,495	\$30,000	\$0
GEN-21-9998	San Pedro City Ballet	Los Angeles	4.25	\$284,618	\$30,000	\$0
GEN-21-10889	Theatre D'obout	Los Angeles	4.25	\$322,373	\$30,000	\$0
GEN-21-11548	Urban Voices Project	Los Angeles	4.25	\$322,455	\$30,000	\$0
GEN-21-12669	San Francisco Mime Troupe	San Francisco	4.25	\$386,111	\$30,000	\$0
GEN-21-12035	The Chance Theater	Orange	4.25	\$591,038	\$30,000	\$0
GEN-21-11808	Central West Ballet	Stanislaus	4.25	\$686,526	\$25,000	\$0
GEN-21-11374	Ebony Repertory Theatre Inc	Los Angeles	4.25	\$721,826	\$30,000	\$0
GEN-21-11749	Oxnard Performing Arts Center Corporation	Ventura	4.25	\$813,437	\$30,000	\$0
GEN-21-9884	Vallejo Community Arts Foundation	Solano	4.25	\$907,640	\$30,000	\$0
GEN-21-12524	San Jose Institute Of Contemporary Art	Santa Clara	4.25	\$1,226,498	\$30,000	\$0
GEN-21-12650	Solvang Theaterfest	Santa Barbara	4.25	\$1,250,020	\$5,000	\$0
GEN-21-12630	Childrens Creativity Museum	San Francisco	4.25	\$2,116,955	\$30,000	\$0
GEN-21-12520	New Conservatory	San Francisco	4.25	\$2,131,500	\$30,000	\$0
GEN-21-13307	The Laguna Playhouse	Orange	4.25	\$2,145,814	\$30,000	\$0
GEN-21-9979	Japanese Friendship Garden Society Of San Diego	San Diego	4.25	\$2,547,205	\$30,000	\$0
GEN-21-12562	Los Angeles Master Chorale Asian	Los Angeles	4.25	\$6,367,654	\$30,000	\$0
GEN-21-9992	Kcrw Foundation Inc	Los Angeles	4.25	\$24,914,806	\$30,000	\$0
GEN-21-10058	Asian Art Museum Foundation Of San Francisco	San Francisco	4.25	\$31,829,924	\$30,000	\$0
GEN-21-12152	Spectordance	Monterey	4.2	\$271,866	\$30,000	\$0
GEN-21-10851	Musycap	Los Angeles	4.2	\$287,213	\$30,000	\$0
GEN-21-11297	California Heritage Museum	Los Angeles	4.2	\$302,608	\$30,000	\$0
GEN-21-10008	Young Artists Conservatory Of Music	Solano	4.2	\$328,379	\$30,000	\$0
GEN-21-11263	Blue Line Arts	Placer	4.2	\$340,770	\$30,000	\$0
GEN-21-12289	Rediscover Center Inc	Los Angeles	4.2	\$518,398	\$30,000	\$0
GEN-21-11146	Santa Monica Bay Music Foundation	Los Angeles	4.2	\$553,055	\$30,000	\$0
GEN-21-10640	Coachella Valley Repertory	Riverside	4.2	\$1,570,369	\$25,000	\$0
GEN-21-11165	Los Angeles Childrens Chorus	Los Angeles	4.2	\$1,573,486	\$30,000	\$0
GEN-21-11112	Dance Downtown La Inc	Los Angeles	4.2	\$2,355,201	\$25,000	\$0
GEN-21-10911	San Francisco Performances Inc	San Francisco	4.2	\$2,497,463	\$30,000	\$0
GEN-21-10140	Community School Of Music And Arts	Santa Clara	4.2	\$6,573,314	\$30,000	\$0
GEN-21-13220	Institute For Arts And Culture Inc	San Francisco	4.19	\$1,170,040	\$30,000	\$0
GEN-21-12601	Jacarandamusic	Los Angeles	4	\$255,034	\$30,000	\$0
GEN-21-13316	Dragon Productions Theatre Company	San Mateo	4	\$283,271	\$30,000	\$0
GEN-21-10183	Artema Theater Association	Mendocino	4	\$292,153	\$30,000	\$0
GEN-21-12826	Mendocino Music Festival	Mendocino	4	\$295,905	\$25,020	\$0
GEN-21-12972	Pocket Opera Inc	San Francisco	4	\$303,765	\$25,000	\$0
GEN-21-11653	Mono Arts Council	Mono	4	\$304,705	\$30,000	\$0
GEN-21-10400	Pacific Opera Project	Los Angeles	4	\$307,055	\$30,000	\$0
GEN-21-10412	Putin On Productions Corporation	Los Angeles	4	\$336,434	\$30,000	\$0
GEN-21-12725	Los Angeles Theatresports Inc	Los Angeles	4	\$350,626	\$30,000	\$0
GEN-21-12353	Blue 13 Dance Company Inc	Los Angeles	4	\$359,355	\$30,000	\$0
GEN-21-13115	Studios For The Performing Arts Operating Co	Sacramento	4	\$447,458	\$30,000	\$0
GEN-21-12923	Sacramento Choral Society And Orchestra	Sacramento	4	\$458,973	\$30,000	\$0
GEN-21-10066	Moorspark Community Foundation For The Arts	Ventura	4	\$483,674	\$30,000	\$0
GEN-21-11648	Creative Minds Nyc Inc	Los Angeles	4	\$515,511	\$30,000	\$0
GEN-21-12985	Spindrift School Of Performing Arts Inc	San Mateo	4	\$602,576	\$30,000	\$0
GEN-21-10550	Arts Council Of Kern	Kern	4	\$622,000	\$30,000	\$0
GEN-21-11626	Palo Alto Playes Peninsula Center Stage	Santa Clara	4	\$669,913	\$30,000	\$0
GEN-21-10708	Bakersfield Symphony Orchestra Inc	Kern	4	\$692,400	\$30,000	\$0
GEN-21-10043	San Diego Civic Youth Ballet Inc	San Diego	4	\$757,034	\$25,000	\$0
GEN-21-9872	Woodland Opera House Inc	Yolo	4	\$793,802	\$30,000	\$0
GEN-21-10272	Friends Of Robinson Gardens Inc	Los Angeles	4	\$794,621	\$30,000	\$0
GEN-21-10363	State Street Ballet	Santa Barbara	4	\$828,947	\$30,000	\$0
GEN-21-11760	Young Audiences Of San Diego Dba Arts For Learning San Diego	San Diego	4	\$830,322	\$30,000	\$0
GEN-21-12842	National Steinbeck Center	Monterey	4	\$936,304	\$30,000	\$0
GEN-21-12490	Santa Rosa Players	Sonoma	4	\$1,194,437	\$30,000	\$0
GEN-21-11893	Maria Shakespeare Company	Marin	4	\$1,127,244	\$30,000	\$0
GEN-21-12486	Old Town Artisan Studio Inc	Riverside	4	\$1,151,191	\$15,000	\$0
GEN-21-11610	Kuumbwa Jazz Society	Santa Cruz	4	\$1,322,336	\$30,000	\$0
GEN-21-10303	Fairytale Town Inc	Sacramento	4	\$1,418,193	\$30,000	\$0
GEN-21-1301	Carmel Beach Festival Inc	Monterey	4	\$1,522,449	\$30,000	\$0
GEN-21-12872	Mainly Mozart Inc	San Diego	4	\$1,549,007	\$30,000	\$0
GEN-21-10347	Glendale Arts	Los Angeles	4	\$1,852,737	\$30,000	\$0

Above \$250,000

GEN-21-11830	San Luis Obispo Repertory Theatre	San Luis Obispo	4	\$1,655,633	\$30,000	\$0
GEN-21-12617	San Jose Community Media Access Corp	Santa Clara	4	\$1,625,298	\$30,000	\$0
GEN-21-10415	Music For Minors Inc	San Mateo	4	\$1,627,799	\$30,000	\$0
GEN-21-12656	East Bay Performing Arts	Alameda	4	\$2,332,206	\$30,000	\$0
GEN-21-11970	Museum Of Ventura County	Ventura	4	\$3,497,108	\$30,000	\$0
GEN-21-13137	Fort Mason Center	San Francisco	4	\$4,785,255	\$30,000	\$0
GEN-21-11498	Marlison Project	Los Angeles	4	\$4,845,188	\$30,000	\$0
GEN-21-12031	Alan Hancock College Auxiliary Programs Corporation	Santa Barbara	4	\$4,951,916	\$30,000	\$0
GEN-21-10801	Santa Barbara Museum Of Art	Santa Barbara	4	\$6,343,986	\$30,000	\$0
GEN-21-11989	San Diego Opera Association	San Diego	4	\$8,392,237	\$30,000	\$0
GEN-21-13242	United American Indian Involvement	Los Angeles	4	\$8,517,136	\$30,000	\$0
GEN-21-11044	Youth Musical Theater Company	Alameda	3.8	\$2,775,308	\$30,000	\$0
GEN-21-10890	Vallejo Symphony Association	Solano	3.8	\$289,669	\$30,000	\$0
GEN-21-10289	San Carlos Childrens Theatre Inc	San Mateo	3.8	\$295,480	\$30,000	\$0
GEN-21-11183	Adam Leventhal Memorial School And Museum	Los Angeles	3.8	\$302,283	\$30,000	\$0
GEN-21-12210	Haven Academy Of The Arts	Los Angeles	3.8	\$345,160	\$30,000	\$0
GEN-21-10374	Creative Words Art Center	Los Angeles	3.8	\$453,243	\$30,000	\$0
GEN-21-10368	Capitienta Valley Arts Council	Santa Barbara	3.8	\$511,716	\$30,000	\$0
GEN-21-10147	San Diego Automotive Museum Inc	San Diego	3.8	\$619,576	\$30,000	\$0
GEN-21-10164	Museum Of Sonoma County	Sonoma	3.8	\$714,541	\$30,000	\$0
GEN-21-12361	Cinnabar Arts Corporation	Sonoma	3.8	\$848,304	\$30,000	\$0
GEN-21-10301	Redlands Symphony Association	San Bernardino	3.8	\$886,150	\$30,000	\$0
GEN-21-10414	Pacific Chorale	Orange	3.8	\$2,127,026	\$30,000	\$0
GEN-21-11161	Marin Theatre Company	Marin	3.8	\$2,668,561	\$30,000	\$0
GEN-21-12572	Redwood City Parks And Arts Foundation	San Mateo	3.75	\$270,232	\$8,200	\$0
GEN-21-11180	Museo Italo-Americano	San Francisco	3.75	\$310,202	\$30,000	\$0
GEN-21-10260	City Hearts Kids Say Yes To The Arts L A Fringe Theatre Inc	Los Angeles	3.75	\$385,637	\$30,000	\$0
GEN-21-11290	Los Gatos Museum Association	Santa Clara	3.75	\$411,325	\$30,000	\$0
GEN-21-9980	Bob Baker Marionette Theater	Los Angeles	3.75	\$580,000	\$30,000	\$0
GEN-21-12510	Ode	San Francisco	3.75	\$588,804	\$30,000	\$0
GEN-21-12606	Stanford Jazz Workshop	Santa Clara	3.75	\$812,617	\$30,000	\$0
GEN-21-12729	Sonoma Valley Museum Of Art	Sonoma	3.75	\$846,263	\$30,000	\$0
GEN-21-12704	San Jose Dance Theatre	Santa Clara	3.75	\$888,601	\$30,000	\$0
GEN-21-12395	Red Hen Press Inc	Los Angeles	3.75	\$915,344	\$30,000	\$0
GEN-21-12037	Camerata Pacifica	Santa Barbara	3.75	\$949,736	\$30,000	\$0
GEN-21-12523	Modesto Symphony Orchestra Association	Stanislaus	3.75	\$1,513,819	\$30,000	\$0
GEN-21-11860	Vanguard Music And Performing Arts	Santa Clara	3.75	\$1,844,848	\$30,000	\$0
GEN-21-12550	Balboa Park Cultural Partnership	San Diego	3.75	\$3,424,013	\$30,000	\$0
GEN-21-10110	Golden Gate Performing Arts	San Francisco	3.75	\$4,157,757	\$30,000	\$0
GEN-21-12593	New Earth Organization	Los Angeles	3.75	\$4,345,000	\$30,000	\$0
GEN-21-10275	Geffen Playhouse Inc	Los Angeles	3.75	\$13,656,134	\$30,000	\$0
GEN-21-12977	Santa Barbara Festival Ballet	Santa Barbara	3.67	\$273,871	\$30,000	\$0
GEN-21-12754	Bumon Inc	Ventura	3.67	\$2,775,267	\$30,000	\$0
GEN-21-10346	Cantabile Youth Singers	Santa Clara	3.6	\$657,115	\$30,000	\$0
GEN-21-10418	Laguna Art Museum	Orange	3.6	\$2,171,420	\$30,000	\$0
GEN-21-12560	Camerata Singers Of Long Beach Inc	Los Angeles	3.5	\$274,544	\$30,000	\$0
GEN-21-11640	Museum Of Contemporary Art Santa Barbara Inc	Santa Barbara	3.5	\$274,631	\$30,000	\$0
GEN-21-11984	Opera Modesto, Inc.	Stanislaus	3.5	\$329,204	\$30,000	\$0
GEN-21-11553	San Luis Obispo Museum Of Art	San Luis Obispo	3.5	\$459,402	\$30,000	\$0
GEN-21-13227	California Art Club Inc	Los Angeles	3.5	\$638,000	\$30,000	\$0
GEN-21-12626	Pablove Foundation Inc	Los Angeles	3.5	\$1,664,824	\$30,000	\$0
GEN-21-10297	Symphonic Jazz Orchestra	Los Angeles	3.4	\$303,685	\$30,000	\$0
GEN-21-10822	Stockton Civic Theatre A Corp	San Joaquin	3.4	\$560,864	\$30,000	\$0
GEN-21-10511	North Coast Repertory Theatre A Non Profit Corporation	San Diego	3.4	\$2,489,882	\$30,000	\$0
GEN-21-10354	Pasadena Symphony Association	Los Angeles	3.4	\$2,833,934	\$30,000	\$0
GEN-21-12025	Valley Performing Arts Council	Fresno	3.25	\$284,900	\$30,000	\$0
GEN-21-12744	Sol-La Music Academy	Los Angeles	3.25	\$443,136	\$30,000	\$0
GEN-21-10428	Circle 2 Theatre Co	Los Angeles	3.2	\$258,440	\$30,000	\$0
GEN-21-12051	Monterey County Symphony Assn	Monterey	3.2	\$1,901,572	\$30,000	\$0
GEN-21-10238	Livermore Valley Performing Arts Center	Alameda	3.2	\$3,369,931	\$30,000	\$0
GEN-21-11864	Chico Theater Company Inc	Butte	3	\$333,229	\$30,000	\$0
GEN-21-11552	Studio Channel Islands Art Center	Ventura	3	\$508,005	\$30,000	\$0
GEN-21-12609	Sacramento Region Performing Arts Alliance	Sacramento	3	\$1,456,699	\$30,000	\$0
GEN-21-10103	Cnequest Inc	Santa Clara	3	\$1,589,616	\$30,000	\$0
GEN-21-12745	Putnam Foundation	San Diego	3	\$9,447,000	\$30,000	\$0
GEN-21-12674	Musical Mayhem Productions Inc	Sacramento	2.75	\$772,205	\$30,000	\$0
GEN-21-12522	State Theater Of Modesto Inc	Stanislaus	2.75	\$1,920,828	\$30,000	\$0
GEN-21-13270	Golden State Youth Orchestra Association	Santa Clara	2.67	\$946,915	\$30,000	\$0
GEN-21-10398	Bach Collegium San Diego	San Diego	2.6	\$321,698	\$10,000	\$0
GEN-21-11526	Midpeninsula Community Media Center Inc	Santa Clara	2.5	\$1,085,000	\$30,000	\$0
GEN-21-12730	Redwood City Art Center	San Mateo	1.75	\$319,446	\$15,000	\$0

\$13,798,581

Impact Projects (PRJ) 2021 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Average Final Rank	TOR	Grant Request Amount	Total Grant Award Recommendation
PRJ-21-10513	Afrosolo Theatre Company	Intersection For The Arts	San Francisco	6	\$52,237	\$18,000	\$18,000
PRJ-21-11837	Erika Chong Shuch Performance Project	Dancers Group	Alameda	6	\$76,826	\$18,000	\$18,000
PRJ-21-11874	School Of The Getdown	Equal Justice Society	Alameda	6	\$81,500	\$18,000	\$18,000
PRJ-21-11925	Disco Riot		San Diego	5.8	\$14,684	\$18,000	\$18,000
PRJ-21-10450	Hanford Multicultural Theater Company		Kings	5.8	\$44,689	\$18,000	\$18,000
PRJ-21-10211	Urban Jazz Dance Company	Intersection For The Arts	San Francisco	5.8	\$126,087	\$18,000	\$18,000
PRJ-21-11399	Risa Jaroslow & Dancers	Dancers Group	Alameda	5.75	\$48,450	\$18,000	\$18,000
PRJ-21-10877	El Teatro De La Tierra		Fresno	5.75	\$50,918	\$18,000	\$18,000
PRJ-21-12101	Abo Comix	Gcc-The Center For Lesbian Gay Bisexual Transgender Art & Culture	Alameda	5.75	\$62,115	\$18,000	\$18,000
PRJ-21-12248	Fusion Performing Dance Academy		Los Angeles	5.75	\$63,500	\$18,000	\$18,000
PRJ-21-10409	A Place Of Her Own	Asian American Women Artists Association	San Francisco	5.75	\$67,490	\$18,000	\$18,000
PRJ-21-11445	Nava Dance Theatre		San Francisco	5.67	\$52,590	\$17,000	\$17,000
PRJ-21-12052	Opera Cultura		San Francisco	5.67	\$178,069	\$18,000	\$18,000
PRJ-21-11246	Arts Connection		San Bernardino	5.67	\$183,257	\$17,000	\$17,000
PRJ-21-10387	California Poets In The School		Sonoma	5.67	\$189,744	\$18,000	\$18,000
PRJ-21-12116	Pony Box Dance Theatre		Los Angeles	5.67	\$197,000	\$18,000	\$18,000
PRJ-21-12092	Chhandam Chitresh Das Dance Company		San Francisco	5.67	\$198,916	\$18,000	\$18,000
PRJ-21-12067	Gamelan Sekar Jaya		Alameda	5.67	\$228,280	\$17,985	\$17,985
PRJ-21-10240	San Francisco Youth Theatre		San Francisco	5.67	\$232,311	\$18,000	\$18,000
PRJ-21-12218	San Jose Multicultural Artists Guild Inc		San Francisco	5.67	\$240,523	\$18,000	\$18,000
PRJ-21-11435	Handful Players Inc		San Francisco	5.67	\$247,383	\$18,000	\$18,000
PRJ-21-11589	Standing Room Only Productions Inc		San Bernardino	5.6	\$2,765	\$18,000	\$18,000
PRJ-21-12103	Ma Series Arts		Alameda	5.6	\$10,500	\$18,000	\$18,000
PRJ-21-11588	Oaklash		Alameda	5.6	\$17,892	\$10,000	\$10,000
PRJ-21-11899	Omnira Institute		Alameda	5.6	\$18,000	\$15,000	\$15,000
PRJ-21-10552	Suarez Dance Theater		Los Angeles	5.6	\$21,195	\$5,500	\$5,500
PRJ-21-11904	Support For Intertribal Gatherings	Independent Arts And Media	San Francisco	5.6	\$22,775	\$11,387	\$11,387
PRJ-21-11851	Grenuda Productions	Fresno Arts Council Inc	Fresno	5.6	\$23,470	\$18,000	\$18,000
PRJ-21-11079	Small Press Traffic Literary Arts Center	Center For New Music San Francisco Inc	San Francisco	5.6	\$24,493	\$18,000	\$18,000
PRJ-21-10324	Sovoprojects		San Bernardino	5.6	\$31,680	\$17,227	\$17,227
PRJ-21-10439	Tuyo Theatre Inc	Fulcrum Arts	San Diego	5.6	\$32,274	\$18,000	\$18,000
PRJ-21-11794	Sammay Productions	Asian Pacific Islander Cultural Center	San Francisco	5.6	\$32,287	\$18,000	\$18,000
PRJ-21-11282	Dohee Lee Puri Arts	Dancers Group	Alameda	5.6	\$40,000	\$18,000	\$18,000
PRJ-21-9852	Positive Action Community Theatre		San Diego	5.6	\$41,271	\$18,000	\$18,000
PRJ-21-10919	Claron Alley Mural Project	Independent Arts & Media	San Francisco	5.6	\$43,250	\$18,000	\$18,000
PRJ-21-11728	Connectopod Learning		Los Angeles	5.6	\$82,215	\$18,000	\$18,000
PRJ-21-11890	Lenora Lee Dance	Asian Pacific Islander Cultural Center	San Francisco	5.6	\$87,692	\$18,000	\$18,000
PRJ-21-10894	Gentry Arts		San Francisco	5.6	\$106,719	\$18,000	\$18,000
PRJ-21-10232	Esports Of Lake County		Lake	5.6	\$115,248	\$18,000	\$18,000
PRJ-21-12039	Write Now! SF Bay	Intersection For The Arts	San Francisco	5.5	\$34,048	\$18,000	\$18,000
PRJ-21-11558	Maqueso Music	Casa 0101 Inc	Los Angeles	5.5	\$48,200	\$18,000	\$18,000
PRJ-21-11587	Change The Tune Inc		Los Angeles	5.5	\$48,797	\$18,000	\$18,000
PRJ-21-12079	Ballet Folklorico Anahuac		Stanislaus	5.5	\$50,014	\$18,000	\$18,000
PRJ-21-9777	Tbwjg		San Francisco	5.5	\$55,500	\$18,000	\$18,000
PRJ-21-9822	Libromobile Arts Cooperative	African American Art And Cultural Complex	Orange	5.5	\$59,070	\$18,000	\$18,000
PRJ-21-10118	Santa Barbara Foundation		Santa Barbara	5.5	\$61,449	\$18,000	\$18,000
PRJ-21-12239	Filipino Mental Health Initiative Of San Francisco	Filipino-American Development Foundation	San Francisco	5.5	\$68,177	\$18,000	\$18,000
PRJ-21-12043	Grupo De Teatro Sinergia-Siner		Los Angeles	5.5	\$76,685	\$18,000	\$18,000
PRJ-21-12047	Chrysalis Studio	Gcc-The Center For Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	5.5	\$76,783	\$18,000	\$18,000
PRJ-21-11936	Synopsis	Ink People, Inc	Humboldt	5.4	\$1,525	\$17,200	\$16,340
PRJ-21-11788	Poetic Justice Incorporated		San Diego	5.4	\$3,446	\$18,000	\$17,100
PRJ-21-10314	Uprise Theatre		San Diego	5.4	\$6,721	\$7,500	\$7,125
PRJ-21-10471	Kant Institute		Orange	5.4	\$7,053	\$18,000	\$17,100
PRJ-21-12221	Cultural And Creative Arts Center Of The Santa Maria Valley		Santa Barbara	5.4	\$11,139	\$18,000	\$17,100
PRJ-21-10382	Capital Storytelling		Sacramento	5.4	\$15,050	\$14,633	\$13,901
PRJ-21-10328	Broad Room Creative Collective Sacramento		Sacramento	5.4	\$18,850	\$18,000	\$17,100
PRJ-21-11775	Asian Story Theater Incorporated		San Diego	5.4	\$22,625	\$18,000	\$17,100
PRJ-21-11415	Regional Organization Of Oaxaca		Los Angeles	5.4	\$32,970	\$18,000	\$17,100
PRJ-21-11731	David Herrera Performance Company	Dancers Group	San Francisco	5.4	\$33,415	\$18,000	\$17,100
PRJ-21-11259	More Mas Maram Arts	School Of Arts And Culture At Mhp	Santa Clara	5.4	\$38,976	\$18,000	\$17,100
PRJ-21-11884	Music Mission San Francisco		San Francisco	5.4	\$45,300	\$18,000	\$17,100
PRJ-21-10310	Van-Anh Vo & Blood Moon Orchestra		Alameda	5.4	\$94,665	\$18,000	\$17,100
PRJ-21-11514	Alternative Theater Ensemble	Vietnamese American Nongovernmental Organization Network	Marin	5.4	\$101,244	\$18,000	\$17,100
PRJ-21-12113	Shipyard Trust For The Arts		San Francisco	5.4	\$103,309	\$18,000	\$17,100
PRJ-21-11500	About Productions		Los Angeles	5.4	\$108,953	\$18,000	\$17,100
PRJ-21-9781	Ophelias Jump Productions A California Public Benefit Corporat		Los Angeles	5.4	\$113,089	\$18,000	\$17,100
PRJ-21-11945	Diasporic Vietnamese Artists Network	Intersection For The Arts	San Francisco	5.4	\$121,716	\$18,000	\$17,100
PRJ-21-11767	Thematic Arts & Media	Radar Productions Inc	Solano	5.4	\$125,000	\$18,000	\$17,100
PRJ-21-12122	Dal Arts		Los Angeles	5.33	\$173,868	\$18,000	\$0
PRJ-21-11220	Focus On The Masters		Ventura	5.33	\$183,971	\$17,955	\$0
PRJ-21-12173	Embodiment Project		San Francisco	5.33	\$185,490	\$18,000	\$0
PRJ-21-11909	Purple Silk Music Education Foundation Inc		Alameda	5.33	\$185,986	\$18,000	\$0
PRJ-21-12146	Radar Productions Inc		San Francisco	5.33	\$188,744	\$18,000	\$0
PRJ-21-12029	West Creative Performing Arts	Santa Cruz Art League	Santa Cruz	5.33	\$193,447	\$18,000	\$0
PRJ-21-11695	Da Center For The Arts		Los Angeles	5.33	\$197,175	\$18,000	\$0
PRJ-21-11407	The Young Shakespearians		Los Angeles	5.33	\$197,964	\$18,000	\$0
PRJ-21-11441	So Say We All	Community Partners	San Diego	5.33	\$198,264	\$18,000	\$0
PRJ-21-11733	Vita Art Center	Artsventura	Ventura	5.33	\$199,800	\$18,000	\$0
PRJ-21-11537	Mid-City Community Music		San Diego	5.33	\$200,079	\$18,000	\$0
PRJ-21-9825	Bay Area Creative Bac		Alameda	5.33	\$205,047	\$17,900	\$0
PRJ-21-10533	Leela Institute		Los Angeles	5.33	\$205,794	\$18,000	\$0
PRJ-21-10316	Versa-Style Dance Company		Los Angeles	5.33	\$207,830	\$18,000	\$0
PRJ-21-11202	Diamond Court West African Dance Co		Alameda	5.33	\$210,605	\$18,000	\$0
PRJ-21-12228	Californians For The Arts		Sacramento	5.33	\$211,463	\$18,000	\$0
PRJ-21-12175	Give A Beat Foundation		Orange	5.33	\$229,300	\$18,000	\$0

Rank	# of Orgs	Percent
6 - 5.5	49	100%
5.4	19	95%
4.4 - 2.4	263	0%

Total Request
\$5,704,702

Total Recommended
\$1,160,065

Under \$250,000

PRJ-21-10529	Level Ground Inc		Los Angeles	5.33	\$230,434	\$18,000	\$0
PRJ-21-10562	Cooperation Humboldt		Humboldt	5.33	\$233,164	\$18,000	\$0
PRJ-21-11304	Latino Center Of Art And Culture		Sacramento	5.33	\$234,872	\$18,000	\$0
PRJ-21-11893	Aum Lulu Foundation		San Francisco	5.33	\$238,189	\$18,000	\$0
PRJ-21-11862	Womens Voices Now Inc		Los Angeles	5.33	\$240,660	\$18,000	\$0
PRJ-21-9844	Kulintang Arts Inc		San Francisco	5.33	\$244,576	\$18,000	\$0
PRJ-21-11852	Epiphany Dance Theater		San Francisco	5.33	\$246,069	\$18,000	\$0
PRJ-21-12130	Ayudando Latinos A Sonar		San Mateo	5.33	\$246,480	\$18,000	\$0
PRJ-21-10584	Everyday Arts		Los Angeles	5.25	\$54,472	\$18,000	\$0
PRJ-21-11330	Ox	Counterpulse	San Francisco	5.25	\$61,570	\$18,000	\$0
PRJ-21-12117	The Marigold Project		San Francisco	5.25	\$62,765	\$18,000	\$0
PRJ-21-11312	Ruckusroots Inc		Los Angeles	5.25	\$62,876	\$18,000	\$0
PRJ-21-12224	Crescent Moon Theater Productions		Marin	5.25	\$68,000	\$18,000	\$0
PRJ-21-12243	Get Empowered Today		San Diego	5.25	\$81,277	\$18,000	\$0
PRJ-21-11745	Jose Costas Contempo Ballet		Los Angeles	5.2	\$1,300	\$17,960	\$0
PRJ-21-11295	See The Elephant Theatre And Dance Company	Arts And Culture El Dorado	El Dorado	5.2	\$3,929	\$18,000	\$0
PRJ-21-10498	Girls Empowerment Through The Arts (Geta)	Independent Arts & Media	Alameda	5.2	\$15,000	\$18,000	\$0
PRJ-21-10336	Women Who Submit	Avenue 50 Studio	Los Angeles	5.2	\$15,298	\$10,000	\$0
PRJ-21-12150	Still Here Productions	Qc-The Center For Lesbian Gay Bisexual Transgender Art & Culture	San Francisco	5.2	\$15,682	\$18,000	\$0
PRJ-21-12057	Cinema Sala	Visual Communications Media	Los Angeles	5.2	\$17,453	\$18,000	\$0
PRJ-21-11035	Biopam	Xinampa	Monterey	5.2	\$18,954	\$18,000	\$0
PRJ-21-12182	Us Japan Cultural Trade Network Inc		San Francisco	5.2	\$19,590	\$18,000	\$0
PRJ-21-11791	Afro-American Chamber Music Society Orchestra		Los Angeles	5.2	\$21,963	\$18,000	\$0
PRJ-21-11065	Jubilee July	Dancers Group	Alameda	5.2	\$26,002	\$18,000	\$0
PRJ-21-11631	Justice By Uniting In Creative Energy-Juice		Los Angeles	5.2	\$34,856	\$18,000	\$0
PRJ-21-9963	Ta Yer		Los Angeles	5.2	\$35,200	\$18,000	\$0
PRJ-21-11908	Ensemble For These Times	Intermusi Sf	San Francisco	5.2	\$40,580	\$18,000	\$0
PRJ-21-11272	Detour Dance	Dancers Group	San Francisco	5.2	\$45,933	\$18,000	\$0
PRJ-21-11711	Dancecessence Inc		Los Angeles	5.2	\$87,678	\$18,000	\$0
PRJ-21-9800	Thingamajigs		Alameda	5.2	\$94,024	\$18,000	\$0
PRJ-21-10969	San Francisco International Arts Festival Inc		San Francisco	5.2	\$98,495	\$18,000	\$0
PRJ-21-10526	Cubacaribe		San Francisco	5.2	\$101,877	\$18,000	\$0
PRJ-21-11429	Company Of Angels Inc		Los Angeles	5.2	\$108,152	\$18,000	\$0
PRJ-21-9827	Filipino American Symphony Orchestra		Los Angeles	5.2	\$112,090	\$18,000	\$0
PRJ-21-10070	Dance Katoe	Meadows-Livingstone School	San Francisco	5.2	\$128,692	\$18,000	\$0
PRJ-21-11718	San Francisco International Hip Hop Dancefest	Dancers' Group	San Francisco	5.2	\$130,539	\$18,000	\$0
PRJ-21-11767	Los Angeles Choreographers And Dancers Inc		Los Angeles	5.2	\$136,630	\$18,000	\$0
PRJ-21-10494	Rhythm Arts Alliance	Community Partners	Los Angeles	5.2	\$138,273	\$18,000	\$0
PRJ-21-11124	Arts Bridging The Gap		Los Angeles	5.2	\$144,673	\$17,100	\$0
PRJ-21-10965	Sf Urban Film Fest	Intersection For The Arts	San Francisco	5.2	\$147,000	\$18,000	\$0
PRJ-21-12064	San Francisco Transgender Film Festival	Fresh Meat Productions	San Francisco	5.2	\$159,383	\$18,000	\$0
PRJ-21-11565	Motion Pacific Dance Inc		Santa Cruz	5.2	\$160,332	\$18,000	\$0
PRJ-21-11716	Circo Zero		San Francisco	5.2	\$172,182	\$18,000	\$0
PRJ-21-10267	Afro Urban Society	Dancers Group	Alameda	5.2	\$173,104	\$18,000	\$0
PRJ-21-11876	The Forum Collective	Playground	Alameda	5	\$5,235	\$14,820	\$0
PRJ-21-11586	Sundance Dance Company	Ink People Inc	Humboldt	5	\$8,180	\$18,000	\$0
PRJ-21-12138	Alternative Field		Los Angeles	5	\$9,500	\$18,000	\$0
PRJ-21-11633	Mother Lode Community Radio		Tuolumne	5	\$9,682	\$18,000	\$0
PRJ-21-11969	Jimm Dance Co		San Benito	5	\$18,437	\$9,100	\$0
PRJ-21-11313	Youth Arts Alive	Santa Barbara County Action Network - Sbcn	Santa Barbara	5	\$23,563	\$9,250	\$0
PRJ-21-11886	Wayward Artist Inc		Orange	5	\$26,878	\$10,000	\$0
PRJ-21-10908	Media Arts Santa Ana (Masa)	Community Partners	Orange	5	\$36,126	\$18,000	\$0
PRJ-21-10482	Litvak Dance Arts Foundation		San Diego	5	\$36,965	\$18,000	\$0
PRJ-21-11185	Calexico Arts Council		Imperial	5	\$37,007	\$18,000	\$0
PRJ-21-11942	1078 Gallery Inc		Butte	5	\$37,165	\$18,000	\$0
PRJ-21-10025	Bodvart Dance Corporation		Los Angeles	5	\$49,950	\$18,000	\$0
PRJ-21-11528	Trails And Velas		Nevada	5	\$50,605	\$17,650	\$0
PRJ-21-10443	Celebration Productions Corporation		Los Angeles	5	\$50,713	\$18,000	\$0
PRJ-21-12077	Queer Rebels Productions	Intersection For The Arts	San Francisco	5	\$55,463	\$18,000	\$0
PRJ-21-12075	Mt-Tree Veteran Project		San Bernardino	5	\$59,662	\$17,945	\$0
PRJ-21-10133	Contra Costa County		Contra Costa	5	\$67,696	\$18,000	\$0
PRJ-21-11706	Center Stage Theatrical Productions		San Diego	5	\$83,721	\$17,950	\$0
PRJ-21-10009	Boonshake Music	Intersection For The Arts	Alameda	5	\$87,822	\$18,000	\$0
PRJ-21-11752	Asian Culture And Media Alliance Inc		San Diego	5	\$101,307	\$18,000	\$0
PRJ-21-10146	Theatroworker Project	Starfish Stories Inc	Los Angeles	5	\$104,156	\$18,000	\$0
PRJ-21-12191	Scholarship Audition Performance Preparatory Academy	Fulcrum Arts	Los Angeles	5	\$108,230	\$18,000	\$0
PRJ-21-11562	Justice For My Sister Collective	Community Partners	Los Angeles	5	\$119,677	\$18,000	\$0
PRJ-21-11262	Great Leap Incorporated		Los Angeles	5	\$123,850	\$18,000	\$0
PRJ-21-11764	Grown Women Dance Collective	Dancers Group	Contra Costa	5	\$139,500	\$18,000	\$0
PRJ-21-11606	Chopsticks Alley Art		Santa Clara	5	\$148,571	\$18,000	\$0
PRJ-21-11098	Red Poppy Art House	Intersection For The Arts	San Francisco	5	\$171,493	\$17,996	\$0
PRJ-21-9846	Southeast Sings		Los Angeles	5	\$183,348	\$18,000	\$0
PRJ-21-9869	3rd I South Asian Independent Film		San Francisco	5	\$184,053	\$18,000	\$0
PRJ-21-11529	African-American Shakespeare Company		San Francisco	5	\$188,423	\$18,000	\$0
PRJ-21-12084	Mashup Contemporary Dance Company		Los Angeles	5	\$189,250	\$18,000	\$0
PRJ-21-11329	Three Girls Theatre Company Inc		San Francisco	5	\$200,000	\$18,000	\$0
PRJ-21-9831	Humboldt Arts Council		Humboldt	5	\$204,466	\$18,000	\$0
PRJ-21-9819	Hope Mohr Dance		San Francisco	5	\$207,542	\$18,000	\$0
PRJ-21-12223	Jess Curragravely Inc		San Francisco	5	\$218,161	\$18,000	\$0
PRJ-21-10377	Ventura County Arts Council		Ventura	5	\$218,240	\$18,000	\$0
PRJ-21-11825	New Musicals Inc		Los Angeles	5	\$217,667	\$18,000	\$0
PRJ-21-12050	Anne Bluenthal And Dancers		San Francisco	5	\$247,259	\$18,000	\$0
PRJ-21-9797	Center For World Music		San Diego	5	\$247,500	\$18,000	\$0
PRJ-21-11405	Journal Building Artist Collective	Intersection For The Arts	San Francisco	4.8	\$0	\$18,000	\$0
PRJ-21-10247	Hip Hop Congress Inc		San Mateo	4.8	\$1,764	\$18,000	\$0
PRJ-21-12230	Museum Of Make Believe		Orange	4.8	\$1,972	\$16,500	\$0
PRJ-21-11409	Tnh (Teatro Nuevos Horizontes) Productions		Los Angeles	4.8	\$6,350	\$18,000	\$0
PRJ-21-11952	Rise Up-Youth Program For The Performing Arts	El Centro Del Pueblo	Los Angeles	4.8	\$12,428	\$17,920	\$0
PRJ-21-12134	Queer Cat Productions	The Z Space Studio	San Francisco	4.8	\$13,365	\$18,000	\$0

PRJ-21-11857	San Diego Filipino Cinema		San Diego	4.8	\$19,380	\$9,500	\$0
PRJ-21-11199	Tomato Sage Consortium	Asian Improv Arts	Los Angeles	4.8	\$24,150	\$18,000	\$0
PRJ-21-12095	Arts Action Academy	Ma Series Arts	Placer	4.8	\$33,963	\$18,000	\$0
PRJ-21-11273	Bocon Inc		San Diego	4.8	\$39,990	\$18,000	\$0
PRJ-21-12078	Cheza Nami Foundation Inc		Alameda	4.8	\$44,323	\$18,000	\$0
PRJ-21-11892	Dance Ebur		Alameda	4.8	\$107,043	\$18,000	\$0
PRJ-21-12120	East Bay Center For The Preservation Of Cultural Arts		Alameda	4.8	\$112,734	\$18,000	\$0
PRJ-21-12034	Safe House For The Performing Arts		San Francisco	4.8	\$129,045	\$18,000	\$0
PRJ-21-10502	Sacramento Fine Arts Center		Sacramento	4.8	\$142,292	\$15,700	\$0
PRJ-21-11624	Artogther		Alameda	4.8	\$154,786	\$18,000	\$0
PRJ-21-110105	Fioricanto Dance Theatre		Los Angeles	4.8	\$155,362	\$18,000	\$0
PRJ-21-12070	Monterey County Pops Inc		Monterey	4.8	\$162,738	\$18,000	\$0
PRJ-21-11753	Stapewrite: Building Literacy Through Theatre		San Francisco	4.8	\$163,945	\$18,000	\$0
PRJ-21-11028	Infinite Flow - A Wheelchair Dance Company	Intersection For The Arts	Los Angeles	4.8	\$171,412	\$18,000	\$0
PRJ-21-11046	Body Weather Laboratory		Los Angeles	4.75	\$47,269	\$18,000	\$0
PRJ-21-12212	North American Guqin Association		Alameda	4.75	\$48,500	\$18,000	\$0
PRJ-21-11839	West End Arts And Entertainment District		Alameda	4.75	\$52,351	\$15,000	\$0
PRJ-21-11902	Theater For Young Professionals	Media Arts Center San Diego	San Diego	4.75	\$55,159	\$18,000	\$0
PRJ-21-11920	Mixed Bag Productions		San Francisco	4.75	\$55,302	\$18,000	\$0
PRJ-21-12009	Montono Basin Cultural Arts Council		San Bernardino	4.75	\$59,278	\$18,000	\$0
PRJ-21-12099	Art Fortes	Independent Arts & Media	San Francisco	4.75	\$76,500	\$18,000	\$0
PRJ-21-11302	Trinity County Arts Council Association		Trinity	4.67	\$73,242	\$17,389	\$0
PRJ-21-11281	Asian Refugees United	Chinese For Affirmative Action	San Francisco	4.67	\$212,901	\$18,000	\$0
PRJ-21-11872	Highways Inc		Los Angeles	4.67	\$226,800	\$18,000	\$0
PRJ-21-12178	Climate Creative	Social Good Fund Inc	San Francisco	4.6	\$1,208	\$18,000	\$0
PRJ-21-11619	L A River Public Art Project		Los Angeles	4.6	\$6,251	\$12,600	\$0
PRJ-21-11926	Los Arts And Culture	Intersection For The Arts	Monterey	4.6	\$9,435	\$18,000	\$0
PRJ-21-12203	Drawing Together		Los Angeles	4.6	\$9,600	\$12,000	\$0
PRJ-21-11270	The Little Gallery Of San Bernardino	Arts Connection	San Bernardino	4.6	\$16,667	\$17,981	\$0
PRJ-21-9769	Casa De Brazilian Folkloric Arts Of Sacramento		Sacramento	4.6	\$18,271	\$18,000	\$0
PRJ-21-11425	Budding Artists	Fulcrum Arts	Los Angeles	4.6	\$18,476	\$18,000	\$0
PRJ-21-12202	Transformative Arts		Los Angeles	4.6	\$20,000	\$18,000	\$0
PRJ-21-11721	Dancing Around Race	The Dance Brigade A New Group From Wallflower Order	San Francisco	4.6	\$22,000	\$11,000	\$0
PRJ-21-12056	Art For The Young At Heart	Ink People, Inc.	Humboldt	4.6	\$23,433	\$14,700	\$0
PRJ-21-12127	Chavalos De Aquí Y Allá		San Francisco	4.6	\$29,062	\$15,000	\$0
PRJ-21-10504	Oakwood Brass - Outreach Project		Los Angeles	4.6	\$35,718	\$18,000	\$0
PRJ-21-9820	Brazilian Cultural Arts Center Of Santa Barbara		Santa Barbara	4.6	\$46,959	\$18,000	\$0
PRJ-21-10125	Liberty Painting Comp		Siskiyou	4.6	\$84,501	\$18,000	\$0
PRJ-21-11621	Diamond Wave	Intersection For The Arts	San Francisco	4.6	\$94,250	\$15,000	\$0
PRJ-21-10031	The Quinan Street Project	Intersection For The Arts	Contra Costa	4.6	\$99,852	\$18,000	\$0
PRJ-21-10913	Los Angeles Drama Club Inc		Los Angeles	4.6	\$109,016	\$18,000	\$0
PRJ-21-9779	East Frequencies Inc		San Francisco	4.6	\$112,658	\$6,000	\$0
PRJ-21-10381	Global Girl Media		Los Angeles	4.6	\$126,962	\$18,000	\$0
PRJ-21-12209	California Institute For Community, Art, And Nature	Earth Island Institute	Alameda	4.6	\$139,148	\$18,000	\$0
PRJ-21-11932	Chicano Park Museum And Cultural Center		San Diego	4.6	\$145,801	\$18,000	\$0
PRJ-21-10947	Sacred Fools Theater		Los Angeles	4.6	\$155,478	\$17,470	\$0
PRJ-21-11758	Blue Mountain Coalition For Youth And Families Inc		Calaveras	4.5	\$53,184	\$18,000	\$0
PRJ-21-11219	Sacramento Guitar Society		Sacramento	4.5	\$57,287	\$18,000	\$0
PRJ-21-10993	Teatro Español		Sacramento	4.5	\$63,000	\$18,000	\$0
PRJ-21-10470	Hollywood Heart		Los Angeles	4.5	\$67,856	\$15,000	\$0
PRJ-21-11055	Quinteto Latino		San Mateo	4.5	\$76,614	\$18,000	\$0
PRJ-21-12111	Friends-Stewards Of African American Museum And Library At Oak		Alameda	4.4	\$8,794	\$18,000	\$0
PRJ-21-11215	Festival Of New American Musical Theater Foundation		Los Angeles	4.4	\$15,155	\$12,000	\$0
PRJ-21-11363	Project Blank		San Diego	4.4	\$15,238	\$18,000	\$0
PRJ-21-12123	Quadre Music Group Incorporated		Santa Clara	4.4	\$23,143	\$9,105	\$0
PRJ-21-10806	Panamanian International Film Festival	East La Society Of Film & Arts	Los Angeles	4.4	\$24,000	\$15,000	\$0
PRJ-21-11563	Teatro De Las Americas Incorporated		Ventura	4.4	\$25,842	\$18,000	\$0
PRJ-21-11412	Vnew Inc		Los Angeles	4.4	\$27,725	\$18,000	\$0
PRJ-21-11895	Fog Beast	Dancers Group	Alameda	4.4	\$40,535	\$18,000	\$0
PRJ-21-10227	Jc Culture Foundation		Los Angeles	4.4	\$43,330	\$14,800	\$0
PRJ-21-9893	Jagged Lines Of Imagination Academy	Stockton Arts Foundation	San Joaquin	4.4	\$45,945	\$18,000	\$0
PRJ-21-11614	Jewel Box Children S Theater Company		Los Angeles	4.4	\$94,583	\$18,000	\$0
PRJ-21-9764	Unsung Heroes Living History Project		Sacramento	4.4	\$96,000	\$18,000	\$0
PRJ-21-11986	South East European Film Festival		Los Angeles	4.4	\$98,968	\$18,000	\$0
PRJ-21-11826	Mindful Warrior Project	Community Partners	Los Angeles	4.4	\$100,222	\$18,000	\$0
PRJ-21-10835	Musicians At Play Foundation Inc		Los Angeles	4.4	\$109,085	\$18,000	\$0
PRJ-21-12024	Silicon Valley African Film Festival		Santa Clara	4.4	\$141,464	\$18,000	\$0
PRJ-21-10463	Navel La Co		Los Angeles	4.4	\$143,935	\$18,000	\$0
PRJ-21-9807	Chinese Cultural Productions		San Francisco	4.4	\$145,825	\$18,000	\$0
PRJ-21-11196	Arts Council Of Mendocino County		Mendocino	4.4	\$149,472	\$18,000	\$0
PRJ-21-10826	Pieter		Los Angeles	4.4	\$168,923	\$18,000	\$0
PRJ-21-12151	Los Co Vietnamese Cultural Center		San Francisco	4.4	\$167,337	\$18,000	\$0
PRJ-21-11611	Greenway Arts Alliance		Los Angeles	4.4	\$167,786	\$18,000	\$0
PRJ-21-9763	Sacra Profana		San Diego	4.33	\$176,074	\$18,000	\$0
PRJ-21-10481	Light Bringer Project		Los Angeles	4.33	\$225,455	\$18,000	\$0
PRJ-21-12090	Boyle Heights Arts Conservatory		Los Angeles	4.33	\$245,009	\$18,000	\$0
PRJ-21-12225	Foglifter Press		San Francisco	4.25	\$47,236	\$18,000	\$0
PRJ-21-11789	Capactor		San Francisco	4.25	\$48,516	\$18,000	\$0
PRJ-21-9844	Bothi Tree Concerts		San Diego	4.25	\$52,628	\$7,000	\$0
PRJ-21-11793	Falta Foundation		Sonoma	4.25	\$56,367	\$18,000	\$0
PRJ-21-10815	Circus Bella		San Francisco	4.25	\$76,936	\$18,000	\$0
PRJ-21-9991	Vagabond	Beyond Baroque Foundation	Los Angeles	4.2	\$5,700	\$12,000	\$0
PRJ-21-12244	Sledgehammer Grafix	The Freedom Bound Center	Sacramento	4.2	\$19,699	\$17,991	\$0
PRJ-21-10444	Benita Bikes Danceart Inc		Los Angeles	4.2	\$23,420	\$5,250	\$0
PRJ-21-12249	Sweaty Lama Music	Eastside Arts Alliance	Alameda	4.2	\$25,000	\$18,000	\$0
PRJ-21-9896	Latinas Art Foundation		Los Angeles	4.2	\$33,335	\$18,000	\$0
PRJ-21-11815	India Currents Foundation		Santa Clara	4.2	\$61,902	\$18,000	\$0
PRJ-21-10556	Calianza Dance Company		Sacramento	4.2	\$103,560	\$18,000	\$0
PRJ-21-11918	Blindspot Collective		San Diego	4.2	\$132,467	\$18,000	\$0

PRJ-21-12184	High Desert Test Sites		San Bernardino	4.2	\$132,475	\$18,000	\$0
PRJ-21-11122	Noe Valley Chamber Music		San Francisco	4.2	\$148,320	\$18,000	\$0
PRJ-21-10749	Asian American Women Artists Association Inc		San Francisco	4.2	\$148,941	\$18,000	\$0
PRJ-21-11746	Amador County Arts Council		Amador	4.2	\$158,605	\$18,000	\$0
PRJ-21-11062	Arnica Center For Arts And Music		Los Angeles	4.2	\$161,811	\$18,000	\$0
PRJ-21-11642	Tuleburg Press		San Joaquin	4.2	\$166,382	\$18,000	\$0
PRJ-21-10673	Arts Collaborative Of Nevada County		Nevada	4.2	\$166,702	\$18,000	\$0
PRJ-21-11963	Manilatown Movie Time	Manilatown Heritage Foundation	San Francisco	4	\$1,700	\$18,000	\$0
PRJ-21-10477	Modesto Sound		Stanislaus	4	\$38,152	\$18,000	\$0
PRJ-21-9799	San Francisco Institute Of Possibility Incorporated		San Francisco	4	\$57,069	\$18,000	\$0
PRJ-21-11681	No Easy Props Inc		Los Angeles	4	\$94,328	\$18,000	\$0
PRJ-21-12125	Ballet Alsaneh Art And Culture Society		Marin	4	\$95,595	\$18,000	\$0
PRJ-21-12020	Sharim Studio	Sima Studios	Merced	4	\$101,500	\$18,000	\$0
PRJ-21-11014	Tuolumne County Arts Alliance Inc		Tuolumne	4	\$103,064	\$18,000	\$0
PRJ-21-12128	Teatro Nagual	Latino Center Of Art And Culture	Sacramento	4	\$112,500	\$18,000	\$0
PRJ-21-12233	Northern Ca Veterans Museum & Heritage Center		Shasta	4	\$121,263	\$18,000	\$0
PRJ-21-11056	Onstage Playhouse Inc		San Diego	4	\$123,827	\$18,000	\$0
PRJ-21-10467	San Francisco Childrens Art Center		San Francisco	4	\$156,487	\$18,000	\$0
PRJ-21-10236	Kings And Queens Inc		Los Angeles	4	\$162,221	\$17,820	\$0
PRJ-21-10050	Musicians For Education Inc		San Diego	4	\$203,092	\$18,000	\$0
PRJ-21-11845	Bigger Than Us Arts		Sacramento	4	\$226,372	\$18,000	\$0
PRJ-21-11772	Project Sheba Inc		San Bernardino	3.8	\$2,000	\$2,500	\$0
PRJ-21-11390	Livermore Cultural Arts Council Inc		Alameda	3.8	\$6,772	\$18,000	\$0
PRJ-21-12232	La Historia Historical Society		Los Angeles	3.8	\$8,986	\$17,025	\$0
PRJ-21-11523	Veteran Comic Con		Contra Costa	3.8	\$10,116	\$18,000	\$0
PRJ-21-11958	Cadenza String Orchestra		Riverside	3.8	\$11,000	\$18,000	\$0
PRJ-21-11947	Artfully United		Los Angeles	3.8	\$21,500	\$18,000	\$0
PRJ-21-11680	Voices Of The Golden Ghosts	Shasta County Arts Council	Shasta	3.8	\$27,500	\$18,000	\$0
PRJ-21-12059	Youth Drama Theater		Los Angeles	3.8	\$99,935	\$18,000	\$0
PRJ-21-12014	Tonality		Los Angeles	3.8	\$102,675	\$17,750	\$0
PRJ-21-11685	Brookus Project Dance Company		Los Angeles	3.8	\$108,623	\$18,000	\$0
PRJ-21-11166	Cry Out		Los Angeles	3.8	\$118,000	\$18,000	\$0
PRJ-21-12038	Association For The Advancement Of Filipino American Arts & Culture Festival Of Phil Arts & Culture		Los Angeles	3.8	\$120,000	\$18,000	\$0
PRJ-21-12054	Lancaster Museum And Public Art Foundation		Los Angeles	3.8	\$153,330	\$18,000	\$0
PRJ-21-11921	Kashah Of San Jose		Santa Clara	3.8	\$153,111	\$18,000	\$0
PRJ-21-11255	Higher Gliffs Inc		Alameda	3.8	\$154,855	\$18,000	\$0
PRJ-21-11139	Start Soco		Sonoma	3.8	\$158,068	\$18,000	\$0
PRJ-21-11938	Silence Is Broken		Orange	3.75	\$19,903	\$18,000	\$0
PRJ-21-12081	Music And Kids A California Non Profit Corporation		Los Angeles	3.75	\$76,979	\$18,000	\$0
PRJ-21-11113	Sabatina		Los Angeles	3.67	\$183,211	\$18,000	\$0
PRJ-21-11786	New San Cai		San Diego	3.6	\$6,555	\$18,000	\$0
PRJ-21-9780	The Imagination Workshop Inc		Los Angeles	3.6	\$25,015	\$18,000	\$0
PRJ-21-11414	Pacific Crest Music		Siskiyou	3.6	\$35,924	\$18,000	\$0
PRJ-21-9885	Saturday Night Bath Concert Fund		Los Angeles	3.6	\$46,745	\$13,543	\$0
PRJ-21-11487	South Bay Contemporary		Los Angeles	3.6	\$123,954	\$18,000	\$0
PRJ-21-12258	Community Literature Initiative		Los Angeles	3.6	\$130,995	\$18,000	\$0
PRJ-21-11736	Noorani Dance		San Mateo	3.6	\$134,693	\$18,000	\$0
PRJ-21-11957	Pulse Arts		Sacramento	3.6	\$135,155	\$18,000	\$0
PRJ-21-10216	Institute Of Arts Music & Science A California Non Profit Public Ben		Los Angeles	3.6	\$169,201	\$18,000	\$0
PRJ-21-11467	Axiom Repertory Theatre		Shasta	3.5	\$68,192	\$16,200	\$0
PRJ-21-10052	Strindberg Laboratory		Los Angeles	3.5	\$69,655	\$18,000	\$0
PRJ-21-10246	Performing Arts For Life And Education Foundation		Los Angeles	3.5	\$115,000	\$18,000	\$0
PRJ-21-11453	Peninsula Choral Association Dba Peninsula Girls Chorus		San Mateo	3.4	\$100,549	\$17,100	\$0
PRJ-21-12157	Ziru Dance Inc		San Mateo	3.4	\$132,700	\$18,000	\$0
PRJ-21-11910	Besa School		Los Angeles	3.4	\$158,510	\$18,000	\$0
PRJ-21-11457	Building Bridges Art Foundation		Los Angeles	3.33	\$228,991	\$18,000	\$0
PRJ-21-10181	Delium Museum		Los Angeles	3.25	\$66,883	\$18,000	\$0
PRJ-21-9778	Los Angeles Youth Philharmonic		Los Angeles	3.25	\$164,398	\$18,000	\$0
PRJ-21-11350	Music Of Tom Hoffmann		Mariposa	3.2	\$4,277	\$18,000	\$0
PRJ-21-10152	Dance Studio Showtime - Katusha		Los Angeles	3.2	\$41,123	\$12,000	\$0
PRJ-21-12170	Agaregate Space Gallery		Alameda	3.2	\$106,545	\$18,000	\$0
PRJ-21-11769	Brazilian Center For Cultural Exchange Of Sacramento		Sacramento	3.2	\$108,227	\$18,000	\$0
PRJ-21-12045	Turn The Youth Around		Alameda	3	\$47,219	\$5,000	\$0
PRJ-21-10214	Palm Springs Womens Jazz And Blues Association		Riverside	3	\$55,712	\$18,000	\$0
PRJ-21-11824	Arc Iris	Dance Resource Center	Los Angeles	3	\$59,570	\$18,000	\$0
PRJ-21-11976	Maidu Independent Theater	Pulse Arts	Placer	3	\$135,155	\$18,000	\$0
PRJ-21-11842	L A Freewaves		Los Angeles	2.8	\$127,644	\$18,000	\$0
PRJ-21-11078	John Lee Hooker Foundation		Marin	2.4	\$15,000	\$6,240	\$0
PRJ-21-11759	Teada Productions		Los Angeles	6	\$281,100	\$18,000	\$18,000
PRJ-21-11530	Invertigo Dance Theatre		Los Angeles	6	\$529,446	\$18,000	\$18,000
PRJ-21-11632	San Benito County Arts Council		San Benito	5.75	\$453,822	\$18,000	\$18,000
PRJ-21-11604	Cre Outreach Foundation Inc		Los Angeles	5.75	\$644,739	\$18,000	\$18,000
PRJ-21-11492	No Limits Theater Group Inc		Los Angeles	5.75	\$1,730,237	\$18,000	\$18,000
PRJ-21-11828	BayView Hunters Point Center For Arts And Technology		San Francisco	5.75	\$3,065,956	\$18,000	\$18,000
PRJ-21-11955	Inner City Youth Orchestra Of Los Angeles Incorporated		Los Angeles	5.5	\$481,000	\$18,000	\$18,000
PRJ-21-10179	Queer Women Of Color Media Arts Project-Qwocmap		San Francisco	5.5	\$503,315	\$18,000	\$18,000
PRJ-21-11226	Litquake Foundation		San Francisco	5.5	\$543,978	\$18,000	\$18,000
PRJ-21-11999	Chinese Culture Foundation Of San Francisco		San Francisco	5.5	\$1,293,495	\$18,000	\$18,000
PRJ-21-12088	Fernandeno Tataviam Band Of Mission Indians		Los Angeles	5.5	\$1,424,113	\$18,000	\$18,000
PRJ-21-9847	East Bay Sanctuary Covenant		Alameda	5.5	\$1,713,176	\$18,000	\$18,000
PRJ-21-11468	Developmental Disabilities Service Organization		Sacramento	5.5	\$4,220,433	\$18,000	\$18,000
PRJ-21-12030	Los Angeles Master Chorale Assn		Los Angeles	5.5	\$6,367,654	\$18,000	\$18,000
PRJ-21-10683	Asian Art Museum Foundation Of San Francisco		San Francisco	5.5	\$31,829,924	\$18,000	\$18,000
PRJ-21-11713	First Night Monterey Inc		Monterey	5.33	\$257,220	\$18,000	\$17,100
PRJ-21-10971	The Robey Theatre Company		Los Angeles	5.33	\$258,000	\$18,000	\$17,100
PRJ-21-11054	Beit Arts Factory		Ventura	5.33	\$286,395	\$18,000	\$17,100
PRJ-21-9801	Classics For Kids Inc		San Diego	5.33	\$340,766	\$18,000	\$17,100
PRJ-21-11477	Street Symphony Project Inc		Los Angeles	5.33	\$388,552	\$18,000	\$17,100
PRJ-21-11107	Casa 0101 Inc		Los Angeles	5.33	\$466,547	\$18,000	\$17,100

Rank	# of Orqs	Percent
6 - 5.5	15	100%
5.33	8	95%
5.25 - 2.5	200	0%

Total Request
\$3,964,363

Total Recommended
\$406,800

PRJ-21-12022	Fresh Meat Productions		San Francisco	5.33	\$875,308	\$18,000	\$17,100
PRJ-21-10755	Regents Of The University Of California At Berkeley		Alameda	5.33	\$12,332,502	\$18,000	\$17,100
PRJ-21-9873	Santa Cecilia Opera And Orchestra Association		Los Angeles	5.25	\$498,037	\$18,000	\$0
PRJ-21-11495	The Chance Theater		Orange	5.25	\$591,038	\$15,000	\$0
PRJ-21-11639	Arte Americas The Mexican Arts Center		Fresno	5.25	\$593,268	\$18,000	\$0
PRJ-21-12105	Women S Center For Creative Work		Los Angeles	5.25	\$683,810	\$18,000	\$0
PRJ-21-12241	San Diego Ballet		San Diego	5.25	\$694,804	\$18,000	\$0
PRJ-21-11509	City Of San Fernando		Los Angeles	5.25	\$1,372,512	\$18,000	\$0
PRJ-21-11799	The Harmony Project		Los Angeles	5.25	\$3,974,913	\$18,000	\$0
PRJ-21-10536	Heart Of Los Angeles Youth Inc		Los Angeles	5.25	\$5,267,473	\$18,000	\$0
PRJ-21-9767	Fern Street Community Arts Inc		San Diego	5	\$267,791	\$18,000	\$0
PRJ-21-11169	Clockshop		Los Angeles	5	\$280,856	\$18,000	\$0
PRJ-21-9824	Bay Area Girls Rock Camp		Alameda	5	\$304,698	\$18,000	\$0
PRJ-21-12021	Art Of Elan		San Diego	5	\$304,846	\$18,000	\$0
PRJ-21-10421	Theatre Of Hearts Inc		Los Angeles	5	\$325,270	\$18,000	\$0
PRJ-21-11646	Keamy Street Workshop Inc		San Francisco	5	\$330,700	\$18,000	\$0
PRJ-21-11289	Blue Line Arts		Placer	5	\$340,770	\$18,000	\$0
PRJ-21-10096	Los Angeles Poverty Department		Los Angeles	5	\$356,469	\$18,000	\$0
PRJ-21-12046	Movie Theatre Incorporated		San Diego	5	\$357,232	\$18,000	\$0
PRJ-21-12229	Asian Pacific Islander Cultural Center		San Francisco	5	\$360,632	\$18,000	\$0
PRJ-21-11710	Mariposa County Arts Council Inc		Mariposa	5	\$365,287	\$18,000	\$0
PRJ-21-11962	Twin Cities Concert Association		Nevada	5	\$365,986	\$18,000	\$0
PRJ-21-11948	Bindlestiff Studio		San Francisco	5	\$381,684	\$18,000	\$0
PRJ-21-11466	Transcendence Youth Arts Project		San Diego	5	\$416,689	\$18,000	\$0
PRJ-21-10489	Yolo County Arts Council Inc		Yolo	5	\$417,300	\$18,000	\$0
PRJ-21-11583	Youth In Arts		Marin	5	\$482,779	\$18,000	\$0
PRJ-21-11060	Bay Area Music Project		Alameda	5	\$481,420	\$18,000	\$0
PRJ-21-12049	Kultivate Labs		San Francisco	5	\$536,800	\$18,000	\$0
PRJ-21-10888	Near & Arnolds School Of Performing Arts & Cultural Education		Mendocino	5	\$538,643	\$18,000	\$0
PRJ-21-12073	World Arts West		San Francisco	5	\$579,263	\$18,000	\$0
PRJ-21-11785	Joe Goode Performance Group		San Francisco	5	\$663,774	\$18,000	\$0
PRJ-21-11800	Youth Spirit Artworks		Alameda	5	\$747,200	\$18,000	\$0
PRJ-21-10259	24Th Street Theatre Company		Los Angeles	5	\$751,403	\$18,000	\$0
PRJ-21-10461	Occ-The Center For Lesbian Gay Bisexual Transgender Art & Culture		San Francisco	5	\$759,830	\$18,000	\$0
PRJ-21-11998	10Th Art Exchange		San Francisco	5	\$781,335	\$18,000	\$0
PRJ-21-9841	Outside The Lens	Tides Center	San Diego	5	\$798,451	\$18,000	\$0
PRJ-21-9813	Hiphopforchange Inc		Alameda	5	\$922,091	\$18,000	\$0
PRJ-21-11782	The Dance Brigade A New Group From Wallflower Order		San Francisco	5	\$1,274,484	\$18,000	\$0
PRJ-21-12026	Womens Audio Mission		San Francisco	5	\$1,463,117	\$18,000	\$0
PRJ-21-11915	Northern California Center For The Arts		Nevada	5	\$1,562,609	\$18,000	\$0
PRJ-21-11564	Berkeley Music Group		Alameda	5	\$1,937,204	\$18,000	\$0
PRJ-21-12331	Youth Speaks Inc		San Francisco	5	\$2,315,630	\$18,000	\$0
PRJ-21-12089	Creativity Explored		San Francisco	5	\$2,396,005	\$18,000	\$0
PRJ-21-11572	Theatre For Children Inc		Sacramento	5	\$2,444,486	\$18,000	\$0
PRJ-21-11875	Bay Area Video Coalition Inc		San Francisco	5	\$3,315,355	\$18,000	\$0
PRJ-21-11571	Montalvo Association		Santa Clara	5	\$4,739,440	\$18,000	\$0
PRJ-21-9765	Santa Barbara Museum Of Art		Santa Barbara	5	\$6,343,986	\$18,000	\$0
PRJ-21-10014	Los Angeles Nomadic Division Land		Los Angeles	4.75	\$444,068	\$18,000	\$0
PRJ-21-11867	Cartoon Art Museum Of California		San Francisco	4.75	\$447,823	\$14,151	\$0
PRJ-21-11689	El Teatro Campesino		San Benito	4.75	\$478,879	\$13,865	\$0
PRJ-21-10434	Music In The Mountains		Nevada	4.75	\$477,218	\$17,999	\$0
PRJ-21-12183	A Reason To Survive		San Diego	4.75	\$514,397	\$17,910	\$0
PRJ-21-9850	Eagle Rock Community Cultural Association		Los Angeles	4.75	\$514,448	\$18,000	\$0
PRJ-21-11885	Idris Ackamoor And Cultural Odyssey		San Francisco	4.75	\$578,638	\$18,000	\$0
PRJ-21-12001	Southern Exposure		San Francisco	4.75	\$590,579	\$18,000	\$0
PRJ-21-11286	Chapter 510 Ink		Alameda	4.75	\$598,150	\$18,000	\$0
PRJ-21-10821	Grand Vision Foundation		Los Angeles	4.75	\$655,481	\$18,000	\$0
PRJ-21-10515	Street Poets Inc		Los Angeles	4.75	\$704,804	\$18,000	\$0
PRJ-21-11324	San Diego Civic Youth Ballet Inc		San Diego	4.75	\$757,034	\$18,000	\$0
PRJ-21-10113	Marin Shakespeare Company		Marin	4.75	\$1,127,244	\$18,000	\$0
PRJ-21-10886	Get Lit Words Ignite Inc		Los Angeles	4.75	\$1,271,546	\$18,000	\$0
PRJ-21-12159	Richmond Art Center		Contra Costa	4.75	\$1,407,592	\$18,000	\$0
PRJ-21-11556	Self-Help Graphics And Arts Inc		Los Angeles	4.75	\$1,419,673	\$18,000	\$0
PRJ-21-10534	Actors Gang Inc		Los Angeles	4.75	\$1,573,108	\$18,000	\$0
PRJ-21-10320	San Francisco Arts Education Project		San Francisco	4.75	\$1,574,827	\$18,000	\$0
PRJ-21-9791	San Diego Youth Symphony		San Diego	4.75	\$1,755,079	\$18,000	\$0
PRJ-21-11954	The Museum Of Art And History At The Mpherson Center		Santa Cruz	4.75	\$2,432,426	\$18,000	\$0
PRJ-21-10479	University Of Southern California		Los Angeles	4.75	\$2,537,379	\$18,000	\$0
PRJ-21-12145	Riverside Art Museum		Riverside	4.75	\$2,799,779	\$18,000	\$0
PRJ-21-11158	San Jose Jazz		Santa Clara	4.75	\$3,074,252	\$18,000	\$0
PRJ-21-11043	Odc		San Francisco	4.75	\$4,064,377	\$18,000	\$0
PRJ-21-11310	Alonso King Linas Ballet		San Francisco	4.75	\$4,865,700	\$18,000	\$0
PRJ-21-12106	Contemporary Jewish Museum		San Francisco	4.75	\$5,425,702	\$18,000	\$0
PRJ-21-11566	Los Angeles Opera Company		Los Angeles	4.75	\$40,550,099	\$18,000	\$0
PRJ-21-9849	Performing Arts Center Of Los Angeles County		Los Angeles	4.75	\$71,145,887	\$18,000	\$0
PRJ-21-12180	Ubuntu Theater Project Inc		Alameda	4.67	\$256,010	\$18,000	\$0
PRJ-21-9809	National Academic Youth Corps Inc		Sacramento	4.67	\$300,399	\$18,000	\$0
PRJ-21-11465	Nu Art Education Inc		Sacramento	4.67	\$329,745	\$18,000	\$0
PRJ-21-11456	Sangam Arts		Santa Clara	4.67	\$348,419	\$18,000	\$0
PRJ-21-9835	Inc Council For The Arts		Inyo	4.67	\$356,611	\$18,000	\$0
PRJ-21-11680	San Francisco Bay Area Theatre Company		San Francisco	4.67	\$369,355	\$18,000	\$0
PRJ-21-12139	Oakstop Alliance	Alliance For Community Development Of The San Francisco Bay Area	Alameda	4.67	\$380,000	\$18,000	\$0
PRJ-21-11544	Muzeo Foundation		Orange	4.67	\$399,814	\$18,000	\$0
PRJ-21-11806	Abada-Capoeira San Francisco		San Francisco	4.67	\$402,979	\$18,000	\$0
PRJ-21-10080	Resounding Joy Inc		San Diego	4.67	\$417,873	\$18,000	\$0
PRJ-21-10272	Studio Channel Islands Art Center		Ventura	4.67	\$508,005	\$18,000	\$0
PRJ-21-9856	Arts Council For Monterey County		Monterey	4.67	\$1,362,971	\$18,000	\$0
PRJ-21-12006	Young Audiences Of Northern California		San Francisco	4.5	\$443,587	\$18,000	\$0
PRJ-21-12041	Tannery World Dance & Cultural Center		Santa Cruz	4.5	\$451,000	\$18,000	\$0

50,000

Above \$2

PRJ-21-11291	International House Davis		Yolo	4.5	\$492,422	\$18,000	\$0
PRJ-21-9808	Museum Of Childrens Art		Alameda	4.5	\$580,000	\$18,000	\$0
PRJ-21-10468	Collage Dance Theatre		Los Angeles	4.5	\$642,547	\$18,000	\$0
PRJ-21-11576	Cutting Ball Theatre		San Francisco	4.5	\$705,612	\$18,000	\$0
PRJ-21-11849	Verve Center For The Arts		Sacramento	4.5	\$807,366	\$18,000	\$0
PRJ-21-9834	Api Cultural Center Inc.		Alameda	4.5	\$825,432	\$18,000	\$0
PRJ-21-11971	Santa Barbara County Office Of Arts And Culture		Santa Barbara	4.5	\$863,313	\$18,000	\$0
PRJ-21-9838	Storycenter		Alameda	4.5	\$952,115	\$17,750	\$0
PRJ-21-11703	Kala Institute		Alameda	4.5	\$1,101,278	\$18,000	\$0
PRJ-21-11993	Old Town Artisan Studio Inc		Riverside	4.5	\$1,151,191	\$12,000	\$0
PRJ-21-11719	Counterpulse		San Francisco	4.5	\$1,158,445	\$18,000	\$0
PRJ-21-10549	Diavolo Dance Theatre		Los Angeles	4.5	\$1,232,503	\$18,000	\$0
PRJ-21-11110	The H.E. Art Project		Los Angeles	4.5	\$1,304,275	\$18,000	\$0
PRJ-21-11675	P. S Arts		Los Angeles	4.5	\$3,847,952	\$18,000	\$0
PRJ-21-9766	East Bay Center For The Performing Arts		Contra Costa	4.5	\$4,123,158	\$18,000	\$0
PRJ-21-12066	Mission Graduates		San Francisco	4.5	\$8,195,650	\$18,000	\$0
PRJ-21-9772	San Diego Opera Association		San Diego	4.5	\$8,392,237	\$18,000	\$0
PRJ-21-11609	San Francisco Jazz Organization		San Francisco	4.5	\$15,636,374	\$18,000	\$0
PRJ-21-11512	Positive Alternative Recreation Teambuilding Impacting Program		Santa Clara	4.33	\$251,746	\$18,000	\$0
PRJ-21-11322	Friends Of The Sharon Art Studio		San Francisco	4.33	\$257,841	\$17,950	\$0
PRJ-21-10411	Instituto Mazatlan Bellas Artes De Sacramento		Sacramento	4.33	\$288,100	\$18,000	\$0
PRJ-21-11891	Pocket Opera Inc		San Francisco	4.33	\$303,765	\$18,000	\$0
PRJ-21-11568	Side Street Projects		Los Angeles	4.33	\$335,268	\$18,000	\$0
PRJ-21-10448	Kaleidoscope Chamber Orchestra		Los Angeles	4.33	\$369,521	\$18,000	\$0
PRJ-21-9771	Riverside Arts Council		Riverside	4.33	\$415,941	\$18,000	\$0
PRJ-21-9804	Lead Guitar		Los Angeles	4.33	\$417,462	\$18,000	\$0
PRJ-21-11756	Bayview Opera House Inc		San Francisco	4.33	\$994,847	\$18,000	\$0
PRJ-21-11254	Alameda County Arts Commission		Alameda	4.33	\$1,151,041	\$18,000	\$0
PRJ-21-12245	Junior Center Of Art & Science		Alameda	4.25	\$423,051	\$18,000	\$0
PRJ-21-11707	Bounce Back Generation Inc		Alameda	4.25	\$427,165	\$18,000	\$0
PRJ-21-11997	The Aja Project		San Diego	4.25	\$436,699	\$17,828	\$0
PRJ-21-11503	Golden Thread Productions		San Francisco	4.25	\$477,959	\$18,000	\$0
PRJ-21-11698	Women Wonder Writers		Riverside	4.25	\$481,299	\$17,959	\$0
PRJ-21-12240	Chinese Performing Arts Of America		Santa Clara	4.25	\$485,419	\$18,000	\$0
PRJ-21-11597	Contra Tempo		Los Angeles	4.25	\$541,550	\$18,000	\$0
PRJ-21-10302	La Commons		Los Angeles	4.25	\$555,462	\$18,000	\$0
PRJ-21-9981	Arts Orange County	Community Partners Fbo La Commons	Orange	4.25	\$582,268	\$18,000	\$0
PRJ-21-12005	Arts Council Of Kern		Kern	4.25	\$622,000	\$18,000	\$0
PRJ-21-12220	Tia Chuchas Centro Cultural Inc		Los Angeles	4.25	\$692,920	\$18,000	\$0
PRJ-21-11770	Komatown Oakland		Alameda	4.25	\$744,373	\$18,000	\$0
PRJ-21-11358	Plaza De La Raza Inc		Los Angeles	4.25	\$755,063	\$18,000	\$0
PRJ-21-11261	G16 Ink		Sacramento	4.25	\$763,244	\$18,000	\$0
PRJ-21-11819	New Village Arts Inc		San Diego	4.25	\$865,750	\$18,000	\$0
PRJ-21-11455	Vallejo Community Arts Foundation		Solano	4.25	\$907,640	\$17,695	\$0
PRJ-21-9843	Visual Communications Media		Los Angeles	4.25	\$911,281	\$18,000	\$0
PRJ-21-10469	Diablo Ballet		Contra Costa	4.25	\$952,343	\$17,885	\$0
PRJ-21-11814	Enriching Lives Through Music		Marin	4.25	\$958,071	\$18,000	\$0
PRJ-21-11755	The Friendship Club		Nevada	4.25	\$1,052,232	\$18,000	\$0
PRJ-21-12049	Ink People Inc		Humboldt	4.25	\$1,128,321	\$18,000	\$0
PRJ-21-9803	Mendocino Art Center Inc		Mendocino	4.25	\$1,132,128	\$18,000	\$0
PRJ-21-11346	Fernando Pullum Community Arts Center		Los Angeles	4.25	\$1,140,744	\$18,000	\$0
PRJ-21-12110	Shakespeare-San Francisco		San Francisco	4.25	\$1,156,000	\$18,000	\$0
PRJ-21-12156	Institute For Arts And Culture Inc		San Francisco	4.25	\$1,170,040	\$18,000	\$0
PRJ-21-9985	18Th Street Arts Complex		Los Angeles	4.25	\$1,179,235	\$18,000	\$0
PRJ-21-11704	Palo Alto Art Center Foundation		Santa Clara	4.25	\$1,183,973	\$18,000	\$0
PRJ-21-11822	Craft Contemporary		Los Angeles	4.25	\$1,857,853	\$18,000	\$0
PRJ-21-10901	Lacor Afterchool Programs		Los Angeles	4.25	\$2,084,384	\$18,000	\$0
PRJ-21-11684	California Shakespeare Theater		Contra Costa	4.25	\$2,301,903	\$18,000	\$0
PRJ-21-11679	Kronos Performing Arts Assn		San Francisco	4.25	\$2,325,198	\$18,000	\$0
PRJ-21-10390	San Diego Repertory Theatre Inc		San Diego	4.25	\$5,060,573	\$18,000	\$0
PRJ-21-11828	San Diego Museum Of Art		San Diego	4.25	\$14,126,190	\$17,050	\$0
PRJ-21-11847	San Bernardino County Museum Assoc 2022 Orange Tree Ln		San Bernardino	4	\$266,304	\$18,000	\$0
PRJ-21-11009	Spectroclance		Monterey	4	\$271,866	\$18,000	\$0
PRJ-21-12055	Dragon Productions Theatre Company		San Mateo	4	\$283,271	\$18,000	\$0
PRJ-21-11527	Arena Theater Association		Mendocino	4	\$291,812	\$18,000	\$0
PRJ-21-10838	Playhouse Arts		Humboldt	4	\$304,733	\$18,000	\$0
PRJ-21-12154	Shakespeares Associates Inc		Alameda	4	\$314,022	\$18,000	\$0
PRJ-21-9774	Eldergivers		San Francisco	4	\$324,461	\$18,000	\$0
PRJ-21-11833	Los Angeles Performance Practice		Los Angeles	4	\$356,952	\$18,000	\$0
PRJ-21-11620	San Francisco Mime Troupe		San Francisco	4	\$386,111	\$17,999	\$0
PRJ-21-11285	Los Galos Museum Association		Santa Clara	4	\$411,325	\$18,000	\$0
PRJ-21-11817	Everybody Dance Now		Santa Barbara	4	\$420,112	\$18,000	\$0
PRJ-21-10069	Almasic School		Santa Clara	4	\$531,863	\$18,000	\$0
PRJ-21-11655	Zero1 - The Art And Technology Network		San Francisco	4	\$582,078	\$18,000	\$0
PRJ-21-12108	Odc		San Francisco	4	\$588,804	\$18,000	\$0
PRJ-21-11987	Los Angeles Music And Art School		Los Angeles	4	\$781,529	\$18,000	\$0
PRJ-21-12044	Qonqa Kids		Los Angeles	4	\$811,214	\$18,000	\$0
PRJ-21-11041	Oxnard Performing Arts Center Corporation		Ventura	4	\$813,437	\$18,000	\$0
PRJ-21-12160	Public Corporation For The Arts Of The City Of Long Beach		Los Angeles	4	\$986,802	\$18,000	\$0
PRJ-21-11567	The Colburn School		Los Angeles	4	\$35,227,711	\$18,000	\$0
PRJ-21-12112	Studios For The Performing Arts Operating Co		Sacramento	3.75	\$447,458	\$18,000	\$0
PRJ-21-12008	Pacific Arts Movement		San Diego	3.75	\$610,601	\$18,000	\$0
PRJ-21-11734	Art Division		Los Angeles	3.75	\$650,187	\$18,000	\$0
PRJ-21-11502	Lineage Dance Company		Los Angeles	3.75	\$732,372	\$12,277	\$0
PRJ-21-11965	Young Audiences Of San Diego DbA Arts For Learning San Diego		San Diego	3.75	\$830,322	\$17,880	\$0
PRJ-21-9848	Redlands Symphony Association		San Bernardino	3.75	\$886,150	\$18,000	\$0
PRJ-21-11917	Santa Rosa Players		Sonoma	3.75	\$1,104,437	\$18,000	\$0
PRJ-21-11858	Oceanside Museum Of Art		San Diego	3.75	\$1,118,209	\$18,000	\$0
PRJ-21-12023	Baroid Foundation		Los Angeles	3.75	\$1,153,335	\$18,000	\$0

PRJ-21-12200	The Laguna Playhouse		Orange	3.75	\$2,145,914	\$18,000	\$0
PRJ-21-11326	Museum Of Latin America Art		Los Angeles	3.75	\$4,147,094	\$18,000	\$0
PRJ-21-10106	Options Recovery Services		Alameda	3.75	\$7,450,000	\$18,000	\$0
PRJ-21-11430	Camera Singers Of Long Beach Inc		Los Angeles	3.67	\$274,544	\$18,000	\$0
PRJ-21-11520	Opera Modesto, Inc		Stanislaus	3.67	\$329,204	\$18,000	\$0
PRJ-21-11481	Shasta County Arts Council		Shasta	3.67	\$338,541	\$17,165	\$0
PRJ-21-11222	Los Angeles Contemporary Exhibitions Inc		Los Angeles	3.67	\$415,474	\$18,000	\$0
PRJ-21-11475	Poway Center For The Performing Arts Foundation		San Diego	3.5	\$726,882	\$18,000	\$0
PRJ-21-9840	International City Theatre		Los Angeles	3.5	\$1,002,342	\$18,000	\$0
PRJ-21-11464	Antaeus Company		Los Angeles	3.5	\$1,037,976	\$18,000	\$0
PRJ-21-10391	Media Arts Center San Diego		San Diego	3.5	\$1,191,083	\$18,000	\$0
PRJ-21-10426	Shasta County Child Abuse Prevention Coordinating Council		Shasta	3.5	\$1,274,483	\$18,000	\$0
PRJ-21-9782	Alexander Valley Film Society		Sonoma	3.33	\$283,652	\$18,000	\$0
PRJ-21-12181	Echo Park Film Center		Los Angeles	3.33	\$300,000	\$10,000	\$0
PRJ-21-11096	Boys & Girls Club Of Merced County		Merced	3.25	\$420,656	\$10,000	\$0
PRJ-21-11408	The Lab Sf		San Francisco	3.25	\$472,944	\$18,000	\$0
PRJ-21-10995	California Jazz Conservatory Inc		Alameda	3.25	\$1,731,901	\$18,000	\$0
PRJ-21-11036	Oasis Companies International		Orange	3	\$500,000	\$18,000	\$0
PRJ-21-11223	Lux Art Institute		San Diego	3	\$1,014,574	\$18,000	\$0
PRJ-21-11973	The Shakespeare Center Of Los Angeles Inc		Los Angeles	3	\$1,284,759	\$18,000	\$0
PRJ-21-10935	Pro Arts		Alameda	2.75	\$521,949	\$18,000	\$0
PRJ-21-11448	Jacob Jonas The Company Inc		Los Angeles	2.67	\$370,035	\$18,000	\$0
PRJ-21-10820	Thousand Oaks Alliance For The Arts		Ventura	2.5	\$965,629	\$18,000	\$0
PRJ-21-11809	Monterey County Symphony Assn		Monterey	2.5	\$1,901,572	\$10,000	\$0

\$3,964,363

Jump (JMP) 2021 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	Applicant County	Average Final Rank	TOR	Grant Request Amount	Total Grant Award Recommendation
JMP-21-10538	Everyday Arts		Los Angeles	5.6	\$54,472	\$2,500	\$2,500
JMP-21-10135	Contra Costa County		Contra Costa	5.6	\$67,696	\$2,500	\$2,500
JMP-21-12721	Pony Box Dance Theatre		Los Angeles	5.6	\$197,000	\$50,000	\$50,000
JMP-21-9826	Bay Area Creative Bac		Alameda	5.5	\$205,047	\$28,590	\$28,590
JMP-21-11305	Oakland Parks And Recreation Foundation	Oakland Parks And Recreation Foundation	Alameda	5.4	\$166,014	\$50,000	\$50,000
JMP-21-10432	Million Little		Los Angeles	5.2	\$87,963	\$50,000	\$50,000
JMP-21-12776	Choices For Freedom Inc		Alameda	5.2	\$102,505	\$50,000	\$50,000
JMP-21-12265	Justice For My Sister Collective	Community Partners	Los Angeles	5.2	\$119,677	\$50,000	\$50,000
JMP-21-11094	Mid-City Community Music		San Diego	5.2	\$200,079	\$49,900	\$49,900
JMP-21-12724	Urban Arts Collaborative (Uac)	Action Council of Monterey County, Inc.	Monterey	5	\$97,200	\$50,000	\$50,000
JMP-21-11593	Artogether		Alameda	5	\$154,788	\$50,000	\$50,000
JMP-21-10379	Ventura County Arts Council		Ventura	5	\$216,240	\$50,000	\$50,000
JMP-21-10531	Arts Collaborative Of Nevada County		Nevada	4.8	\$166,702	\$29,494	\$0
JMP-21-12427	Instituto Mazatlan Bellas Artes De Sacramento		Sacramento	4.8	\$200,000	\$49,984	\$0
JMP-21-12634	Sledgehammer Grafix	The Freedom Bound Center	Sacramento	4.6	\$19,699	\$49,853	\$0
JMP-21-11541	Thingamajigs		Alameda	4.6	\$94,024	\$2,500	\$0
JMP-21-12633	Beats Lyrics Leaders	Pulse Arts	Placer	4.6	\$135,155	\$42,500	\$0
JMP-21-11739	Opera Cultura		Santa Clara	4.6	\$178,069	\$2,500	\$0
JMP-21-11092	Southland Sings		Los Angeles	4.6	\$183,348	\$50,000	\$0
JMP-21-12536	Creative Crossing Co-Create		Kern	4.5	\$5,547	\$50,000	\$0
JMP-21-10492	Rhythm Arts Alliance	Community Partners	Los Angeles	4.5	\$138,273	\$50,000	\$0
JMP-21-10280	Combat Arts San Diego Inc		San Diego	4.4	\$49,500	\$24,620	\$0
JMP-21-12426	Awoke		Los Angeles	4.4	\$63,798	\$50,000	\$0
JMP-21-12767	Alena Museum		Alameda	4.4	\$107,000	\$2,500	\$0
JMP-21-12471	Slow Theatre		Butte	4.2	\$18,186	\$15,000	\$0
JMP-21-12792	Yeah, Art!	Social Good Fund	Alameda	4.2	\$21,000	\$52,500	\$0
JMP-21-12441	Blindspot Collective		San Diego	4.2	\$132,467	\$50,000	\$0
JMP-21-10122	Musicians For Education Inc		San Diego	4.2	\$203,092	\$50,000	\$0
JMP-21-12605	Studio 1405	Ma Series Arts	Solano	4	\$59,324	\$50,000	\$0
JMP-21-10145	San Diego Cultural Arts Alliance		San Diego	4	\$70,125	\$45,000	\$0
JMP-21-12545	No Easy Props Inc		Los Angeles	4	\$94,328	\$50,000	\$0
JMP-21-12577	Au Co Vietnamese Cultural Center		San Francisco	4	\$167,337	\$2,500	\$0
JMP-21-11300	Madera County Arts Council		Madera	4	\$211,530	\$31,020	\$0
JMP-21-11171	Tuyo Theatre Inc		San Diego	3.8	\$32,274	\$27,530	\$0
JMP-21-12089	Musicians At Play Foundation Inc		Los Angeles	3.8	\$109,085	\$50,000	\$0
JMP-21-12654	Pear Avenue Theatre		Santa Clara	3.8	\$160,520	\$2,500	\$0
JMP-21-12589	Colors For Kids		Contra Costa	3.6	\$0	\$52,500	\$0
JMP-21-12454	Jose Costas Contempo Ballet		Los Angeles	3.6	\$1,300	\$49,340	\$0
JMP-21-12481	Ma Series Arts		Placer	3.6	\$96,271	\$50,000	\$0
JMP-21-12742	Nueva Vision Community School		Los Angeles	3.6	\$97,172	\$50,000	\$0
JMP-21-12748	Well Beings Studio	OneOC	Orange	3.4	\$65,000	\$18,000	\$0
JMP-21-12733	Dance And Dialogue		Los Angeles	3.4	\$120,000	\$50,000	\$0
JMP-21-12650	Artescape		Sonoma	3.25	\$205,500	\$40,032	\$0
JMP-21-10250	Performing Arts For Life And Education Foundation		Los Angeles	3.2	\$115,000	\$50,000	\$0
JMP-21-9845	Artfully United		Los Angeles	3	\$21,500	\$50,000	\$0
JMP-21-12251	Bay Area Mural Program Inc		Alameda	3	\$200,221	\$50,000	\$0
JMP-21-12690	Cooperation Humboldt		Humboldt	3	\$293,164	\$50,000	\$0
JMP-21-10416	Urban Collaborative Project		San Diego	3	\$244,179	\$52,000	\$0
JMP-21-12768	Arthatch		San Diego	2.8	\$103,996	\$24,800	\$0
JMP-21-10417	All The Arts For All The Kids Foundation		Orange	2.75	\$239,182	\$49,668	\$0
JMP-21-11461	Music And Kids A California Non Profit Corporation		Los Angeles	2.4	\$76,979	\$50,000	\$0
JMP-21-12808	Fresh Start Sober Living Homes		Los Angeles	2.2	\$50,000	\$52,500	\$0
JMP-21-11352	Vapa Foundation		San Diego	2.2	\$200,476	\$48,300	\$0
JMP-21-9842	Outside The Lens		San Diego	6	\$798,451	\$50,000	\$50,000
JMP-21-11095	Actors Gang Inc		Los Angeles	6	\$1,673,108	\$50,000	\$50,000
JMP-21-9839	Destiny Arts Center		Alameda	6	\$1,929,399	\$47,750	\$47,750
JMP-21-11103	Unusual Suspects Theatre Co		Los Angeles	5.75	\$1,782,232	\$43,000	\$43,000
JMP-21-9818	Hiphopforchange Inc		Alameda	5.67	\$922,091	\$50,000	\$50,000
JMP-21-12097	Ryse Inc		Contra Costa	5.67	\$5,280,546	\$50,000	\$50,000
JMP-21-12728	Long Beach Opera		Los Angeles	5.33	\$1,251,982	\$50,000	\$0
JMP-21-11708	Performing Arts Workshop Inc		San Francisco	5.33	\$1,910,324	\$13,437	\$0
JMP-21-12164	San Benito County Arts Council		San Benito	5.25	\$453,822	\$47,050	\$0
JMP-21-12293	The David S Harp Foundation Inc		San Diego	5.25	\$534,232	\$49,420	\$0
JMP-21-12137	Alianza For Youth Justice	Social And Environmental Entrepreneurs	Santa Clara	5	\$250,213	\$50,000	\$0
JMP-21-12324	Mariposa County Arts Council Inc		Mariposa	5	\$365,287	\$50,000	\$0
JMP-21-10490	Yolo County Arts Council Inc		Yolo	5	\$417,300	\$50,000	\$0
JMP-21-10203	Music In The Mountains		Nevada	5	\$477,218	\$2,500	\$0
JMP-21-9817	Marin Shakespeare Company		Marin	5	\$1,127,244	\$50,000	\$0
JMP-21-12537	The Harmony Project		Los Angeles	5	\$3,974,913	\$50,000	\$0
JMP-21-12303	Everybody Dance Now		Santa Barbara	4.75	\$420,112	\$52,500	\$0

Under \$250,000

Rank	# of Orgs	Percent
5.6-5	12	100%
4.8-2.2	41	0%

Total Request
\$2,100,631

Total Recommended
\$483,490

Rank	# of Orgs	Percent
6-5.67	6	100%
5.33-1.67	81	0%

Total Request
\$3,825,273

Total Recommended
\$290,750

Above \$250,000

JMP-21-11191	Playwrights Project		San Diego	4.75	\$433,516	\$50,000	\$0
JMP-21-12457	A Reason To Survive		San Diego	4.75	\$514,397	\$48,680	\$0
JMP-21-11916	Southern Exposure		San Francisco	4.75	\$590,579	\$46,418	\$0
JMP-21-12771	Tia Chuchas Centro Cultural Inc		Los Angeles	4.75	\$692,920	\$50,000	\$0
JMP-21-10315	Armory Center For The Arts		Los Angeles	4.75	\$2,052,960	\$50,000	\$0
JMP-21-11504	Riverside Community College District Foundation		Riverside	4.75	\$2,870,065	\$19,450	\$0
JMP-21-12275	The H E Art Project		Los Angeles	4.67	\$1,304,275	\$50,000	\$0
JMP-21-12188	Big Valley Rancheria		Lake	4.67	\$2,446,964	\$50,000	\$0
JMP-21-12495	San Francisco Mime Troupe		San Francisco	4.5	\$386,111	\$35,083	\$0
JMP-21-12499	Guitars In The Classroom		San Diego	4.5	\$513,270	\$43,044	\$0
JMP-21-12235	Invertigo Dance Theatre		Los Angeles	4.5	\$529,446	\$2,500	\$0
JMP-21-10516	Street Poets Inc		Los Angeles	4.5	\$704,804	\$50,000	\$0
JMP-21-10158	National Academic Youth Corps Inc		Sacramento	4.33	\$300,399	\$50,000	\$0
JMP-21-12431	Youth Spirit Artworks		Alameda	4.33	\$747,200	\$50,000	\$0
JMP-21-12581	Kala Institute		Alameda	4.33	\$1,101,278	\$52,500	\$0
JMP-21-9806	San Diego Repertory Theatre Inc		San Diego	4.33	\$5,060,573	\$2,500	\$0
JMP-21-12367	Old Globe Theatre		San Diego	4.33	\$13,267,000	\$46,350	\$0
JMP-21-12432	City Of Los Angeles Department Of Cultural Affairs		Los Angeles	4.33	\$18,047,182	\$2,500	\$0
JMP-21-9793	Girls Rock Sb		Santa Barbara	4.25	\$289,903	\$50,000	\$0
JMP-21-9816	Theatre Of Hearts Inc		Los Angeles	4.25	\$325,270	\$40,000	\$0
JMP-21-9984	Popstheclubcom Inc A California Public Benefit Corporation		Los Angeles	4.25	\$350,213	\$50,000	\$0
JMP-21-12584	Street Symphony Project Inc		Los Angeles	4.25	\$388,552	\$50,000	\$0
JMP-21-12256	The Aja Project		San Diego	4.25	\$436,699	\$49,831	\$0
JMP-21-10900	Studio Channel Islands Art Center		Ventura	4.25	\$508,005	\$36,500	\$0
JMP-21-10343	La Commons	Community Partners	Los Angeles	4.25	\$555,462	\$50,000	\$0
JMP-21-10780	Media Arts Center San Diego		San Diego	4.25	\$1,191,084	\$50,000	\$0
JMP-21-10586	Success Center San Francisco		San Francisco	4.25	\$3,637,586	\$50,000	\$0
JMP-21-12800	Black Cultural Zone Community Development Corporation		Alameda	4	\$536,500	\$50,000	\$0
JMP-21-9920	Collage Dance Theatre		Los Angeles	4	\$642,547	\$50,000	\$0
JMP-21-12063	916 Ink		Sacramento	4	\$762,744	\$50,000	\$0
JMP-21-12115	Young Audiences Of San Diego Dba Arts For Learning San Diego		San Diego	4	\$830,322	\$50,000	\$0
JMP-21-11754	Santa Barbara County Office Of Arts And Culture		Santa Barbara	4	\$863,313	\$44,520	\$0
JMP-21-11922	The New Childrens Museum		San Diego	4	\$2,355,823	\$47,075	\$0
JMP-21-11260	Waco Theater Center		Los Angeles	4	\$2,442,905	\$50,000	\$0
JMP-21-12594	New Earth Organization		Los Angeles	4	\$4,345,000	\$50,000	\$0
JMP-21-9821	California Center For The Arts Escondido Foundation		San Diego	4	\$7,853,114	\$50,000	\$0
JMP-21-12786	San Diego Museum Of Art		San Diego	4	\$14,126,190	\$38,000	\$0
JMP-21-12574	The City Peace Project		Santa Clara	3.75	\$274,772	\$50,000	\$0
JMP-21-12532	Arts For The Schools		Nevada	3.75	\$295,861	\$36,342	\$0
JMP-21-10839	Playhouse Arts		Humboldt	3.75	\$304,733	\$50,000	\$0
JMP-21-12641	Women Wonder Writers		Riverside	3.75	\$481,299	\$50,000	\$0
JMP-21-12657	Jail Guitar Doors		Los Angeles	3.75	\$683,154	\$50,000	\$0
JMP-21-11187	Museum Of Childrens Art		Alameda	3.75	\$771,329	\$50,000	\$0
JMP-21-12381	Oxnard Performing Arts Center Corporation		Ventura	3.67	\$813,437	\$2,500	\$0
JMP-21-11940	Diablo Ballet		Contra Costa	3.67	\$952,343	\$42,700	\$0
JMP-21-9977	Theatre & Arts Foundation Of San Diego County		San Diego	3.67	\$62,663,376	\$30,000	\$0
JMP-21-12647	Oakstop Alliance	Alliance For Community Development of The San Francisco Bay Area	Alameda	3.5	\$380,000	\$50,000	\$0
JMP-21-9851	Eagle Rock Community Cultural Association		Los Angeles	3.5	\$514,448	\$32,500	\$0
JMP-21-9787	Arts & Learning Corporation		Orange	3.5	\$647,676	\$50,000	\$0
JMP-21-12795	Mandarins Of Sacramento Inc		Sacramento	3.5	\$973,244	\$50,000	\$0
JMP-21-11934	Ink People Inc		Humboldt	3.33	\$1,128,322	\$50,000	\$0
JMP-21-12688	The Shakespeare Center Of Los Angeles Inc		Los Angeles	3.33	\$1,143,089	\$50,000	\$0
JMP-21-9859	Arts Council For Monterey County		Monterey	3.33	\$1,362,971	\$50,000	\$0
JMP-21-12681	Break The Barriers Inc		Fresno	3.33	\$1,476,880	\$48,400	\$0
JMP-21-11574	Theatre For Children Inc		Sacramento	3.33	\$2,444,486	\$50,000	\$0
JMP-21-12286	Alameda County Deputy Sheriffs Activities League		Alameda	3.33	\$2,503,275	\$50,000	\$0
JMP-21-12325	Riverside Art Museum		Riverside	3.33	\$2,799,779	\$50,000	\$0
JMP-21-11011	Spectordance		Monterey	3.25	\$271,866	\$50,000	\$0
JMP-21-11048	Mono Arts Council		Mono	3.25	\$304,705	\$11,572	\$0
JMP-21-12380	Yuba County Sutter County Regional Arts Council		Yuba	3.25	\$417,609	\$50,000	\$0
JMP-21-11446	Oasis Companies Intemational		Orange	3.25	\$500,000	\$25,000	\$0
JMP-21-11189	Cal Poly Corporation		San Luis Obispo	3.25	\$80,305,606	\$50,000	\$0
JMP-21-12687	Advot Project		Los Angeles	3	\$264,466	\$50,000	\$0
JMP-21-12694	Young Artists Conservatory Of Music		Solano	3	\$328,379	\$50,000	\$0
JMP-21-12749	Contra Tiempo		Los Angeles	3	\$638,641	\$50,000	\$0
JMP-21-11157	Boys & Girls Club Of Oceanside California Inc		San Diego	3	\$2,713,519	\$33,151	\$0
JMP-21-10881	Putnam Foundation		San Diego	3	\$9,447,000	\$50,000	\$0
JMP-21-12723	United Cambodian Community		Los Angeles	2.67	\$983,585	\$52,500	\$0
JMP-21-12726	Ellas Foundation		Los Angeles	2.67	\$1,592,053	\$50,000	\$0
JMP-21-12519	Carpenter Performing Arts Center	California State University Long Beach Research Foundation	Los Angeles	1.67	\$1,862,044	\$50,000	\$0

State/Regional Networks (SRN) 2021 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	County	Average Final Rank	TOR	Grant Request Amount	Total Grant Award Recommendation
SRN21-13423	Womens Audio Mission		San Francisco	6	\$1,463,117	\$35,000	\$35,000
SRN21-10222	Inlandia Institute		Riverside	5.8	\$143,738	\$35,000	\$35,000
SRN21-12627	Luna Kids Dance Inc		Alameda	5.8	\$583,636	\$35,000	\$35,000
SRN21-13073	Skid Row Arts Alliance	Fulcrum Arts	Los Angeles	5.8	\$22,833	\$35,000	\$35,000
SRN21-13431	California Humanities		Alameda	5.67	\$4,115,263	\$35,000	\$35,000
SRN21-10419	California Poets In The School		Sonoma	5.6	\$189,744	\$35,000	\$35,000
SRN21-12068	Arte Americas The Mexican Arts Center		Fresno	5.6	\$593,298	\$25,000	\$25,000
SRN21-9856	Elm-La Inc		Los Angeles	5.5	\$2,457,494	\$35,000	\$35,000
SRN21-13475	Peacock Rebellion	Social Good Fund	Alameda	5.5	\$281,089	\$35,000	\$35,000
SRN21-13464	Asian Pacific Islander Cultural Center		San Francisco	5.5	\$360,632	\$35,000	\$35,000
SRN21-13426	World Arts West		San Francisco	5.5	\$79,283	\$35,000	\$35,000
SRN21-13364	Qcc-The Center For Lesbian Gay Bisexual Transgender Art & Culture		San Francisco	5.5	\$759,830	\$35,000	\$35,000
SRN21-10011	Turnaround Arts California		Los Angeles	5.4	\$1,195,464	\$35,000	\$33,250
SRN21-12587	California Association Of Museums		Santa Cruz	5.4	\$627,019	\$35,000	\$33,250
SRN21-13480	Arts Area		San Bernardino	5.33	\$76,175	\$35,000	\$33,250
SRN21-13391	Arts Education Alliance Of The Bay Area	Intersection For The Arts	San Francisco	5.33	\$100,201	\$35,000	\$33,250
SRN21-13460	Barcud Foundation		Los Angeles	5.25	\$1,153,335	\$35,000	\$33,250
SRN21-13412	Californians For The Arts		Sacramento	5.25	\$211,463	\$35,000	\$33,250
SRN21-13381	Level Ground Inc		Los Angeles	5.25	\$230,434	\$35,000	\$33,250
SRN21-13384	San Francisco Film Society		San Francisco	5.25	\$5,635,562	\$35,000	\$33,250
SRN21-13140	Musical Traditions		San Francisco	5.25	\$914,812	\$35,000	\$33,250
SRN21-13357	Danceco Group		San Francisco	5.2	\$2,186,646	\$35,000	\$33,250
SRN21-11669	Center Theatre Group Of Los Angeles		Los Angeles	5.2	\$48,525,000	\$35,000	\$33,250
SRN21-11561	Pen America Los Angeles		Los Angeles	5.2	\$644,294	\$35,000	\$33,250
SRN21-11687	Emerging Arts Professionals/San Francisco Bay Area	Intersection For The Arts	San Francisco	5.2	\$93,459	\$35,000	\$33,250
SRN21-11880	Teaching Artists Guild		Alameda	5.2	\$158,916	\$35,000	\$33,250
SRN21-12334	Young Audiences Of Northern California		San Francisco	5.2	\$443,587	\$35,000	\$33,250
SRN21-12711	Rising Arts Leaders Of San Diego	Media Arts Center San Diego	San Diego	5.2	\$41,606	\$35,000	\$19,000
SRN21-13516	White Hall Arts Academy Foundation		Los Angeles	5	\$90,000	\$30,000	\$28,500
SRN21-13495	Playwrights Foundation Inc		San Francisco	5	\$324,048	\$35,000	\$33,250
SRN21-13453	California Presenters		Sonoma	5	\$70,705	\$35,000	\$33,250
SRN21-13370	Alliance For California Traditional Arts		Fresno	5	\$2,189,318	\$35,000	\$33,250
SRN21-13367	Latino Theater Company		Los Angeles	5	\$616,694	\$35,000	\$33,250
SRN21-10174	California Lawyers For The Arts Inc		San Francisco	5	\$1,145,491	\$35,000	\$33,250
SRN21-10807	Film Independent Inc		Los Angeles	5	\$11,511,667	\$35,000	\$33,250
SRN21-12305	Taiko Community Alliance		Santa Clara	5	\$131,217	\$35,000	\$33,250
SRN21-12501	The Center For Cultural Innovation		Los Angeles	5	\$4,209,027	\$35,000	\$33,250
SRN21-12408	Small Press Distribution Inc		Alameda	5	\$1,447,743	\$35,000	\$33,250
SRN21-12544	Playhouse Arts		Humboldt	5	\$304,733	\$35,000	\$33,250
SRN21-12788	Poetry Flash		Alameda	5	\$121,768	\$28,000	\$26,600
SRN21-12961	Kaleidoscope Chamber Orchestra		Los Angeles	5	\$369,521	\$35,000	\$33,250
SRN21-10539	Women S Center For Creative Work		Los Angeles	4.8	\$683,810	\$35,000	\$33,250
SRN21-11532	Recreate		Placer	4.8	\$256,932	\$20,000	\$19,000
SRN21-12276	California Alliances For Arts Education		Los Angeles	4.8	\$1,494,065	\$35,000	\$33,250
SRN21-12544	Department Of Sound	Child Abuse Council Of Sacramento	Sacramento	4.8	\$35,937	\$35,000	\$33,250
SRN21-13297	Arts For L A		Los Angeles	4.8	\$434,247	\$35,000	\$33,250
SRN21-13477	Radar Productions Inc		San Francisco	4.75	\$188,744	\$35,000	\$33,250
SRN21-13459	Catamaran Literary Reader		Santa Cruz	4.75	\$231,401	\$35,000	\$33,250
SRN21-13455	Poets & Writers Inc		Los Angeles	4.75	\$4,891,746	\$35,000	\$33,250
SRN21-13442	Inner City Youth Orchestra Of Los Angeles Incorporated		Los Angeles	4.75	\$481,000	\$35,000	\$33,250
SRN21-10689	San Diego Creative Youth Development Network	California State University San Marcos Corporation	San Diego	4.75	\$664,850	\$35,000	\$33,250
SRN21-11816	Intersection For The Arts		San Francisco	4.75	\$7,198,444	\$35,000	\$33,250
SRN21-13248	Hi-Hopes Identity Discovery Foundation		Orange	4.6	\$646,911	\$10,000	\$9,500
SRN21-11865	San Diego Museum Council Inc		San Diego	4.6	\$174,599	\$35,000	\$33,250
SRN21-13046	Outwards Archive Inc		Los Angeles	4.6	\$136,232	\$35,000	\$33,250
SRN21-13514	The Harmony Project		Los Angeles	4.5	\$3,974,913	\$35,000	\$33,250
SRN21-13504	National Association Of Latino Independent Producers Inc		Los Angeles	4.5	\$1,066,034	\$35,000	\$33,250
SRN21-13501	Capital Film Arts Alliance		Sacramento	4.5	\$9,358	\$5,000	\$4,750
SRN21-13494	Dancing Around Race	Dance Brigade	San Francisco	4.5	\$22,000	\$35,000	\$33,250
SRN21-13379	The Dance Resource Center Of Greater Los Angeles		Los Angeles	4.5	\$279,308	\$35,000	\$33,250
SRN21-10723	Association Of California Symphony Orchestras		Los Angeles	4.4	\$343,483	\$35,000	\$0
SRN21-12502	Fulcrum Arts		Los Angeles	4.4	\$1,881,619	\$35,000	\$0
SRN21-13057	San Diego Performing Arts League		San Diego	4.4	\$130,430	\$35,000	\$0
SRN21-13172	Theatre Bay Area		San Francisco	4.4	\$1,017,091	\$35,000	\$0
SRN21-13444	Latino Arts Network	Plaza De La Raza, Inc.	Los Angeles	4.33	\$755,063	\$35,000	\$0
SRN21-13485	San Diego Regional Arts And Culture Coalition	Mission Edge San Diego	San Diego	4.25	\$104,462	\$28,000	\$0
SRN21-13456	Urban Word Los Angeles	Beyond Baroque Foundation	Los Angeles	4.25	\$25,000	\$35,000	\$0
SRN21-13452	Korean American Youth Performing Artists		San Bernardino	4.25	\$89,891	\$35,000	\$0
SRN21-13397	Choral Consortium Of San Diego		San Diego	4.25	\$28,854	\$10,000	\$0
SRN21-13373	Intermusic Sf		San Francisco	4.25	\$418,194	\$35,000	\$0
SRN21-12959	Artist Magnet	Ma Series Arts	Los Angeles	4.2	\$7,500	\$35,000	\$0
SRN21-12886	Los Angeles Performance Practice		Los Angeles	4.2	\$343,066	\$35,000	\$0
SRN21-13484	Community Arts Stabilization		San Francisco	4	\$4,078,519	\$35,000	\$0
SRN21-13422	Arts & Business Council Of Sacramento		Sacramento	4	\$27,600	\$25,000	\$0
SRN21-9805	Cac-Test Fs Organization		Sacramento	4	\$500,000	\$34,999	\$0
SRN21-12547	Design Sacramento		Sacramento	4	\$26,765	\$10,000	\$0
SRN21-12992	The Colburn School		Los Angeles	4	\$35,227,271	\$35,000	\$0
SRN21-13500	Pacific Lyric Association		San Diego	3.75	\$70,543	\$20,000	\$0
SRN21-13449	West Coast Songwriters Association		San Mateo	3.75	\$79,758	\$35,000	\$0
SRN21-13434	San Francisco Early Music Society		San Francisco	3.75	\$506,118	\$35,000	\$0
SRN21-13457	Community Works Youth Development		Los Angeles	3.67	\$60,000	\$15,000	\$0
SRN21-10251	Hip Hop Congress Inc		San Mateo	3.6	\$4,680	\$35,000	\$0
SRN21-13476	Generaciones En Accion		Los Angeles	3.5	\$19,961	\$12,000	\$0
SRN21-11353	Vana Foundation		San Diego	3.2	\$200,478	\$35,000	\$0
SRN21-13356	All The Arts For All The Kids Foundation		Orange	3.2	\$238,889	\$27,000	\$0
SRN21-13395	Arthatch		San Diego	3	\$103,996	\$10,000	\$0
SRN21-13432	Arise To Serve		San Diego	2.5	\$12,300	\$12,000	\$0
SRN21-13471	Alliance For The Visual Arts		Alameda	2.25	\$375	\$1,500	\$0
SRN21-10242	Newport Beach Arts Foundation		Orange	2	\$13,244	\$35,000	\$0
SRN21-12741	Zeus Museum Solutions	Mission Edge San Diego	Orange	1.8	\$175,000	\$35,000	\$0

Rank	# of Orgs	Percent
6 - 5.5	12	100%
5.4 - 4.5	48	95%
4.4 - 1.8	30	0%

Total Request
\$2,828,499

Total Recommended
\$1,913,850

The following funding scenarios will need to be discussed by Council.

Administering Organization- relief fo Individual Artists and Cultural Practitioners (INR) 2021 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	County	Final Average Rank	TOR	Grant Request Amount	Total Grant Award Recommendation
INR-21-13349	Yerba Buena Center For The Arts		San Francisco	6	\$12,917,801	\$1,361,875	\$1,361,875
INR-21-13415	Youth Speaks Inc		San Francisco	5	\$2,315,630	\$1,361,875	\$0
INR-21-12739	San Diego Lesbian & Gay Pride		San Diego	5	\$1,168,180	\$1,361,875	\$0
INR-21-13526	Barcid Foundation		Los Angeles	5	\$1,153,335	\$1,361,875	\$0
INR-21-10372	Black Cultural Zone Community Development Corporation		Alameda	4	\$536,500	\$1,361,875	\$0
INR-21-13183	Theatre Bay Area		San Francisco	4	\$1,017,091	\$1,361,875	\$0
INR-21-13331	Headlands Center For The Arts		Marin	4	\$2,349,174	\$1,361,875	\$0
INR-21-13532	The Harmony Project		Los Angeles	3	\$3,974,913	\$1,361,875	\$0
INR-21-10144	San Diego Cultural Arts Alliance		San Diego	3	\$54,480	\$1,361,875	\$0
INR-21-13544	Northern Ca Veterans Museum & Heritage Center		Shasta	2	\$121,283	\$1,361,875	\$0
INR-21-13400	Gilgamesh Art & Culture Foundation		Orange	1	\$49,761	\$1,361,875	\$0
INR-21-13499	Curatorial Assistance Traveling Exhibitions Inc		Los Angeles	1	\$187,214	\$1,361,875	\$0
INR-21-13534	Modest Fly Art Studio		Los Angeles	1	\$73,531	\$1,361,875	\$0

Rank	# of Orgs	Percent
6	1	100%
5 - 1	12	0%
Total Request		
\$17,704,375		
Total Recommended		
\$1,361,875		

TAB E

California Arts Council | Public Meeting | 07/20/2021



AN EVALUATION OF REENTRY THROUGH THE ARTS

Liddy Garcia-Bunuel

Robyn Odendahl, MPA

Jaime Gilliland, MA

Produced for the

California Arts Council | December 2019

HMA
COMMUNITY
STRATEGIES



Health Management Associates would like to thank the following Reentry Through the Arts grantees for hosting site visits and serving as willing partners in this evaluation:

- ◆ The Actor's Gang, Inc.
- ◆ Community Works West
- ◆ TheaterWorkers Project
- ◆ Idris Ackamoor and Cultural Odyssey
- ◆ Los Angeles Poverty
- ◆ Muckenthaler Cultural Center
- ◆ Playwrights Project
- ◆ The Strindberg Laboratory
- ◆ Ventura County Arts Council

Evaluation conducted for:





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EXECUTIVE SUMMARY



Reentry Through the Arts (RTA), a California Arts Council (CAC) pilot grant program that integrates arts programming with other community-based services that support reentry, is positively impacting the lives of formerly incarcerated individuals in California and shows promise as a strategy to achieve reentry success. “Prison took away my identity and this has helped me build it back piece by piece,” shared an RTA participant. This sentiment, and the individual growth that enables success in the community it conveys, is supported by the findings of an evaluation of RTA conducted by Health Management Associates (HMA). This evaluation shows there is a relationship between arts-based reentry programming and factors that impact desistance.

A desistance framework includes both the outcomes that define reentry success -- abstinence from drug use, employment, positive couple relationships, and financial support for children -- and those related to individual growth and development. Because the reentry process often includes challenges to meet basic needs and may require individuals to overcome issues with substance use, mental and physical health, strained family relations, and stigma, programs that put the individual, such as the arts, at the center are found to be the most effective at bringing about changes in pro-social skills and other attributes that enable individuals to succeed in the community.

The goal of the evaluation is to understand how the integration of arts engagement with reentry services among individuals formerly incarcerated impacts their overall reentry success. The evaluation is structured around four major questions, the results of which are discussed below.

1. What specific reentry goals and outcomes can arts participation help achieve and facilitate?

Three out of the four outcomes defining reentry success – abstinence from drug use, employment, and positive couple relationships – were found to be facilitated by RTA. Nearly all participants reported they enjoyed better relationships since their involvement in the arts program. Pro-social skills needed for successful employment improved, of which communication skills showed the greatest improvement.

2. How does arts participation actually achieve reentry goals and realize outcomes? Do specific art-based activities or modalities have different reentry outcomes?

Participation in the arts contributes to reentry goals because it presents opportunities for individuals to begin to redefine themselves, an important factor in desistance from crime. Arts also creates space for individuals to express themselves and learn to communicate, in a way that may facilitate their engagement and compliance with treatment and other services. Art teaches individuals to seek feedback, and to work together with others to produce something. Together, this increases individuals’ ability to cooperate with others, a skill that requires greater self-control and problem-solving skills.

Program data was collected and used to better understand how “much” arts an art participant gets through RTA and what elements of the arts program, including experience and demographics of the arts facilitator, might influence changes in experience among art participants. Relationships between the amount of arts received, or the “dosage” of art, and three key outcomes were revealed. First, findings from the analyses found that high and medium amount of arts have an effect on an RTA participant’s *pro-social skill development*, suggesting that when participants get more arts, they experience greater positive change in pro-social skills. Second, while not statistically significant, the results suggest a possible link between RTA participation and *identification as an artist*. Third, participants who received a medium or high amount of arts experienced changes in their *capacity to talk to someone who could do something concrete about a problem* that were significantly different from those who received a low amount of arts.

Desistance is the process of personal growth through which offenders become non-offenders.

Demographic and past experience data was collected from facilitators, and participants were interviewed about the attributes of a successful arts facilitator. Attributes of a successful arts facilitator include a passion for the arts, being able to talk and connect with people, accept people without judgement, empathetic, and experience working with people formerly incarcerated. Attributes that are “nice to have” include arts experience, mental health experience, social work experience, and teaching experience. Peers, or facilitators who are or were formerly incarcerated, were



regarded by arts participants as having the potential to relate to the experiences of participants and defuse bad situations.

3. What kinds of partnerships between art programming and community resources work best?

Successful partnerships are ones that continue to put the individual at the center and wrap around the services and supports that are specific to their needs. Strong partnerships are also ones that provide something tangible to the individual, such as college credits, job placement, or professional network (as are ones commonly provided by RTA grantees). CAC grantees maintain partnerships with organizations that provide services in the areas of legal aid, housing including rental assistance, community and city colleges, trade schools, family reunification programs, healthcare, employment, food security, and behavioral health.

4. To what extent does the CAC pilot cohort realize desired reentry goals and outcomes for arts participants, including changes/improvements in access to services and resources, participation and engagement in the community; and improved quality of life?

The evaluation found that arts programming is having an impact: more than three-fourths of all participants reported a “great positive impact” in their abilities to engage with their community, live a life free from re-offending, and improve their quality of life. Participants reported both improvement in developing relationships and in developing individual attributes that facilitated self-discovery and helped control reactions in stressful circumstances.

The evaluation explored to what extent there was an increase in participants’ pro-social skills including behavioral/emotional intelligence and management, communication, problem solving, and self-awareness as a result of the arts participation. Across all programs, participants reported that participating in arts-based reentry programs helped them re-learn to communicate after losing their voice and their confidence during incarceration. In addition to communication, statistically significant positive changes occurred in the following set of skills: talking

“IT’S NOT JUST ABOUT A JOB, IT’S NOT JUST ABOUT HAVING A STABLE PLACE TO LIVE. IT’S ABOUT BEING PART OF A COMMUNITY. AND ONE OF THE WAYS TO DO THAT, YOU CAN PAINT A PIECE ON THE WALL OF A RESTAURANT, AND YOU DRIVE BY THAT RESTAURANT EVERY DAY [...] THAT’S A DIFFERENT KIND OF OWNERSHIP THAN TATTOOING THE BLOCK THAT YOU LIVED ON, THAT ALL YOUR FRIENDS GOT KILLED ON. THAT’S REAL OWNERSHIP.”

**—FORMERLY
INCARCERATED RTA
FACILITATOR**



with someone who could do something concrete about the problem, getting sympathy and understanding from someone, talking to someone about how I feel, staying calm in stressful situations, feeling comfortable around people, and trying to get advice from someone about challenges I am experiencing.

The evaluation explored to what extent there was an increase in participants' quality of life, as measured by experiencing more connection with the community, and ability to access needed services and activities. There was significant positive change in participants' quality of life before and after their arts participation, suggesting an increase in participant satisfaction with how they are able to express themselves, socialize, and strengthen relationships. Statistically significant positive changes occurred among the following measures of quality of life: participating in active recreation, such as organized sports, exercise, and outdoor activities; expressing yourself creatively; close relationships with spouse or significant other; and health – being physically fit.

A first evaluation of RTA is an opportunity to identify ways to improve not only the evaluation design, but also possible programming and grantmaking. Recommendations include:

- ◆ Longer time to demonstrate implementation and outcomes: **multiyear grant-making** is an opportunity to develop and implement a meaningful evaluation for both the strategic direction of CAC and its funded organization, while allowing for the opportunity to evaluate long-term impact and the sustainability of that impact. Three to five-year grant cycles would enable grantees to collect data long enough to understand the intermediate and long-term impacts of the arts.
- ◆ Several evaluation findings suggest linkages that could be further explored as **possible funding requirements** for RTA grantees. For example, given the relationship between a higher “dosage” of arts and several desistance factors, the CAC could explore a minimum threshold number of hours per participant as a funding requirement.
- ◆ Support and build **evaluation capacity** to ensure consistency and reliability of evaluation findings across a group of grantees. With additional resources to grantees, more time for data collection and analysis will be available to reduce the burden on participants.

Reentry Through the Arts is a promising approach that has already demonstrated positive impacts in a short period of time. Arts participants described the program as a “gift,” as “magic,” as a safe space for sharing stories and inspiring others, and

as part of a continuum of growth. Statistically significant improvements in several pro-social skills and quality of life measures were indeed observed among participants, and a relationship between arts-based programming and factors that impact desistance has been established through this evaluation. Additionally, these evaluation results inform key questions about the threshold amount of arts that is associated with intended outcomes and desired attributes of facilitators, information that can be used to improve future programming. The evaluation also articulates a theory of change for how arts programming can lead to the outcomes that were observed, which can strengthen and inform future grantmaking, programming, and evaluation.



ABOUT CALIFORNIA'S REENTRY THROUGH THE ARTS PROGRAM



The California Arts Council (CAC), a state agency, is dedicated to building public will and resources for the arts; fostering accessible arts initiatives that reflect contributions from all of California's diverse populations; serving as a thought leader and champion for the arts; and providing relevant programs and services.

The CAC, with its mission to advance California through the arts and creativity, provides funding for arts education and community arts programs across California, and provides services for the state's arts and culture community.

The CAC has a long history of providing arts programming in incarceration settings through the Arts in Corrections program. Since 2013, the agency has also provided grant funding to organizations focused on youth who are incarcerated or involved in the juvenile justice system. The CAC's newest pilot grant program, Reentry Through the Arts (RTA), focuses on providing arts experiences to formerly incarcerated individuals.

Goals of RTA are to facilitate and expand arts programs designed to help individuals who are incarcerated transition from incarceration back into their communities and prevent those on probation, parole, or post-release community supervision from re-offending.

The CAC grant opportunity offers financial support for projects that utilize the arts as a central component of a holistic and integrated approach to reentry that also includes other community-based support services including but not limited to mental health and/or drug treatment, job skills training, job placement, and/or case management. Projects are designed and developed in partnership between an arts entity/provider and a social service or community-based facility/agency that serves formerly incarcerated people. The objectives of the grant are to:

- ◆ Bridge the community-prison division by providing opportunities for structured artistic interactions between formerly incarcerated individuals and their communities.
- ◆ Utilize artistic and cultural experience to positively impact the lives of formerly incarcerated people, their families and their communities.
- ◆ Demonstrate the community impact of

restorative justice strategies and trauma-informed care in collaboration with the arts for formerly incarcerated individuals.

- ◆ Develop an understanding of best practices for community-engaged, creative strategies to support positive reentry for formerly incarcerated individuals.
- ◆ Address how arts engagement is integrated with other services such as job skills training, job placement, mental health and wellness, drug treatment, case management, and/or housing services drives successful reentry outcomes.



ABOUT THE EVALUATION



The CAC hired Health Management Associates (HMA) to conduct an evaluation of RTA. The goal of the evaluation is to understand how the integration of arts engagement with reentry services among individuals formerly incarcerated impacts their overall reentry success. The evaluation identifies criteria for measuring long-term success of arts programs serving formerly incarcerated individuals and addressing reentry goals and objectives with CAC and funded grantees of the first Cohort, which received two years of funding.

It is important to keep in mind that one of the most difficult components of any evaluation is attribution or demonstrating cause and effect. Without an experimental design, it is often impossible to state, with certainty, that something (i.e., arts participation) caused something else (i.e., greater community integration). In the absence of rigorous (experimental) design, the evaluation must document activities, measure both short term and longer-term outcomes, and make some logical assertions that the activities that were undertaken *might have been related to the outcomes*. Therefore, the evaluation started with a clear articulation of the logic behind the activities, strong arguments for a theory of change, and a plan to measure activities, progress, challenges, changes, and outcomes in an effort to uncover linkages between what is being undertaken and changes that are observed.

First, a logic model was developed that articulates the goals of RTA and the hypotheses that underlie grantmaking and suggests that the activities pursued may result in the changes that are hoped for and intended. Second, the evaluation

collected and used data to explore and highlight CAC grantee program outcomes, including measures at all levels of interest: the grantee, RTA, the art participant, and the community.

Overall, the evaluation plan is designed to answer several key questions, including:

- ◆ What specific reentry goals and outcomes can arts participation help achieve and facilitate?
- ◆ How does arts participation actually achieve reentry goals and realize outcomes? Do specific art-based activities or modalities have different reentry outcomes?
- ◆ What kinds of partnerships between art programming and community resources work best? What logistical obstacles to partnerships need to be addressed?
- ◆ To what extent does the CAC pilot cohort realize desired reentry goals and outcomes for arts participants, including: experience changes/improvements in access to services and resources; participation and engagement in the community; and have improved quality of life?

The evaluation was designed to be a review of RTA using information from both the programs and the people, including those facilitating the arts and those participating in the arts. An environmental scan was initially conducted to explore best practice in reentry and arts-driven outcomes related to community engagement and preventing re-incarceration and was used to inform the evaluation design.

“[THE EVALUATION SHOULD] MAKE A CASE FOR WHERE ARTS FIT IN THE REENTRY PROCESS. THERE IS SOME STIGMA WHEN IT COMES TO ART AND ITS VALUE COMPARED TO JOBS AND EDUCATION. WHAT ARE CONCRETE THINGS THAT ARTS PROVIDE? WE KNOW AS PROVIDERS WHAT WE ARE GIVING TO THE PEOPLE WE WORK WITH, BUT TO HAVE THAT DOCUMENTED IN SUCH A WAY WOULD BE PRETTY COOL.”

—CAC GRANTEE

ABOUT THE RTA GRANTEES



CAAC RTA grantees in Cohort One of funding were included in the evaluation. Cohort One received two years of funding as opposed to Cohort Two who received one year of funding. RTA grantee organizations work differently – they use different artists, art forms, and styles of teaching artistry. **Table 1** provides a summary of each grantee included in the evaluation.

**Two other grantees, The AjA Project and Aviva Family and Children's Services, were part of Cohort One funding. They were unable to participate in the evaluation due to their programming taking place entirely in Year 1. However, AjA did contribute case studies of former participants.*

Table 1. About the RTA Grantees

Grantee*	Art Modality	Funded Project	Target Population
The Actors' Gang, Inc.	Theater	Acting workshops	Formerly incarcerated individuals
Community Works West	Restorative justice circles and artmaking	Healing Circles and artmaking	Formerly incarcerated individuals
TheatreWorkers Project	Theater	Theater workshops and creative "play" with families	Formerly incarcerated individuals with children under age 24
Idris Ackamoor and Cultural Odyssey	Creative Writing; Theater	Writing and producing a performance piece	Incarcerated and Formerly incarcerated women
Los Angeles Poverty	Theater	Theater workshops	Formerly incarcerated individuals
Muckenthaler Cultural Center	Performance Arts	Hip hop dance and storytelling classes	Formerly incarcerated youth, ages 15-26
Playwrights Project	Creative Writing	Playwriting and theater education	Formerly incarcerated individuals
The Strindberg Laboratory	Theater	Theater workshops and performances	Formerly incarcerated individuals
Ventura County Arts Council	Visual Arts	Knitting	Formerly incarcerated women

LITERATURE REVIEW



A literature review was conducted to explore reentry and arts-driven outcomes related to community engagement and preventing re-incarceration.

Reentry programming and services are designed to support an individual's transition from incarceration, re-engagement with their community, and, ultimately, reduce the chances of a return to jail or prison. The reentry process often includes hurdles and challenges to meet basic needs, and often times, overcoming issues with substance use, mental and physical health, strained family relations, and stigma (Visher et al., 2017). Core components of reentry programming responsive to these challenges are needs assessment, case management, and reentry support. Attributes of these reentry services include a focus on positive and non-punitive individualized services supported by effective partnerships and collaborations with other community-based organizations and resources (Johnson, 2018). Reentry also celebrates successes, and empowers individuals to reach their goals and milestones, often through matching individuals to therapeutic approaches that appeal to individual learning style, personality, or temperament.

Similarly, there are five attributes of art-based programming that reflect these three attributes of successful reentry programming (as shown in **Table 2**) (Bilby et al, 2013). Arts-based programs encourage a positive and non-punitive environment in that they create safe places and facilitate compliance with criminal justice orders and rules, while creating a space for individuals to redefine themselves. Reentry based programs are successful when they tailor services to the unique needs of each individual being served. Arts-based programs have been found to be responsive to participant individual needs and promote high levels of engagement. Lastly, arts projects are found to have a positive impact on how people manage themselves, particularly on their ability to cooperate with others – including other participants and staff. This correlates with increased self-control and better problem-solving skills.

Reentry success is defined by four outcomes: abstinence from drug use, employment, positive couple relationships, and financial support for children (Office of the Assistant Secretary for Planning and Evaluation, ASPE, 2015). Desistance from crime, which is a reduction in the type or frequency of crime

Table 2. Alignment between Evidence Based Reentry and Arts-based Programs

Elements of Successful Evidence-Based Reentry Programs ¹	Arts-based Programs ²
Positive and non-punitive	<ul style="list-style-type: none"> Participation in arts activities enables individuals to begin to redefine themselves, an important factor in desistance from crime. Engagement with arts projects facilitates increased compliance with criminal justice orders and regimes. Arts projects provide safe spaces for individuals to have positive experiences and begin to make individual choices.
Individualized treatment and therapy	<ul style="list-style-type: none"> Promotes high levels of engagement. Arts projects are responsive to participants' individual needs
Opportunities for collaboration	<ul style="list-style-type: none"> Arts projects can have a positive impact on how people manage themselves during their sentence, particularly on their ability to cooperate with others – including other participants and staff. This correlates with increased self-control and better problem-solving skills.

¹ Johnson, 2018 as reported by <https://www.socialsolutions.com/blog/successful-reentry-programs/>

² Bilby et al, 2013



(rather than recidivism itself), is another way of thinking about reentry success. A desistance framework, while inclusive of these outcomes, expands the potential outcomes to those related to individual growth and development (Butts and Schiraldi, 2018). Bilby et al., 2013 offers the following definition for desistance: “the process of personal growth through which

offenders become non-offenders”. The process considers the change in severity and/or frequency of the crime. It is the process by which a person “achieves a new identity – a selfhood free from crime” (Bilby et al 2013). **Table 3** reveals several arts-based outcomes and the extent to which they enable or develop the nine critical factors of desistance.

Table 3. Critical Factors of Desistance and Arts-based Programming

Nine critical factors of desistance	Direct Influence ¹	Indirect Influence	Influence of arts-based programming
1. Getting older		✓	1. Promotion of healthy aging ^
2. Family and relationships	✓		1. Improved relationships and the maintenance of bonds with family* 2. Positive relationship with teacher or facilitator* 3. Positive relationship development with others*
3. Sobriety		✓	1. Decrease denial of addiction^^ 2. Increase motivation to change ^^ 3. Safe outlet for emotions^^ 4. Lessening shame^^
4. Employment		✓	1. Improved levels of/greater openness to educational attainment* 2. Obtainment of qualifications and certificates* 3. Learned professionalism* 4. Improved literacy** 5. Increased employability prospects** 5. Communication skills and self-confidence, important in the job market*
5. Hope and motivation	✓		1. Higher levels of self-esteem, self-image* 2. Hope built through strengths being celebrated* 3. Learned ability to accept praise and criticism* 4. Contributes to on-going process of rehabilitation* 5. Participating in an enjoyable, relaxing activity* 6. Producing something to be proud of* 7. Increased confidence*; Increased personal agency*

¹ “Direct influence” indicates that arts has a direct impact on the associated desistance factor based on literature review findings about the impact of art on individuals. “Indirect influence” indicates that art has an indirect impact on that associated behavior and requires partnership with others (e.g. referral sources for substance use treatment). Art facilitates that connection, in part, through relationship and trust building.



Nine critical factors of desistance	Direct Influence ¹	Indirect Influence	Influence of arts-based programming
6. Having something to give to others	√		1. Greater cooperation with others* 2. Development of empathy* 3. Learned ability to give praise to others* 4. Learned team work*
7. Having a place within a social group	√		1. Improvement of social skills and social bonds* 2. Development of social capital*
8. Not having a criminal identity	√		1. Art allows reflection and confronting past behavior* 2. Ability to redefine and change thinking about self* 3. Improvement in behaviors that led to offending**
9. Being "believed in"	√		1. Acknowledgement of accomplishments*

Noice et al., 2014; *Bilby et al, 2013; ^^Aletraris et al., 2014; **Anderson et al., 2011

Facilitating personal growth is a role that arts-based programming plays in changing a person's criminal behavior. Research points to many of the "soft outcomes" of personal growth that arts projects promote which can be challenging to quantify over time. It is thought that arts play a role in positively changing a person's "experience" rather than having any direct impact on their criminal behavior or recidivism (Bilby et al., 2013). "Experience" may be measured by assessing an individual's change in psychometric attributes, including their skills and knowledge, abilities, attitudes, personality traits, and educational achievement (Anderson et al., 2011; Bilby et al., 2013; Brewster, 2014; Cheliotis and Jordanoska, 2015; Johnson, 2018; Koestler Trust; Moller, 2011).

Programs that put the individual at the center are found to be the most effective at bringing about these changes in pro-social skills and other attributes that enable individuals to succeed in the community. Arts-based reentry programming that focuses on the individual provides an opportunity to evaluate the impact of individual-level change in pro-social skills, access to improved health and wellness, and capacity for social integration or community engagement.

A turning point, or "hook for change", in an individual's transition to and re-engagement with community is found to "only be effective if the individual embraces it as meaningful,

accessible, and subjectively desirable", as stated in Lloyd and Serin (2010). As found in Gaes (2008), the "classroom experience itself, if interactive and rich, creates pro-social bonds as students listen to others' views and experiences, [helps participants] overcome [their] fear of sharing their own experiences with others, improve[s] their communication skills, help and support each other through the rigors of a course, and model respectful communication of differences and moral reasoning" (Gaes, 2008). Arts-based programming presents opportunities for the "classroom experience", relative to other examples of pro-social activities such as athletics. Arts also presents the opportunity for individuals to produce meaningful pieces and be part of meaningful opportunities.

"Meaningful" means different things to different people as individuals have varying needs and goals for reentry success. There is not a best practice since each individual will respond differently to an arts-based program. Different incarcerated populations (i.e. juveniles, women, individuals in maximum security prisons, long vs. short term incarceration) may respond more favorably (or less favorably) to different types of arts programs (Bilby et al., 2013). For example, some may prefer visual arts because it's more individual, others may respond more to journaling/creative writing because of the opportunities for collaboration and self-reflection. Team work and communication are dominant skills impacted by



music-based programs, whereas acknowledgement, self-confidence, and introspection are most strongly impacted by participation in a visual arts program (Bilby et al., 2013). Creative writing programs' major impact areas are engagement, relationships, and future learning and self-development (Bilby et al., 2013). Theater, via the use of drama, most strongly impacts the ability to explore different perspectives, social skills, self-control, and problem-solving skills (Harkins et al., 2010). Anderson et al. (2011) argue that offering a range of different arts programs is important to avoid the risk of alienating those who would benefit from the arts-based rehabilitation. The impact of the program may also differ depending on if it is led by a professional artist (Bilby et al., 2013).

WHY IS RECIDIVISM NOT AN RTA OUTCOME?

An evaluation that focuses on change in criminal behavior and recidivism is insufficient. Recidivism is known to be impacted by numerous factors including policy changes around criminal behavior, community access to healthcare services, social determinants of health—particularly access to housing and stable employment upon release, racism and racial disparity in rates of incarceration, and individual criminogenic risk, among many others causes. Traditional measures of recidivism do not account for this complexity, and only focus on binary outcomes such as success and failure in staying out of jail or prison (King and Elderbroom, 2014). Such binary measures tell an incomplete story of the individual involved in the criminal justice system and reentry programming. Additionally, reliance measures of success and failure obscures “the social-structural, racial, and economic biases embedded in the justice process and built into the very notion of recidivism” (Butts and Schiraldi, 2018).

Therefore, reentry success, for the sake of this evaluation, is defined by outcomes related to desistance from crime. The outcomes must be measured through the combination of qualitative and quantitative measures. A focus on one or the other misses an opportunity to tell the complete story of the impact and role of arts-based programming in reentry success.

“ANY TURNING POINT, OR ‘HOOK FOR CHANGE,’ WILL ONLY BE EFFECTIVE IF THE INDIVIDUAL EMBRACES IT AS MEANINGFUL, ACCESSIBLE, AND SUBJECTIVELY DESIRABLE.”

—AS IN LLOYD & SERIN (2010)

THEORY OF CHANGE FOR RTA



A theory of change for reentry through the arts was developed to inform the evaluation. The theory of change is represented as a “logic model”. Logic models are visual illustrations of initiatives or programs that depict the logic behind the initiative or program, and that illustrate the activities, short-term outcomes, long term outcomes, and vision, as well as provide a visual illustration of the logic behind the initiative or program, such as RTA. The logic model supports the evaluation by defining the activities and criteria for measuring success, including both short-term and long-term success or outcomes as it relates to 1) positively impacting the lives of formerly incarcerated individuals; 2) understanding the community impact of the arts-based programs; and 3) understanding best practices for strategies to support positive reentry for formerly incarcerated individuals through the arts. A combination of grantee input and literature review informed the key components of the logic model for RTA.

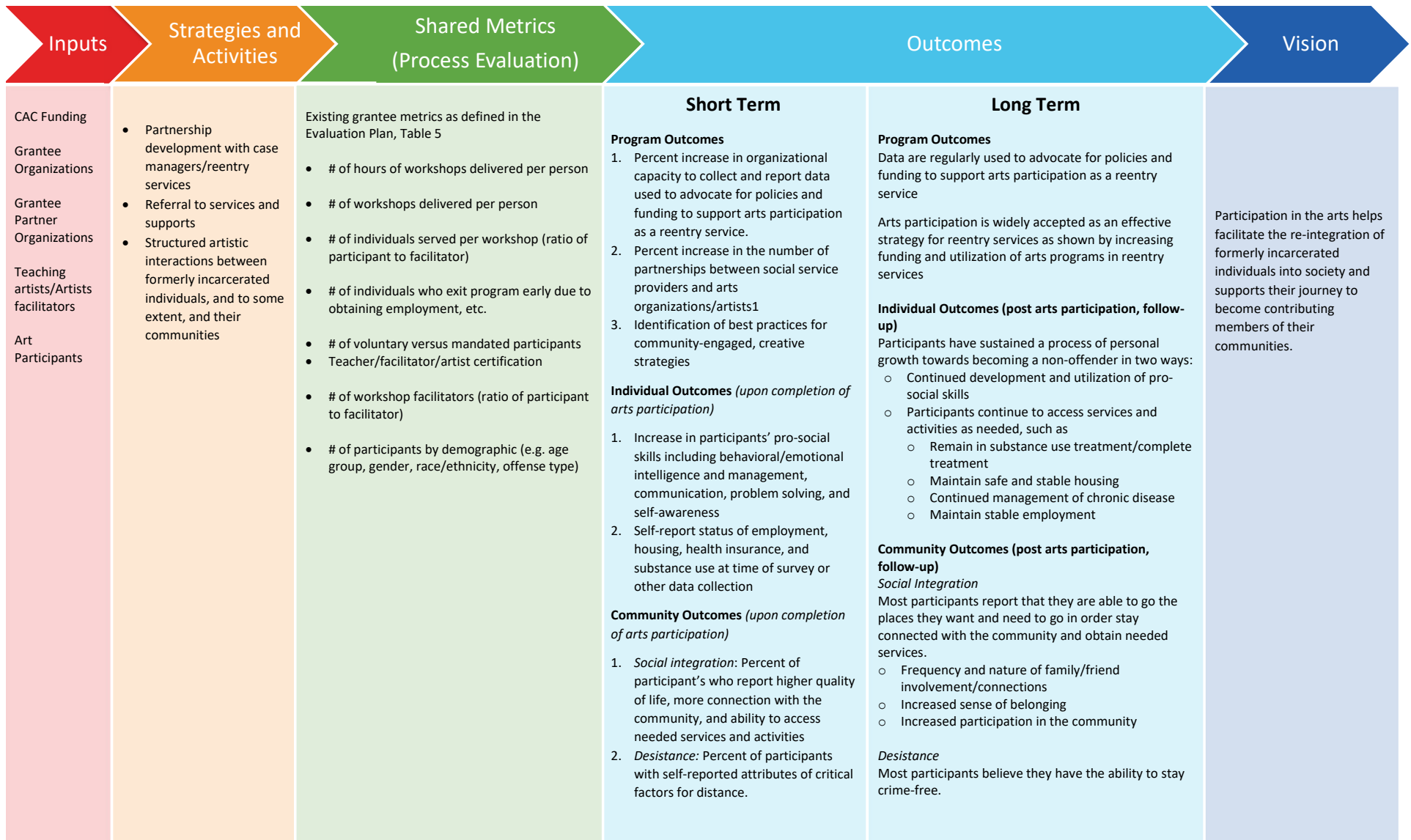
Key components of the logic model include:

- ◆ The **inputs**, or resources that RTA has available to implement their work;
- ◆ The **strategies and activities** being employed to

carry out the work;

- ◆ The **outputs** that CAC RTA grantees collected as part of the process evaluation; outputs help track the degree to which implementation goals are being met to identify areas for improvement and best practices;
- ◆ The **short-term outcomes** are goals that may be achieved within the grant cycle; meeting these short-term outcomes leads to meeting the long-term outcomes and measuring the degree to which RTA meets these short-term outcomes is part of the evaluation;
- ◆ The **long-term outcomes** are goals that may be achieved over a longer time frame; meeting these long-term outcomes leads to CAC getting closer to its vision and measuring the degree to which RTA meets these long-term outcomes is part of the evaluation; and
- ◆ The **vision** is an ideal state RTA is working toward; like any ideal vision, it will likely not be fully achieved within the time frame and resources of any one granting cycle, but it is important to articulate.





METHODOLOGY



The evaluation included pre- and post-arts participation survey data, facilitator demographic data, and program implementation data. Eight case studies were also submitted from four grantee organizations. HMA, in partnership with the CAC, conducted seven in-person site visits with grantee organizations, where interviews were conducted with program administrators, program facilitators, and/or art participants.

Evaluation data was collected using various protocols

highlighted in **Table 4**.

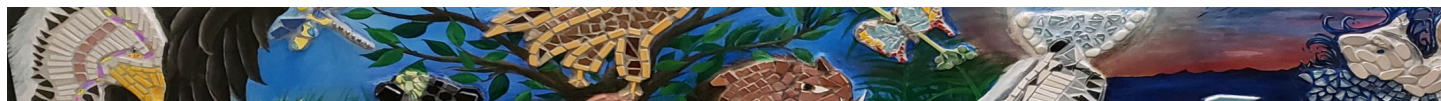
Grantees submitted pre- and post-arts participant surveys, as shown in **Table 5**. One out of four art participants who completed a pre-arts participant survey also completed a post-arts participation survey. Eleven follow up surveys were submitted, which was insufficient to include in any analyses. Thirty-nine exit surveys were submitted by grantees on the behalf of art participants who left RTA.

Table 4. Data Collection Protocols

Research Question	Data Collection Protocol
<ul style="list-style-type: none"> What specific reentry goals and outcomes can arts participation help achieve and facilitate? 	Literature Review
<ul style="list-style-type: none"> How does arts participation actually achieve reentry goals and realize outcomes? 	Literature Review Program Data Case Study Grantee (key informant) Interviews
<ul style="list-style-type: none"> What kinds of partnerships between art programming and community resources work best? What logistical obstacles to partnerships need to be addressed? 	Program Data Case Study Questionnaire Grantee (key informant) Interviews
<ul style="list-style-type: none"> To what extent does CAC pilot cohort realize desired reentry goals and outcomes? 	Art Participant Pre and Post Survey Art Participant Follow-Up Survey Art Participant Exit Survey Case Study Questionnaire Grantee (key informant) Questionnaire

Table 5. Survey Response Rate by RTA Grantee

	Pre-Survey Response		Post-Survey Response		Matched Pre-/ Post-surveys	Match Success Rate
	Number	Percent	Number	Percent	Percent	
Actors' Gang	76	28%	41	26%	32%	28%
Playwrights Project	78	29%	41	26%	18%	15%
Community Works West	26	10%	15	9%	6%	15%
TheatreWorkers Project	49	18%	28	18%	34%	45%
Muckenthaler Cultural Center	17	6%	1	1%	2%	6%



	Pre-Survey Response		Post-Survey Response		Matched Pre-/ Post-surveys	Match Success Rate
	Number	Percent	Number	Percent	Percent	
Cultural Odyssey	7	3%	4	3%	2%	14%
LA Poverty Department	7	3%	1	1%	0%	0%
The Strindberg Laboratory	7	3%	24	15%	2%	14%
Ventura County Arts Council	6	2%	3	2%	5%	50%
Grand Total	273	100%	158	100%	101%	

Survey data analysis was conducted using STATA and Microsoft Excel. Survey questions used Likert scales which were assigned values of one to five or higher, depending on the range of answer options. Several statistical tests were conducted including both descriptive and multivariate analyses, including:

- ◆ **Paired T-Test**, which measures whether a difference between two points in time (e.g. before RTA and after RTA) is statistically significant, or not due to chance alone. Paired T-Test analysis was used by the evaluation to test whether there was a statistically significant difference in participant survey responses before and after RTA.

- ◆ **Chi-square test of independence**, which is a measure of association between two categorical variables (e.g. individuals who engaged in reentry services and those individuals

who did not). Chi-square analysis was used by the evaluation to test whether there was a statistically significant difference in art participant social determinant of health status (e.g. access to regular primary care and stable housing) and engagement in reentry services before and after RTA.





- ◆ **Pearson correlation**, which is a measure of the strength of an association between two variables and is represented by an r value. The r value can take a range of values from +1 to -1. A value of 0 indicates that there is no association between the two variables. A value of 1 indicates a direct one to one relationship between the two variables. Pearson correlation was used by the evaluation to test the strength of associations between the amount of arts received and different outcomes.
- ◆ **ANOVA**, which is a measure of how different three or more groups are from one another (e.g., RTA participants who received low, medium, and high “dose” of arts). ANOVA was used by the evaluation to test and support the Pearson Correlation results regarding whether the amount of arts received led to different outcomes.

Site visits were conducted in person in April through May 2019. An interview questionnaire was developed to guide the discussions. Grantees identified staff and art participants to participate in the interviews. Discussions were recorded and transcribed. Software NVIVO (v.12) was used to conduct qualitative analysis of the interviews and case studies and coded emerging themes and topics from site visit and survey data. Qualitative site visit data were triangulated with quantitative data (e.g., survey data) to provide a more comprehensive explanation of program findings and outcomes.

Grantees were provided training and technical assistance on the evaluation and how to effectively use the tools. The trainings were conducted virtually to ensure all grantee organizations could participate to ensure adequate data collection. Training was provided via five webinars, including:

- ◆ **Webinar 1: Grantee Roundtable**

This webinar introduced grantees to the evaluators and to each other. Grantees introduced themselves and their funded work and learned about the evaluators and the evaluation process.

- ◆ **Webinar 2: Evaluation Readiness Assessment**

This webinar served as part of the evaluation planning process. A survey was reviewed with participants that allowed the evaluation team to learn more about grantee evaluation capacity and readiness, as well as past evaluation activities.

- ◆ **Webinar 3: The Evaluation Plan**

This webinar presented the preliminary evaluation plan to grantees. The evaluation team described the concept of desistance, the literature review, research questions, logic model, and evaluation tools with grantees. Grantees provided initial feedback at the end of the webinar and were encouraged to review the tools and provide further feedback via email or phone call.

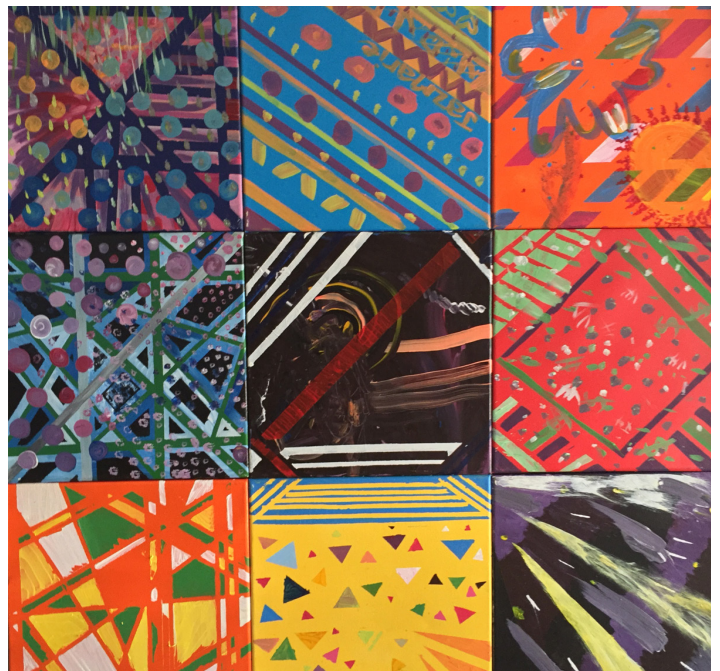
- ◆ **Webinar 4: Evaluation Instruments**

This webinar reviewed, in depth, the evaluation tools including surveys and case study guides, and expectations for data collection.

- ◆ **Webinar 5: Data Collection Update**

This webinar provided an update on data collection. Initial analysis of survey data was presented to grantees, and grantees provided input and reactions on data collection activities to date.

Outside of webinars, regular communication was maintained, and technical assistance provided to grantees throughout the evaluation process.



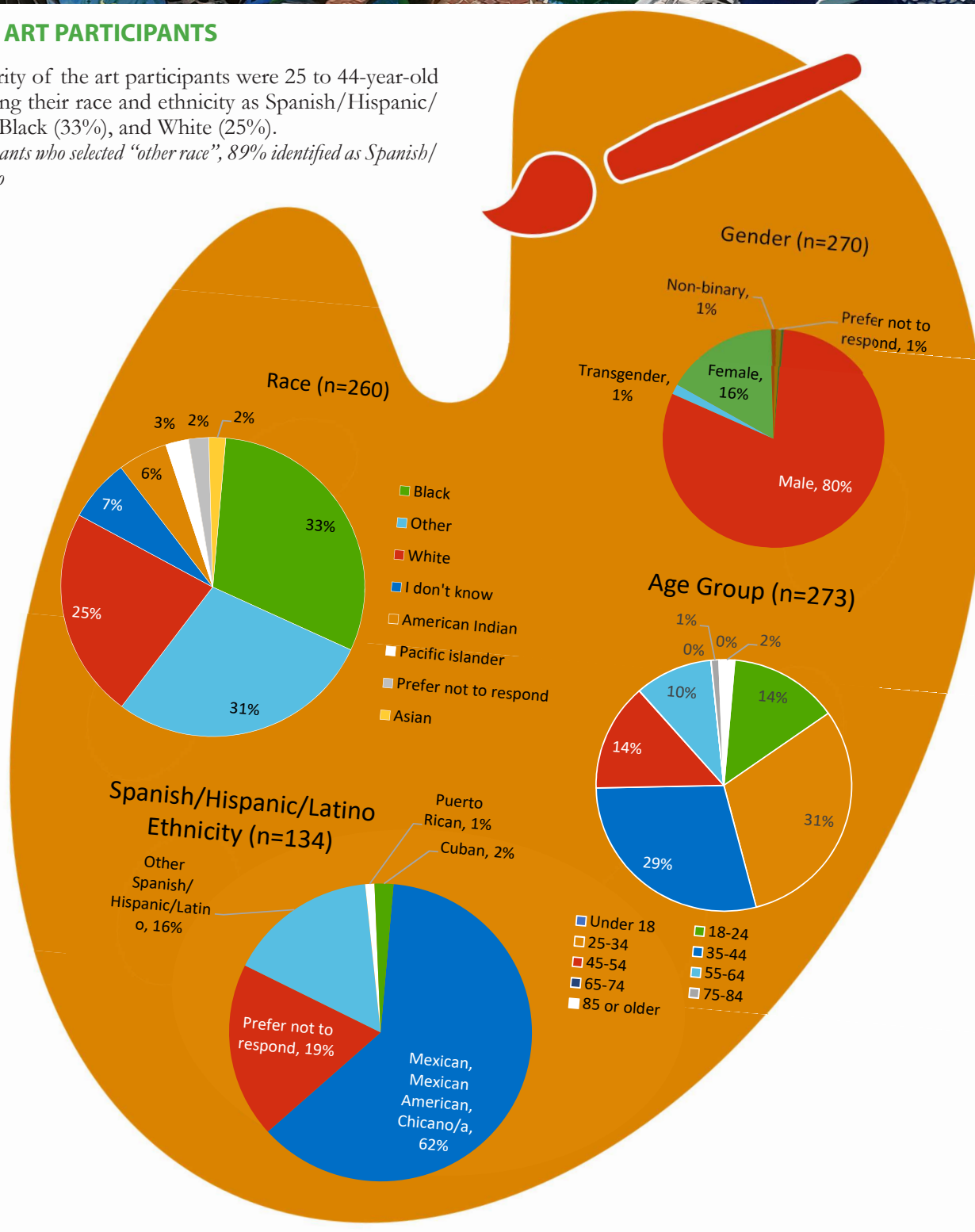
FINDINGS: WHAT WAS LEARNED



ABOUT THE ART PARTICIPANTS

The vast majority of the art participants were 25 to 44-year-old males identifying their race and ethnicity as Spanish/Hispanic/Latino (39%), Black (33%), and White (25%).

**Among participants who selected "other race", 89% identified as Spanish/Hispanic/Latino*





PARTICIPANT MOTIVATION TO ENROLL IN THE ARTS

Art participants were asked what their motivation was to enroll in an arts program. Art participants primarily enrolled in the class or program to learn new skills, as shown in Chart 1. Art participants also wanted opportunities to be creative and enhance a sense of self-expression or artistic expression. Others expressed enrolling in the program for the experience itself or to have fun.

Art participants were also very curious about the arts class or program and felt it might be an opportunity to change their life. Many “other” responses from participants expressed such opportunities by saying, “I want a richer relationship with my kids”, or “I asked for a class that will help me in my life”, while others were “looking for a job opportunity” or “to take advantage of employment services”.

Lastly, for some, motivation to enroll in the program was due to a recommendation, either by a program staff member, family member or a friend.

Participation in arts gave some participants “something to do”. One reentry program administrator noted the high demand for art classes in his facility, and that some individuals must be turned away due to overwhelming interest. There is increasing interest in expanding programming to accommodate more participants – “we can save lives if people have somewhere to be”.

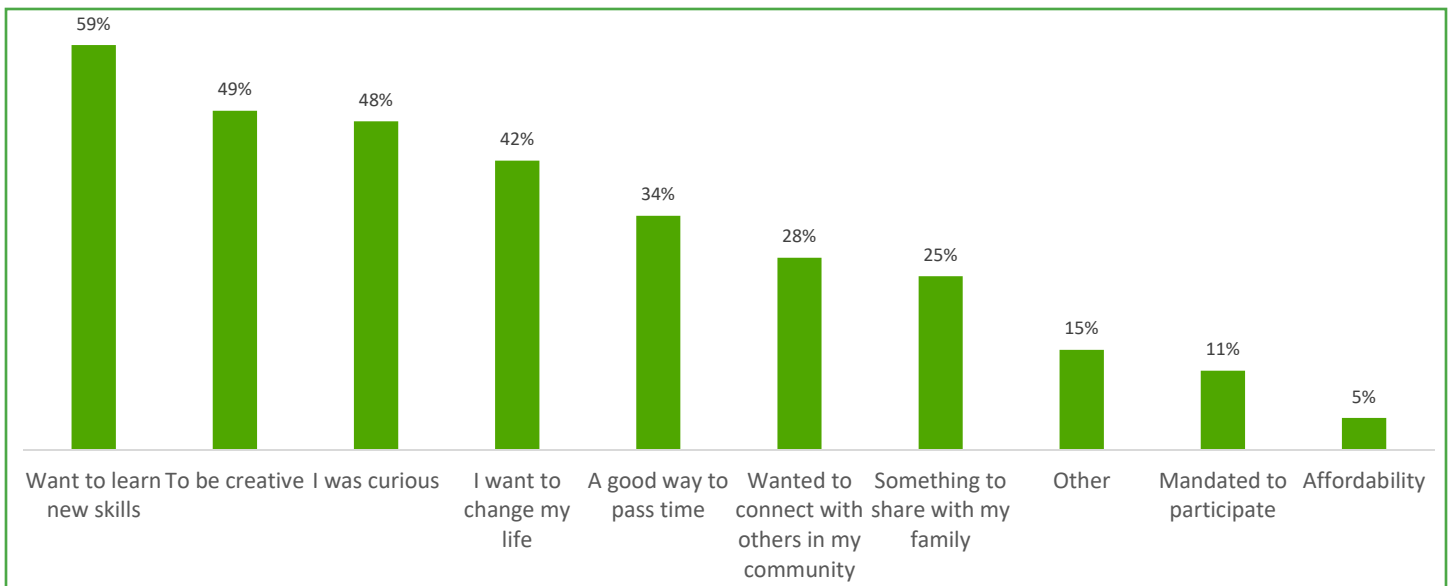
“[I ENROLLED BECAUSE] I LIKE PERFORMING.”

“MY FAMILY WANTED ME TO DO IT.”

“ALL OF MY FRIENDS WERE DOING IT AND OTHERS TALKED ABOUT IT.”

— THREE ARTS PARTICIPANTS

Chart 1. Art Participant Motivation to Enroll in Arts Programming (n=262)





ART PARTICIPANT GOALS

Participants were asked what they were hoping the class would do for them and the goals they had for participating in RTA. Over half of RTA participants were looking to learn how to be more open to new ideas, change how they interacted with others, engage in self-discovery, and better express their feelings, as shown in Chart 2.

Among the goals listed, some included helping them in their personal lives, or creating a fun atmosphere for them to work in. One participant stated their goal was “to get into acting – never did acting, wanted to try it out.” Other participants expressed goals such as “to reprogram my brain”, “to write and share writing”, and “to overcome insecurity”. While another participant said their goal was “to be in my kids’ lives more and them be in my life more”.

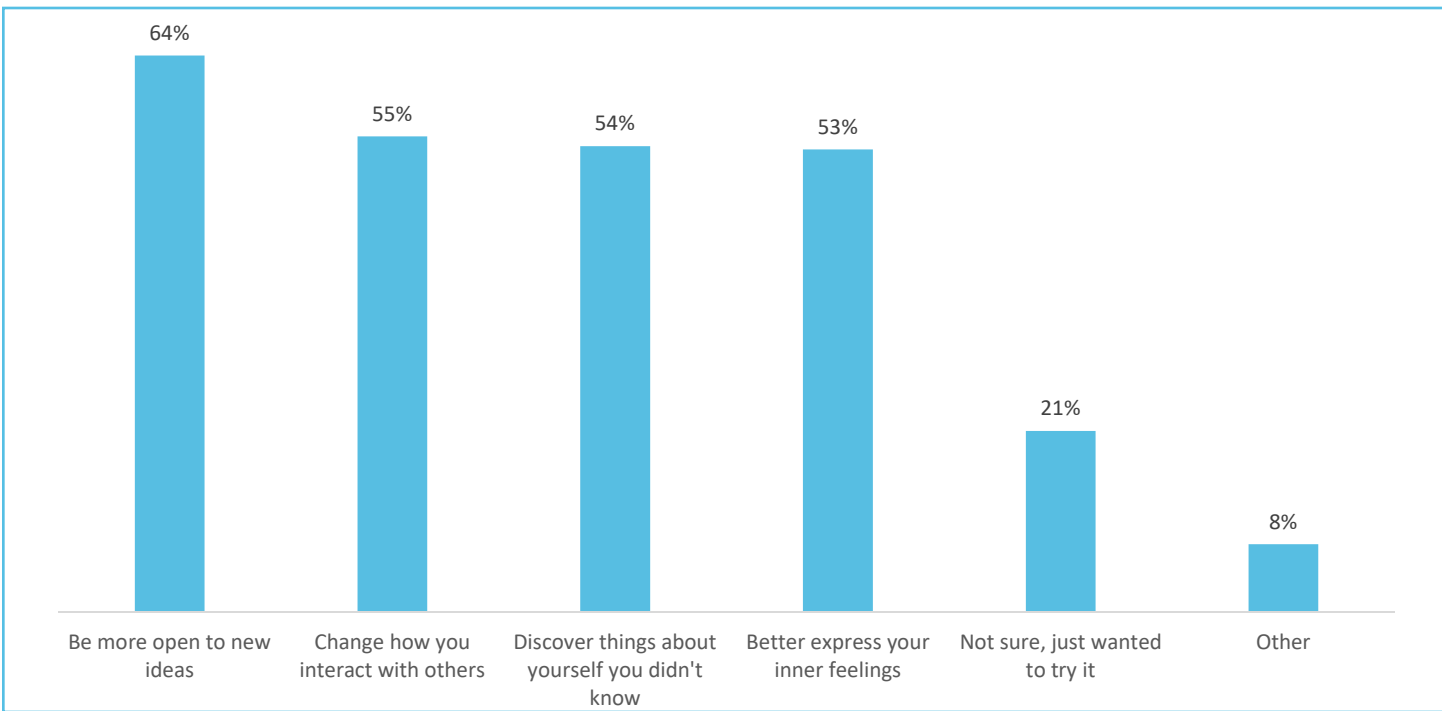
Participants reported in case studies and site visits that they often had little to no arts experience before joining the program. Participants expressed desire to share their stories with others, and that programs provided them the opportunity to experience things they had once only dreamed about.

Art participants were asked what they produced in their RTA program. As revealed in Figure 1, several of the comments suggest goals for participant in the arts was realized, using words such as “learning”, “work better”, “confidence”, “emotions”, and “self” in part to describe what they produced.

Figure 1. What art participants produced in RTA



Chart 2. Art Participant Goals (n=268)





“AND WHEN MY FRIEND SAID, ‘YOU WANT TO TELL YOUR LIFE STORY?’, I SAID, ‘YEAH, WHY NOT? I’VE GOT SOMETHING TO TELL. AND MAYBE IT WILL HELP OTHER WOMEN DEAL WITH LIFE’S TURNS.’”

— RTA PARTICIPANT

PARTICIPANT IDENTIFICATION AS AN ARTIST

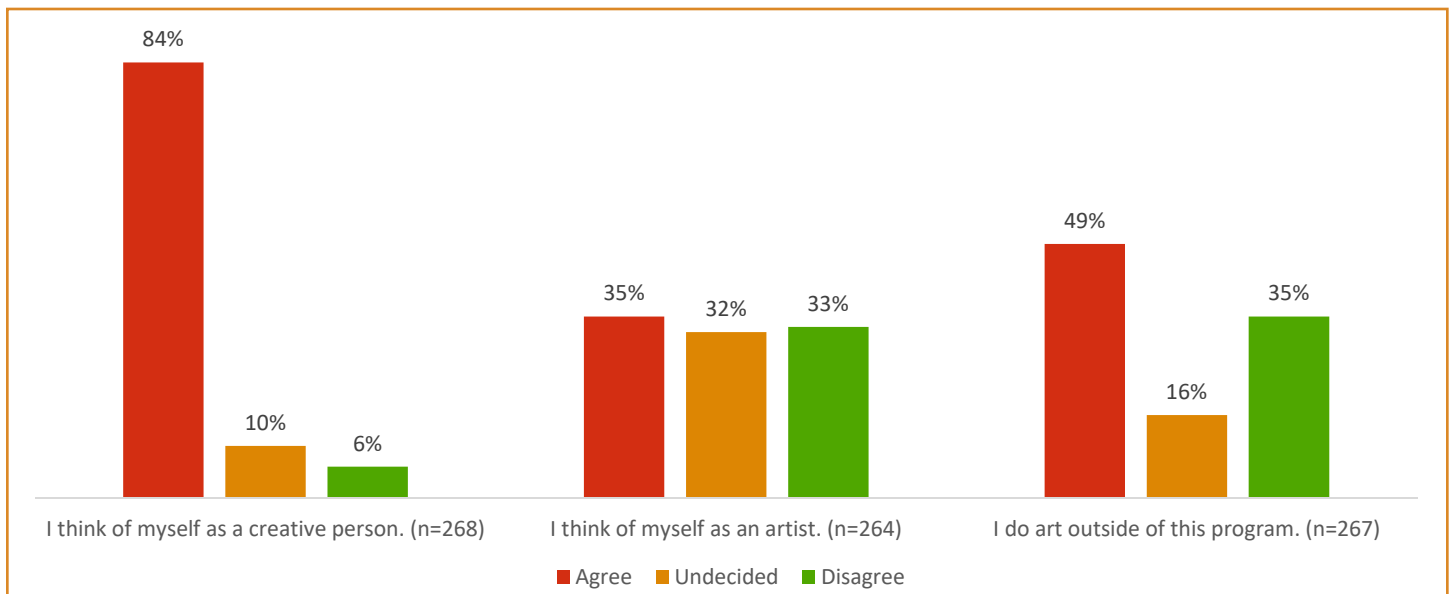
Participants were asked to what extent they agreed with the following descriptions of themselves:

- ◆ I think of myself as a creative person.
- ◆ I think of myself as an artist.
- ◆ I do art outside of this program.

The vast majority of art participants thought of themselves as creative people and nearly half of those individuals did art outside of RTA. Despite this perception and arts involvement, fewer art participants thought of themselves as “artists”.

There was a significant positive increase in participants’ involvement in other art programs after their RTA participation ($p \text{ value} < 0.01$). Despite this, there was little significant change among participants who thought of themselves as a creative person or an artist, with the percent of those “agreeing” with

Chart 3. Identification as an Artist





both statements remaining the same before and after their RTA participation. This may likely be because participants went into the program already identifying as such, likely a result of the volunteer nature of the majority of these programs. Across all programs, only 11% (30) of participants were mandated to participate in the program.

Although participants may not have always moved into a space of viewing themselves as artists, shifts in personal identity were a major theme of the participant stories shared during case studies and site visits. Through arts-based programming, participants were able to “reconnect with [their] true selves [in a way that] maybe some people have never experienced”, very literally giving them “a different identity”. Participants expressed that art helped them see themselves in a more positive light, and that doing art helped bring out the parts of themselves they lost during incarceration.

Many participants started participating in art outside of the program, including doing arts and crafts at home, sharing art with their families, and making plans to continue doing art after the program ends.

THE IMPACT OF THE ARTS

Arts alone has an impact. Participants were asked how aspects of their life have changed since their involvement in RTA, as shown in **Chart 4**. Nearly all participants expressed that they “agreed” with the following statements:

- ◆ I have tried things in the arts program that I never expected.
- ◆ I enjoy better relationships since my involvement in the arts program.
- ◆ I am less stressed and frustrated when working on my art.
- ◆ I know more of who I would like to become as a person since taking the class.

Improvement in relationships was a common theme amongst participants, especially relationships with other program participants. Numerous participants touched on how segregated the California criminal justice system can be,

“PRISON TOOK AWAY MY IDENTITY AND THIS HAS HELPED ME BUILD IT BACK PIECE BY PIECE.”

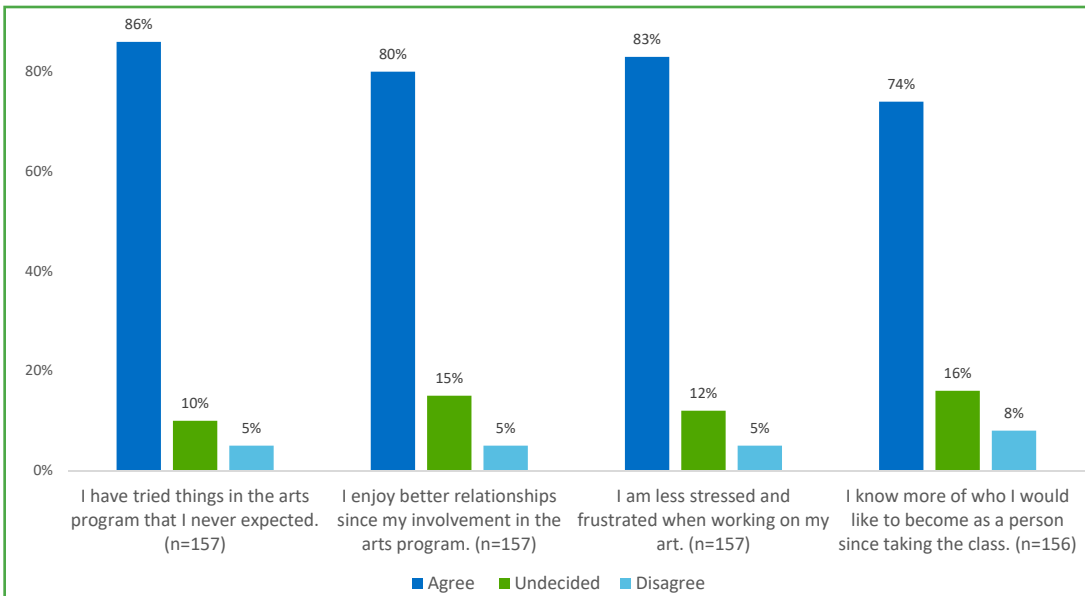
— RTA PARTICIPANT

“I SEE THE BROTHERHOOD BETWEEN DIFFERENT RACES THAT YOU NORMALLY WOULDN’T GET OUTSIDE OF THE CLASS.”

— RTA FACILITATOR



Chart 4. The Role of the Arts



and acclimating to life outside are well documented in the literature – participating in arts can provide a bridge.

RTA aligns with participants’ expectations of the arts, as shown in **Figure 2**. More than half of participants reported that the program had a “great positive impact” in helping them develop certain attributes they found desirable, such as being open to new ideas and discovering new things about themselves. Expressing inner feelings manifested in countless ways for art participants including helping “to take the mask

with very little co-mingling of different races and ethnicities. Participants reported forming strong bonds and friendships with people they would have never interacted with otherwise. Participants indicated that they are able to find emotional support from other program participants, and that they are “surrounded by people who care”. As shown in **Chart 5**, more than three fourths of all participants reported a “great positive impact” in the following abilities:

- ◆ Your ability to engage with your community
- ◆ Your ability to live a life free from re-offending
- ◆ Your ability to improve your quality of life

Participants reported that art gave them new and different ways of engaging with their community, including providing a sense of ownership. Difficulties connecting

off that I have held for so many years”, relaxing and freeing the mind, and helping control reactions in stressful circumstances.

Chart 5. Impact of the Arts: To What Degree Would You Say This Arts Program Positively Impacted...

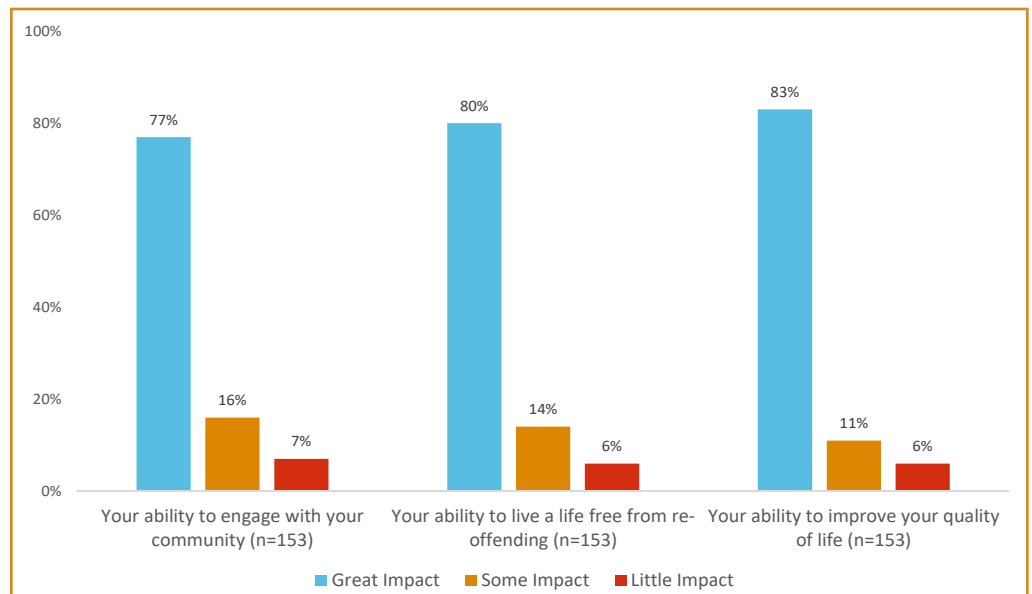




Figure 2. Expectations of the Art Participation

The percent of respondents who **both** reported they hoped to gain these attributes and, after taking part in the arts, reported that it had "great positive impact" in helping them to develop these attributes:



Be more open to new ideas.

74%



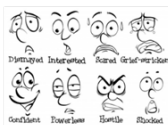
Discover things about yourself you didn't know

64%



Change how you interact with others

53%



Better express your inner feelings

63%

“THAT PHOTOGRAPHY CLASS HELPED ME REALIZE THAT THROUGH ART, I CAN EXPRESS MY LIFE.”

— RTA PARTICIPANT

“IT’S NOT JUST ABOUT A JOB, IT’S NOT JUST ABOUT HAVING A STABLE PLACE TO LIVE. IT’S ABOUT BEING PART OF A COMMUNITY. AND ONE OF THE WAYS TO DO THAT, YOU CAN PAINT A PIECE ON THE WALL OF A RESTAURANT, AND YOU DRIVE BY THAT RESTAURANT EVERY DAY [...] THAT’S A DIFFERENT KIND OF OWNERSHIP THAN TATTOOING THE BLOCK THAT YOU LIVED ON, THAT ALL YOUR FRIENDS GOT KILLED ON. THAT’S REAL OWNERSHIP.”

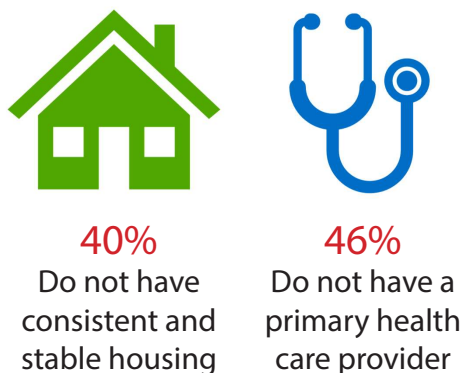
—RTA FACILITATOR, FORMERLY INCARCERATED



THE IMPACT OF ARTS IN REENTRY PROGRAMS

Embedding arts in reentry programming presents opportunities to leverage the trust and relationships built through the arts and to reduce barriers often faced by participants in speaking to their needs. A goal of the evaluation was to understand how the partnership between arts and reentry leads to greater connection to community resources and networks. Two social determinants of health that were studied includes access to a primary health care provider and to consistent and stable housing. Prior to participating in RTA, 46% of participants did not have access to primary health care provider and 40% did not have consistent and stable housing, as shown in Figure 3. There was a non-significant change for participants in a connection to a primary health care provider (change from 64% to 66% said “yes”)¹ and a non-significant change among participants without consistent and stable housing (change from 40% to

Figure 3. Social Determinants of Health Before RTA



42%)²³. Just under half (48%) of arts participants reported engaging in reentry services other than art. Of those who did not engage in these services, over half (55%) responded that they would want to be engaged. There was a non-significant change

for participant engagement in reentry services before and after their arts participation (change from 57% to 56% said “yes”)⁴. Participants reported attending several different programs. Most participants listed program names, while others provided context to which programs they were engaged in; “Reentry in Richmond - I come every day for support and all computer assistance looking for jobs and housing”. Another participant said, “Male community reentry program is very appreciative to my life”, while others were engaged in multiple services - “All the fun and exciting groups provided by MCRP & Walden House” and “I go to about five programs a day”.

REENTRY THROUGH THE ARTS PARTNERSHIPS

All the RTA grantees have vast informal and formal networks within and apart from the reentry community. These relationships and partnerships serve to provide holistic and informal wraparound care for individuals reentering their communities. Notable partnerships include legal aid, housing including rental assistance, community and city colleges, trade schools, family reunification programs, healthcare, employment, food security, and behavioral health.

Some RTA grantees exist as partnerships – existing reentry programs partnered with local artists to apply for funding. Through the RTA funding, Community Works West was able to expand its arts-based programming to three new sites, including the Richmond Reentry Center, a well-established reentry service provider in Richmond, California. The arts programs, which include restorative justice circles and art projects, have had such high demand, they are looking at adding several more classes. Staff report that participants have expressed that the classes are helping them heal their trauma and interpersonal issues. Individuals who often isolate come together in the art class and can mend and build new relationships with other participants. Participants shared that they see a huge difference in their feelings before and after class, that it’s fun, therapeutic, helpful, and healing. Participants are motivated to attend because it makes them happy, and they are inspired to do art at home with their families.

1 Chi-square analysis produced a $\chi^2 = 0.03$, Chi-square < 3.84 is not significant to $p < .05$.

2 Chi-square analysis produced a $\chi^2 = 0.01$, Chi-square < 3.84 is not significant to $p < .05$.

3 Some grantees indicated that participants had trouble answering these questions as they were sometimes still incarcerated at the time of the survey or were very recently released and were therefore still determining how to meet their housing and healthcare needs. These questions also caused anxiety for some participants, as they served to point out their lack of adequate housing and healthcare.

4 Chi-square analysis produced a $\chi^2 = 0.13$, Chi-square < 3.84 is not significant to $p < .05$.



“THE CONTINUUM HAS TO HAPPEN FROM THE CELL TO THE HALFWAY HOUSE TO THERAPY.”

— RTA FACILITATOR

Participation in arts-based reentry programs is sometimes incentivized monetarily or through partnership benefits, such as college credit, and often leads to improved employment opportunities. Strindberg Laboratory partners with Los Angeles City College to provide two college credits to program participants. Participants expressed that this benefit makes them feel professional, and like “the real thing” – a real actor, receiving real payment for their time and skills. Participants of Strindberg’s program expressed desire to pursue employment

in acting after their time in RTA, and Strindberg’s numerous connections with the film industry in Los Angeles uniquely position them to connect participants with employment opportunities. Some participants have been hired as film extras, while others were hired by Strindberg as assistants or set designers.

Facilitators and participants expressed that art provides a unique pathway to addressing a variety of reentry needs including healthcare and behavioral health. One program facilitator described how he was able to discuss prostate health

“The [restorative justice] circle we do, when we do the art you can see what we’ve talked about in the circle. It’s almost like magic.”

— RTA PARTICIPANT

“ONE OF THE CHAPLAINS TOLD US ABOUT A MOVIE THAT WANTED BACKGROUND PEOPLE. I APPLIED AND I GOT ACCEPTED AND I GOT PAID. TO BECOME OR SUCCEED MORE, I HAVE TO TAKE SOME CLASSES AND GET MY DEGREE.”

— RTA PARTICIPANT

with a participant – a difficult conversation under normal circumstances – and how the positive context of the art project they were working on together allowed the conversation to happen naturally. Another reentry program administrator that partners with an RTA program indicated that many individuals are not interested in counseling or mental health programs when they first arrive. “But after just one or two days in [the theater] group, the guys will have touched something” and they request to participate in a mental health program. Counselors in the program report that, “the guys will open up more in their counseling sessions” after participating in the theater workshop. One program facilitator, who was incarcerated for 33 years prior to taking on this role, indicated that what makes art such an important component of healing trauma and successful mental health is “the joy”.



“PEOPLE OFTEN ASK, ‘HOW DO YOU GET PARTICIPANTS TO TELL THEIR STORY?’ YOU DON’T GET PEOPLE TO TELL THEIR STORY, YOU TELL YOUR OWN. YOU INSPIRE. THAT’S SOMETHING WE ARE ALLOWED TO DO AS ARTISTS THAT YOU CAN’T DO IN A THERAPEUTIC SETTING. WORKING IN MENTAL HEALTH, YOU CAN’T DO THAT.”

**— RTA FACILITATOR,
FORMER MENTAL
HEALTH PROVIDER**

IMPACTS ON PROSOCIAL SKILL DEVELOPMENT

The evaluation explored to what extent there was an increase in participants’ pro-social skills including behavioral/emotional intelligence and management, communication, problem solving, and self-awareness as a result of the arts participation, as shown in Chart 6. Art participants start with lower levels of emotional and relational support, as indicated by their ability to occasionally “get sympathy and understanding from someone”.

Participants find it is “often true” that they are able to talk with someone about how they feel, get advice, identify people who might help with a problem, stay calm in stressful situations, and plan or use their time efficiently. Participants reported that they “usually” tend not to waste time, communicate well with people, do their best to get details right, feel comfortable around people, and like working with others.

Overall, there was significant positive change in participants’ prosocial skill development before and after RTA participants ($p < 0.001$)¹. Significant positive changes occurred among the following set of skills (ranked in order of highest to lowest significance):

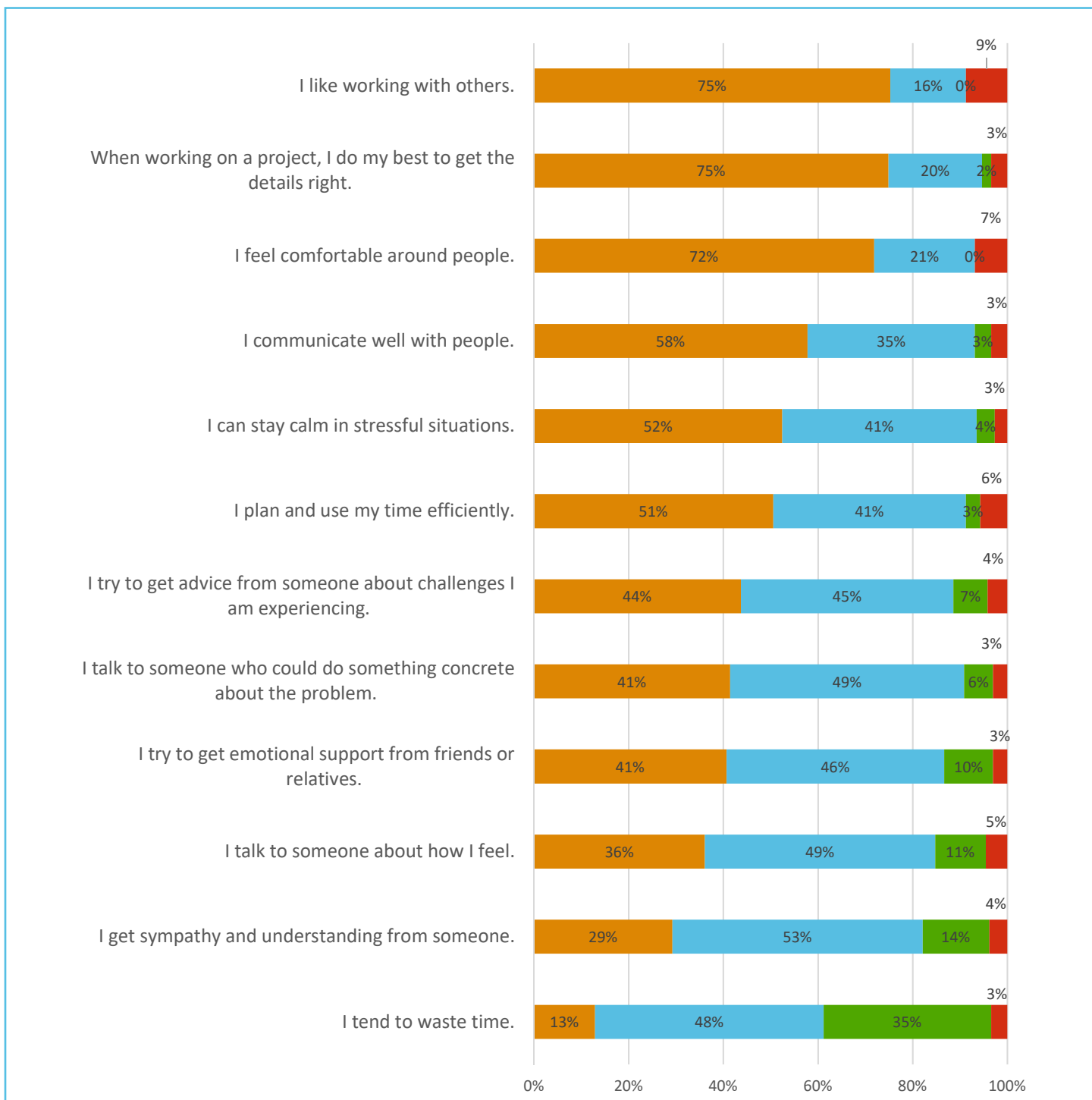
- ◆ I talk to someone who could do something concrete about the problem ($p = 0.001$).
- ◆ I get sympathy and understanding from someone ($p = 0.003$).
- ◆ I communicate well with people ($p = 0.003$)
- ◆ I talk to someone about how I feel ($p = .021$).
- ◆ I can stay calm in stressful situations ($p = 0.025$).
- ◆ I feel comfortable around people ($p = 0.038$).
- ◆ I try to get advice from someone about challenges I am experiencing ($p = 0.041$).

The most significant change was in participants’ ability to get sympathy and understanding from someone, talking to someone who could do something concrete about the problem, and improving communications with people. One of the most common themes in [the site visits and case studies](#) was improved communication skills.

¹ P values are expressed as decimals and may be interpreted as a percentage. For example, a p-value of 0.025 is to be interpreted as a 2.5% chance the results could be due to random chance. A large p-value of .925 is to be interpreted as results having a 92.5% probability of being completely random and not due to anything related to the RTA. Therefore, the smaller the p-value, the more important (“significant”) the results.



Chart 6. Prosocial Skill Development: Participant Experience Prior To Arts Participation





Across all programs, participants reported that participating in arts-based reentry programs helped them re-learn to communicate. Participants discussed how, during incarceration, they became reclusive, lost confidence and their voice, but that RTA helped restore their sense of self, their confidence, and their communication skills, both verbal and non-verbal. One participant reported, “my communication has really enhanced. I am not as quick to get angry and I have learned to communicate more through my words”. Improvement in non-verbal communication was also a theme, with some participants reporting that their ability to sustain eye contact improved after participating in theater workshops. Communication skills learned in arts-based reentry programs give participants “the tools to tap into [their] emotions that [they] had completely shut down”. One participant stated that their theatre production helped them to “be less shy and be more open to bettering my communications skills, to be myself, and to express my feelings”.

“BEFORE INCARCERATION, I WAS A VERY DYNAMIC YOUNG WOMAN, AND THEN I JUST BECAME A SHELL. AND TO BE GIVEN MY VOICE BACK WAS THE MOST INCREDIBLE GIFT.”

**—RTA FACILITATOR,
FORMERLY
INCARCERATED**

IMPACTS ON PARTICIPANTS' QUALITY OF LIFE

The evaluation explored to what extent there was an increase in participants' quality of life, as measured by experiencing more connection with the community, and ability to access needed services and activities¹. As shown in **Chart 7**, just under one out of five art participants, prior to their arts participation, were very or moderately dissatisfied with their work or employment (18%), where they lived or their home (18%) and relationship with their spouse or partners (17%), and close friends (9%).

Overall, there was significant positive change in participants quality of life before and after their arts participation ($p < 0.001$). Significant positive changes occurred among the following measures of quality of life (ranked in order of highest to lowest significance):

- ◆ Participating in active recreation, such as organized sports, exercise, outdoor activities ($p = 0.005$).
- ◆ Expressing yourself creatively ($p = 0.008$).
- ◆ Close relationships with spouse or significant other ($p = 0.015$).
- ◆ Health - being physically fit ($p = 0.045$).

Overall, this suggests an increase in participant satisfaction with how they are able to express themselves, socialize, and strengthen relationships. Participants indicated that once they started doing art, “the more stuff started coming out”. Having their art validated by others also contributed to positive change in creative self-expression. One participant expressed “I learned a lot about myself that I didn't know” including the “the ability to let go of inhibitions and fear of judgement, and comfort of myself in my own skin.” Another participant expressed that the program created “an environment where we could just let loose” and they learned “a lot of knowledge, how to be humble, staying mindful and always looking forward, and positive”. Many participants indicated that their families enjoyed and supported their participation in the arts.

Relationships were among the top themes of the evaluation, with countless discussions of the various types of relationships that are built and flourish as part of arts-based reentry programming. Participant relationships with their families, fellow participants, and facilitators all improved during RTA participation. Participants expressed that they felt they were safe, among friends, and respected

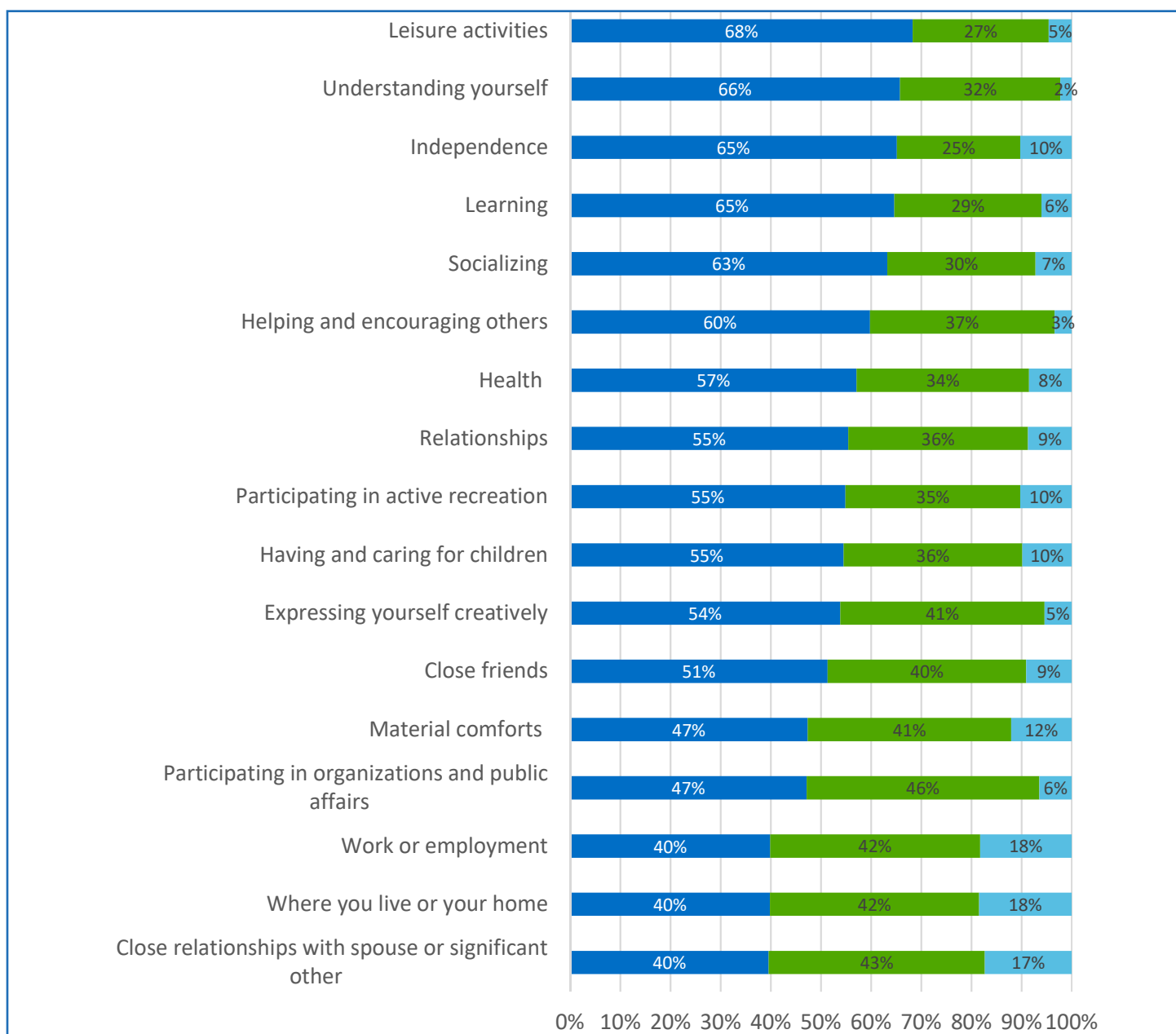
¹ Quality of Life Scale used was based on measures developed by Flanagan, as cited in Flanagan JC. A research approach to improving our quality of life. *Am Psychologist*. 1978;33:138–147.



during art classes. Arts-based programs create “a container that is encouragement and safety” and allow participants to “tell their stories; they want to be heard and seen”. Classes create “space for [participants] to be kind to each other, to listen to each other. [Artists and facilitators] just set the stage, and then they support each other in

the process”. These improved relationships can facilitate increased feelings of self-worth, which “makes a difference in how you transition back into the free society”. One participant stated they produced a sense of “self-reliance and respect for others” as well as “how to get along and approach others” during the program.

Chart 7. Quality of Life: Participant Satisfaction Prior to Arts Participation





“SO MUCH ABOUT WHAT WE DO IS ABOUT BUILDING RELATIONSHIPS.”

— RTA FACILITATOR

INFLUENTIAL COMPONENTS OF ARTS PROGRAMMING

The evaluation sought to understand what about the arts created the most change among participants. Program data was collected and used to better understand how “much” arts an art participant gets through RTA and what elements of the arts program, including experience and demographics of the arts facilitator, might influence changes in experience among art participants.

Driver #1: How “much” arts does a participant get

Program data was collected from four of the nine grantee organizations. Program data included the number of classes implemented, the duration of each class, the number of facilitators, and number of art participants. On average the length of each class is 2.3 hours, with the most common duration at two hours. The average number of classes per program is 8.8, which results in an average “dose” of approximately 21.2 hours of arts programming per participant. Table 6 shows the self-reported average “dose” of arts relative to what the average planned or expected “dose” of arts is

for the subset of grantees who submitted their program data.

Average number of facilitators per class was two, with some having just one to others having up to five facilitators. The most common number of facilitators per class is two. The number of participants per class on average is 11, and the most common number of participants is nine. Therefore, the typical ratio of facilitator to art participant is one facilitator per three art participants.

Thirty-one participants who provided pre- and post-survey data and included a self-reported number of hours of arts received, were included in an analysis to determine the strength of a relationship between the amount of arts received and key outcomes. Outcomes that revealed statistically significant changes pre to post RTA participant were considered for these analyses. Of these outcomes, three revealed statistically significant relationships with the amount of arts received and are described below.

Outcome #1: Pro-social skill development

Results of a Pearson Correlation indicate a positive weak association between the number of hours of art received and pro-social skill

Table 6. Amount of Arts Delivered

	Average Art Participant Self-Reported Hours (n=37)	Average Expected Hours of Arts per Program/ Session	Percent of Planned Arts Actually Received
Actor’s Gang	33	46	71%
Community Works West	12	19	64%
Cultural Odyssey	36	n/a	n/a
Muckenthaler Cultural Center	n/a	n/a	n/a
Playwrights Project	9	15	56%
Strindberg Laboratory	7	n/a	n/a
TheatreWorkers Project	3	6	53%
Ventura County Arts Council	4	n/a	n/a
Average Number of Hours Across All Grantees	21.2	21.5	98%



development¹. A one-way analysis of variance (ANOVA) further validated the results of the Pearson, where participants were divided into three groups of having received a high, medium, and low amount of the arts². Findings from the ANOVA confirmed that the change in pro-social skills can be in-part explained by the amount of arts as there is a significant difference between groups of participants who received more arts than those who received less arts. Further analysis of which groups differed find that those who received a medium amount of arts (7 to 23 hours) and high amount of arts (24 to 40 hours) experienced a significant change in pro-social skill development relative to those who received a low amount of arts (1 to 7 hours)³. Taken together, these results suggest that high and medium amount of arts have an effect on an RTA participant's change in pro-social skills. Specifically, our results suggest that when participants get more arts, they experience greater positive change in pro-social skills.

Outcome #2: Identification as an Artist

Results of a second Pearson correlation indicated that there was also a positive association between the number of hours of art received and art participants "thinking of themselves as an artist". However, this association was not statistically significant⁴. Findings from a second ANOVA found that there was no significant difference between groups of RTA participants who reported receiving high, medium, or low amounts of arts⁵. Taken together, these results may be suggestive of a possible link between RTA participation and the change in participants "thinking of themselves as an artist". It is important to note that when sample sizes are small, it is sometimes possible to uncover trends that are not statistically significant and, once more data are available, it is possible to explore whether that trend continues and becomes statistically

significant.

Outcome #3: Increased capacity to talk to someone who could do something concrete about a problem

Findings from a one-way ANOVA found that there was a significant difference between groups of RTA participants who reported receiving high, medium, or low amounts of arts and their capacity to talk to someone who could do something concrete about a problem⁶. Further analysis of which groups differed in their results find that those who received a medium amount of arts (7 to 23 hours) and high amount of arts (24 to 40 hours) experienced a change that were significantly different from those who receive a low amount of arts (1 to 7 hours)⁷, in terms of "thinking of themselves as an artist". This result supports what was heard from art facilitators and participants in site visits regarding how arts helps people to express themselves, which may translate into increased capacity to communicate their needs and seek help.

Driver #2: Who "delivers" the arts

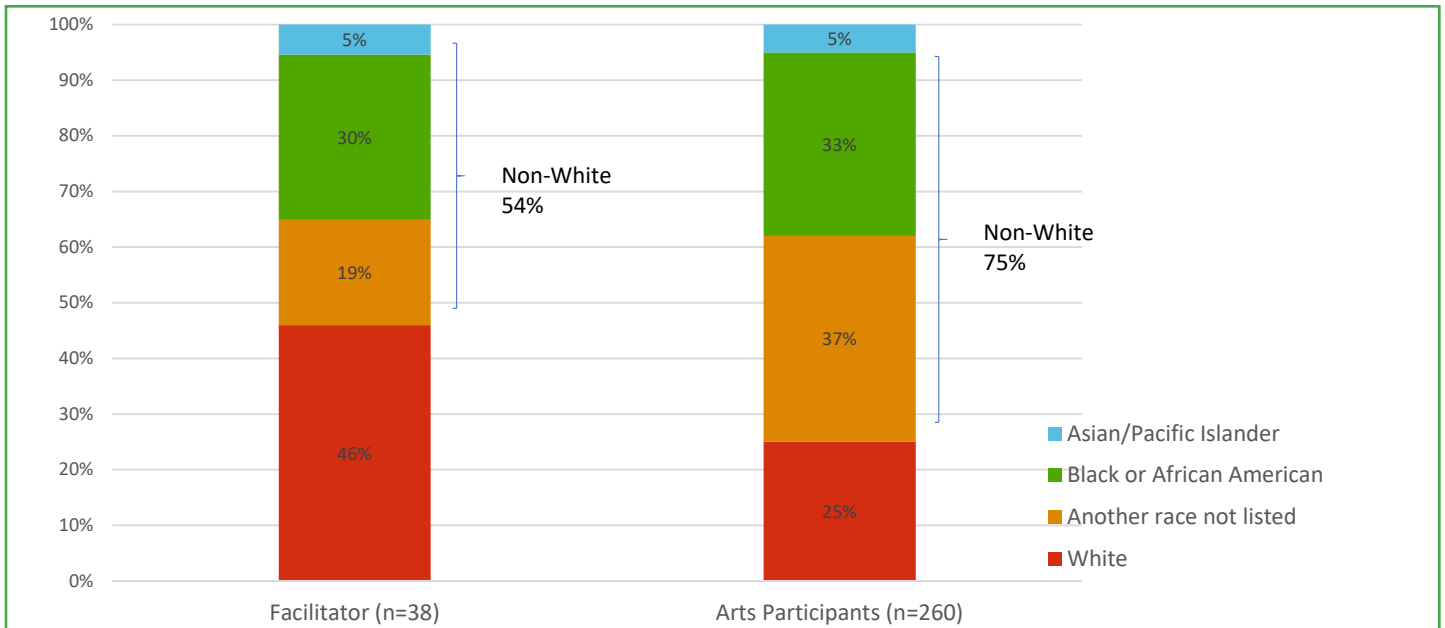
All nine grantees submitted demographic and past experience data of their arts facilitators, in total representing 38 facilitators. Nearly all facilitators (84%) identified as teaching artists, with an average of 14 years of experience. Often, there is experience not related to teaching arts. Facilitators and participants highlighted this as a strength of their capacity to teach, in that bringing together different perspectives, backgrounds, and experiences can help to create spaces of trust, understanding, and sharing.

Generally, non-white art participants are more likely to be taught by a white facilitator than a non-white facilitator, as shown in **Chart 8**.

- 1 Pearson Correlation statistic was conducted. The Pearson correlation coefficient, r , can take a range of values from +1 to -1. A value of 0 indicates that there is no association between the two variables. In this analysis, Pearson resulted in an r value of 0.37 indicating a weak association exists between hours of arts received and prosocial skill development ($r(31) = 0.37, p = 0.041$).
- 2 ANOVA showed that the effect of the amount of arts (using three groups of high, medium, and low amount of arts) on the change in pro-social skills pre to post RTA was significant, $F(2, 28) = 7.13, p = 0.0031$.
- 3 Post hoc comparisons using t Test with Bonferroni correction indicates that the mean score of the high group ($M = -0.697, SD = 0.877$) and the mean score of the medium amount of arts group ($M = 0.514, SD = 0.834$) was significantly different than the mean score of the low amount of arts group ($M = 0.077, SD = 0.373$).
- 4 Pearson Correlation statistic resulted in an r value of 0.30 indicating a weak association between the number of hours of arts received and art participants "thinking of themselves as an artist" ($r(31) = 0.30, p = 0.101$).
- 5 ANOVA showed that the effect of the amount of arts (using three groups of high, medium, and low amount of arts) on RTA participants change in "thinking of themselves as an artist" pre to post RTA was not significant, $F(2, 28) = 0.40, p = 0.6726$.
- 6 ANOVA showed that the effect of the amount of arts (using three groups of high, medium, and low amount of arts) on RTA participants change in their "capacity to talk to someone who could do something concrete about a problem" pre to post RTA was significant, $F(2, 28) = 6.14, p = 0.0062$.
- 7 Post hoc comparisons using t Test with Bonferroni correction indicates that the mean score of the high group ($M = -1.18, SD = 1.25$) and the mean score of the medium amount of arts group ($M = 0.17, SD = 0.133$) was significantly different than the mean score of the low amount of arts group ($M = 0.29, SD = 0.825$).

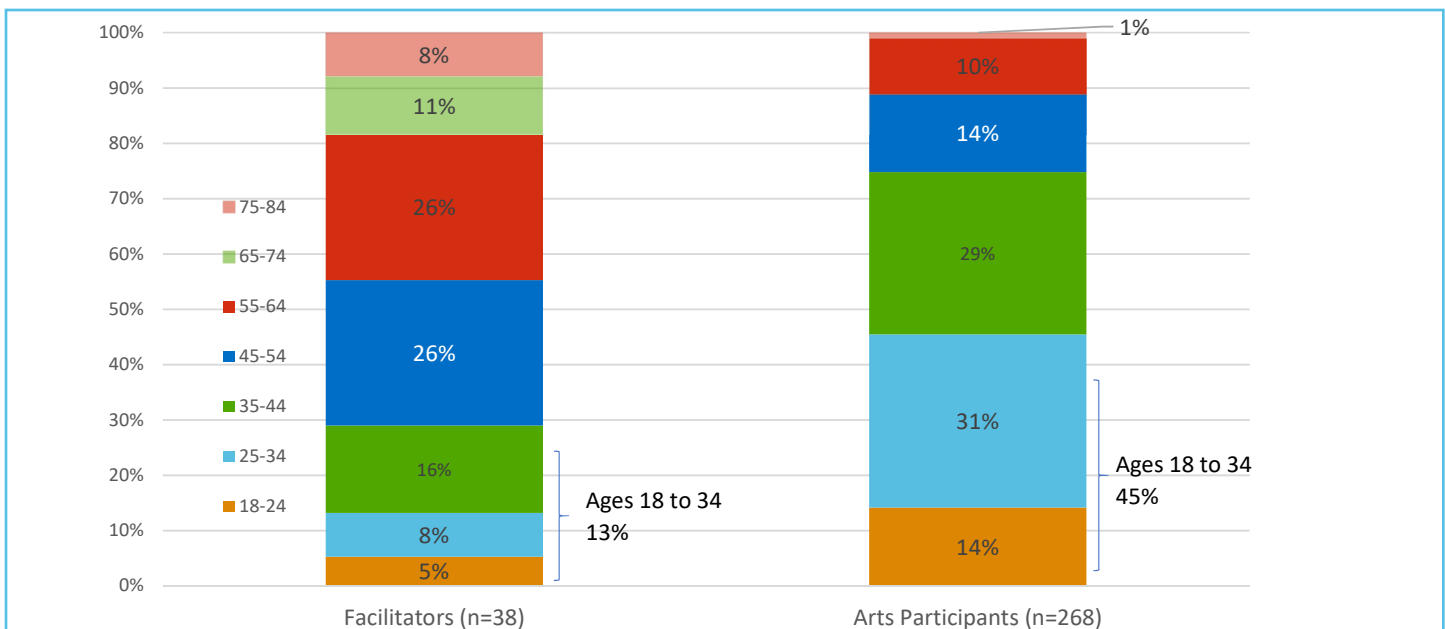


Chart 8. Race Identity of Art Participants and Facilitators



Art participants are also more likely to be taught by someone older than them, with 45% of art participants ages 18 to 25 compared to 13% of facilitators in this age group, as shown in **Chart 9**.

Chart 9. Age of Art Participants and Facilitators





ATTRIBUTES OF A **SUCCESSFUL** ARTS FACILITATOR

- ◆ Passion for the arts
- ◆ Being able to talk and connect with people
- ◆ Accept people without judgement
- ◆ Empathetic
- ◆ Experience working with people formerly incarcerated

“NICE TO HAVE” ATTRIBUTES OF A **SUCCESSFUL** ARTS FACILITATOR

- ◆ Arts experience
- ◆ Mental health experience
- ◆ Social work experience
- ◆ Teaching experience

Attributes of strong arts facilitators were thought to include someone who had a passion for the arts and who could make a connection with those they were teaching. To some extent, there are facilitators with backgrounds in mental health or social work. Teaching experience was also an attribute of facilitators and was thought to be beneficial in “helping to read the room”. Having an eye to understand art participants literacy and language proficiencies can be important in identifying the best approaches to deliver the arts.

Approximately one in four facilitators (26% or 10) are peers, or facilitators who are or were formally incarcerated. Arts participants reported that having a peer facilitator “absolutely” and “100%” makes a difference to people participating in the arts either while incarcerated or upon reentry. Peers are thought to have the potential to understand and relate to what arts participants are experiencing, and to diffuse bad situations either while in class or in an incarceration setting.

Many of the peers facilitating RTA were those that had been part of that program while incarcerated and/or upon their reentry. Individuals may become a facilitator during their incarceration and then upon release, they “officially” start working with the organizations as staff. Peer teaching artists expressed that the arts permitted them a “gentler reentry” and that for those still incarcerated, teaching the

“WHEN I GOT OUT, I JUST KNEW THAT THIS IS WHAT I WAS SUPPOSED TO DO. I KNEW THAT IF [THE ARTS] DID THIS FOR ME, I KNEW WHAT IT COULD DO FOR SO MANY PEOPLE.”

— PEER TEACHING ARTIST

“WE ARE CONTINUING THE CYCLE OF ENABLING WOMEN TO NOT ONLY GROW THEMSELVES BUT HELP THEIR FELLOW WOMEN TO GROW AS WELL.”

— TEACHING ARTIST



arts presented an opportunity to not only improve their lives and get a sense of who they are, but to impact others in similar ways.

Art participants expressed that the implementation of the arts worked best when they were asked to be part of the process and were asked what they needed to make the program work for them. Facilitation of the arts was appreciated when there was a sense of “equality in the room”.

Driver #3: Why people leave the arts

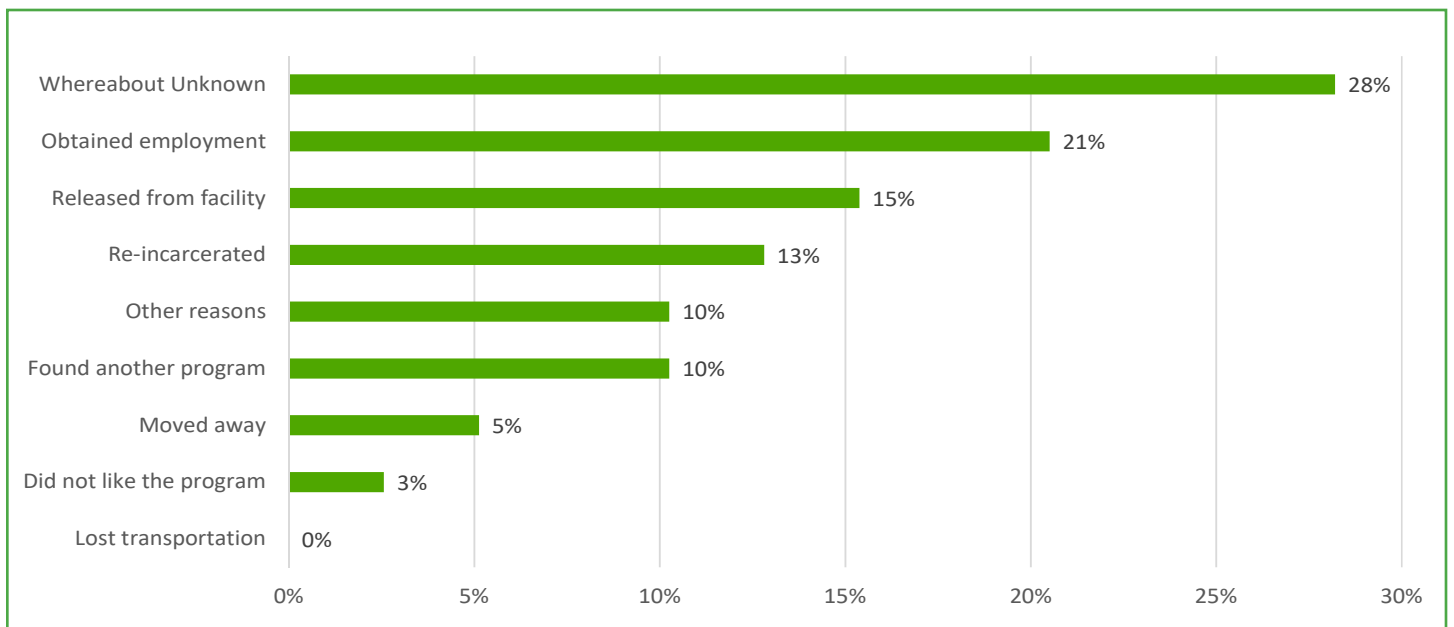
Facilitators collected exit survey data on 39 art participants from six different RTA programs. Most often, facilitators were unable to report the reason or whereabouts of the art participant who did not return to class, as shown in Chart 10. This speaks to challenges expressed during site visits regarding tracking art participants for responses to post and follow-up RTA participation data collection. However, the next most common reason for leaving RTA was employment. Twenty-one percent of participants for whom the evaluation collected this data on obtained employment and could not complete the course. The third most common exit from RTA was due to a release from the partner reentry facility. Re-incarceration was

a reason for 13% of participants who exited RTA. “Other” reasons for leaving the program was insufficient support from the reentry facility for the individual’s arts participation or participant required further psychiatric help.

Among those participants who completed participation in RTA, just about three quarters said they would “definitely” (46%) or “very probably” (24%) attend a program like it in the future. Five percent of participants would “probably not” (3%) or “definitely not” (2%) attend a similar program.



Chart 10. Reasons for Leaving the Arts Program: Select All That Apply (n=39)



SUMMARY OF FINDINGS: REENTRY THROUGH THE ARTS & DESISTANCE



The data show there is a relationship between arts-based reentry and factors that impact desistance. However, the evaluation design does not speak to causation due to small sample size. Evidence suggests RTA is making an impact on helping its art participants develop the protective factors

needed to reduce the type or frequency of crime, as shown in **Table 7**.

Table 7. Summary of Findings

Nine Critical Factors of Desistance	Evaluation Findings		
	Highly Significant	Significant	Positive but not Significant
1. Getting older and maturing		Increased satisfaction in their health and being physically fit*	
2. Family and relationships		Increased satisfaction with close relationships with spouse or significant other*	
3. Sobriety			Positive change in participants reporting they do not use alcohol or drugs to help me get through life.
4. Employment	Improved pro-social skills*** Improved communications with people**	Positive significant association between the number of hours art received and prosocial skill development*	
5. Hope and motivation	Increased capacity to talk to someone who could do something concrete about a problem***		
6. Having something to give to others		Increased capacity to seek advice from someone about challenges art participants are experiencing*	
7. Having a place within a social group	Increased satisfaction with participation in active recreation, such as organized sports, exercise, or outdoor activities**	Increased willingness to talk to someone about feelings* Increased feeling of comfort around people*	



Nine Critical Factors of Desistance	Evaluation Findings		
	Highly Significant	Significant	Positive but not Significant
8. Not having a criminal identity			Positive relationship between the amount of arts received and identifying as an artist
9. Being “believed in”	Increased capacity to get sympathy and understanding from someone**		

*p<0.05, **p<0.01, ***p<0.001 indicate evaluation results that could be due to random chance 5%, 1% or 0.1% of the time, respectively, rather than due to RTA.

The evaluation findings answer several of the original evaluation research questions described below. For those questions that remain unanswered, recommendations were developed to help identify areas for further study.

What specific reentry goals and outcomes can arts participation help achieve and facilitate?

Three out of the four outcomes defining reentry success - abstinence from drug use, employment, and positive couple relationships – were found to be facilitated by RTA. Evaluation findings suggest a statistically significant increase in satisfaction with close relationships with a spouse or significant other. Nearly all participants reported they enjoyed better relationships since their involvement in the arts program. Pro-social skills needed for successful employment improved, of which communication skills showed the greatest improvement. The evaluation found a non-significant positive change in participants reporting they are less likely to use alcohol or drugs to help get through life.

How does arts participation actually achieve reentry goals and realize outcomes? Do specific art-based activities or modalities have different reentry outcomes?

Participation in the arts contributes to these reentry goals because it presents opportunities for individuals to begin to redefine themselves, an important factor in desistance from crime. Three out of four art participants reported that they know more of who they want to be as a person since taking

the arts program. Arts also creates space for individuals to express themselves and learn to communicate, in a way that may facilitate their engagement and compliance with treatment and other services. Art teaches individuals to seek feedback, and to work together with others to produce something. Together, this increases individuals’ ability to cooperate with others, a skill that requires greater self-control and problem-solving skills.

This study was not able to assess whether specific art-based activities or modalities had different reentry outcomes. Additional program implementation data is needed to understand what programs drive different outcomes. However, what has been suggested with this study is the relationship between the amount of arts and improved pro-social skills, as well as individual identification as an artist. Art participants who receive a higher amount or “dose” of arts exhibit greater positive change in prosocial skills, and findings suggest the same relationship is true for participants’ ability to identify as an artist.

What kinds of partnerships between art programming and community resources work best?

All the RTA grantees have vast informal and formal networks within and apart from the reentry community. These relationships and partnerships serve to provide holistic and informal wraparound care for individuals reentering their communities. Notable partnerships include legal aid, housing including rental assistance, community and city colleges,



trade schools, family reunification programs, healthcare, employment, food security, and behavioral health. Successful partnerships are ones that continue to put the individual at the center, and wrap around the services and supports that are specific to their needs. Strong partnerships are also ones that provide something tangible to the individual, such as college credits, job placement, or professional network (as are ones commonly provided by RTA grantees).

To what extent does the CAC pilot cohort realize desired reentry goals and outcomes for arts participants, including changes/improvements in access to services and resources, participation and engagement in the community; and improved quality of life?

The evaluation found a non-significant increase for participants to connect to a primary health care provider and a non-significant increase among participants without consistent and stable housing before and after their arts participation. Alone, arts are unable to improve connection to health care and housing. This requires partnerships with others in the community who can either link people or provide the service themselves. Future evaluation could take a closer look at the

partnerships of RTA grantees and understand how links are best being made with community resources and services, and where there are best practices for others to learn from.

The evaluation found that participants are building the skills and relationships that encourage participation and engagement in the community. Three out of four art participants reported that the arts program had a great positive impact on their ability to engage with their community. Findings suggest a significant increase in the participants' involvement in active recreation, such as organized sports, exercise, and outdoor activities before and after RTA. Individuals felt an increased sense of comfort around people and a willingness to talk to someone about their feelings. Together, these findings suggest the development of a sense of community and place within a social group for RTA participants.

Overall, there are significant improvements in quality of life for RTA participants. Building and developing relationships, as well as the capacity to express oneself creatively, were two measures of quality of life that the evaluation found to be most impacted by RTA. The evaluation suggests that other measures for quality of life are potentially impacted indirectly by RTA, with RTA acting as a bridge to developing greater satisfaction in employment, health, and material comforts.



STRENGTHS & LIMITATIONS OF THE EVALUATION



There was enthusiasm among the grantees to understand the impact of the RTA program. Several grantees also participated in site visits with HMA's research team, with each grantee engaging art facilitators, program staff, and/or art participants in the visit. The opportunity to engage in this way, face-to-face, was a true strength of the evaluation and shed light on the complexity of the work and those being served.

One of the most difficult components of any evaluation is attribution or demonstrating cause and effect. Additionally, an initial evaluation of a pilot initiative – such as RTA – must pay close attention to documenting and tracking implementation.

For this pilot evaluation of RTA, the collection of program implementation data is a limitation of the study. In the evaluation readiness assessment conducted early in the evaluation process, just over half of grantees collected data such as number of classes or demonstrations or number of formerly incarcerated people directly being served. Tools were therefore developed to collect program data from grantees in a way that would facilitate a link to their art participant survey data through the identification of the teaching artist. However, only four grantees submitted program level data. Since the evaluation was unable to link individual art participants to a particular session (and art facilitator) across all organizations, assessing the role of the facilitator and art modality was not possible due to insufficient data.

Lastly, self-selection bias is an inherent bias in this evaluation. Self-selection bias arises in any situation in which individuals select themselves into a group, causing a biased sample. Due to self-selection, bias arises because there may be a number of differences between the people who choose to participate in an arts program and those who choose not to, such as motivation, socioeconomic status, or prior art participation experience. There is limited evidence regarding whether mandated or voluntary participation in reentry programming leads to different outcomes. For example, one study found that participants who were mandated to

participate in a prison reentry program showed better outcomes related to diversion from re-offending (Broner et al., 2005), while in some cases non-mandated participation may not sustain long-term results (Zortman et al. 2016). There is no evidence about whether integrated arts-based programming drives different outcomes by those mandated or not mandated to participate. Conceptually, however, a program that centers participation as a choice allows those incarcerated or formerly incarcerated to exercise free will and decision-making, which are skills needed for successful reentry and reduced recidivism (Woodall et al., 2014; Parhar et al., 2008).



IMPLICATIONS & RECOMMENDATIONS



A first evaluation of RTA is an opportunity to identify ways to improve not only the evaluation design, but also RTA. Below are several recommendations:

Grantmaking:

1. Longer time to demonstrate implementation and outcomes:

Currently, RTA is funded via one-year grants. Multiyear grant making, such as three to five years, is an opportunity to not only cultivate the funder-grantee relationship of shared trust and understanding, but to develop and implement a meaningful evaluation for both the strategic direction of CAC and its funded organizations. Supporting an ongoing process evaluation supports grantee success while an outcome evaluation of longer-term initiatives adds to learning in the field. Additionally, multiyear funding allows for opportunity to evaluate long-term impact and the sustainability of that impact. Supporting grantee capacity to implement follow up surveys (of which this evaluation only received 11 surveys) is an important step in measuring this longer-term impact.

2. More support for evaluation: Evaluation requirements will be met with varying capacities from funded grantees. To ensure consistency and reliability of evaluation findings across a group of grantees, it is important to support and build evaluation capacity. Several ways in which to support evaluation include:

- a. Support the expansion and maintenance of data resources and build others' skills in using data effectively;
- b. Support the advance of integrated data systems by funding RTA and work needed to share data across those systems, as appropriate for those being served and for the evaluation; and
- c. Train and encourage grantees to effectively measure what they have achieved to further strengthen their efforts.

3. Possible funding requirements of RTA grantees:

- a. The evaluation findings suggest that those participants who receive more arts experience greater positive change in several of desistance factors. With additional data collection on how much arts participants typically receive and outcomes, CAC should explore the impact and implementation of a minimum threshold number of hours per participant as a funding requirement.
- b. The evaluation found no change before or after RTA in regard to participants social determinants of health (e.g., housing, access to primary care). CAC should study further whether these are the right social determinants to evaluate in RTA, including whether and how RTA partnerships address these issues with their art participants. Arts as a referral to other reentry services is an opportunity that should be looked at further. The evaluation found that strong partnerships exist and there is an opportunity to leverage these partnerships to help meet art participant needs. The evaluation found that through art engagement, participants developed trust and relationships with RTA staff. Through that engagement, there is opportunity to do a warm handoff to other community resources that can address those needs.
- c. While there are several attributes of a good arts facilitator working with the RTA population, the evaluation found that being previously incarcerated was particularly important. Funding requirements that continue to encourage grantees to hire previously incarcerated individuals as facilitators has potential to strengthen RTA's effectiveness. Further study of the importance of age, gender, race/ethnicity of arts facilitators may be warranted. The evaluation did not explore at great length or detail



other demographic characteristics that may influence effectiveness of arts facilitators.

Data Collection Protocols

1. **Shorter, less dense forms:** RTA grantees expressed that for some RTA participants, the piloted surveys were too long and/or complex. Findings from this evaluation can be used to refine the surveys to fewer questions that were found to be the most meaningful or insightful regarding the impact of RTA.
2. **Reducing burden on participants to provide self-report data:** RTA grantees and their reentry partners have existing processes to communicate about those benefiting from their programs. Rather than asking participants to respond to questions about their demographics or various social determinants health (e.g. housing, health care, employment), there may be opportunities to support integrated data systems and/or reporting so that the burden on participants to provide that data is reduced.
3. **Evaluation of the audiences:** Many facilitators expressed an interest in formally including in an evaluation of RTA the impact it has on audiences of performance art events. Performances can transform those who watch them, and can transform community perception of people who are or were formerly incarcerated. Understanding the impressions of audiences can be a starting point to measure the impact within communities.



WORKS DEPICTED IN THIS REPORT



We would like to extend our thanks to the RTA program sites and program participants for sharing their work with us. The following works of art that we observed on our site visits are included in this report:

1. Cover

Painting

RTA Site: Community Works West

2. Table of Contents

Mixed Media

RTA Site: Community Works West

3. Page headers (2-40) & Page 40

Mural

RTA Site: Community Works West

4. Page 4

Theater

RTA Site: The Strindberg Laboratory

5. Page 5

Mixed Media

RTA Site: Community Works West

6. Page 12

Theater

RTA Site: TheatreWorkers Project

7. Page 15

Theater

RTA Site: The Strindberg Laboratory

8. Page 16

Mural

RTA Site: Community Works West

9. Page 34

Mixed Media

RTA Site: Community Works West

10. Page 37

Theater

RTA Site: TheatreWorkers Project

11. Page 38

Mosaic

RTA Site: Community Works West

APPENDIX A: Assessment of Evaluation Capacity of Grantees

The evaluation design was informed by an assessment of evaluation capacity of grantees. To various extents, evaluation was occurring within grantee organizations. The evaluation design sought to assess each grantees’ readiness to take on any new evaluation activities and to begin to understand what those evaluation activities might be. A short survey was distributed to the grantees to identify:

- ◆ what data collection that is currently happening (e.g. tracking participation, satisfaction, outcomes);
- ◆ perceived and/or actual outcomes of programs to see to what extent these outcomes are shared across grantees; and
- ◆ capacity for more data collection by grantees

The survey is available in Appendix B. Overall, grantees have a clear picture of what success looks like and routinely measures that success. However, fewer have data collection tools and practices that can be adapted for a different evaluation and less likely to strongly agree that they have staff who do evaluation or clear measurements of success.

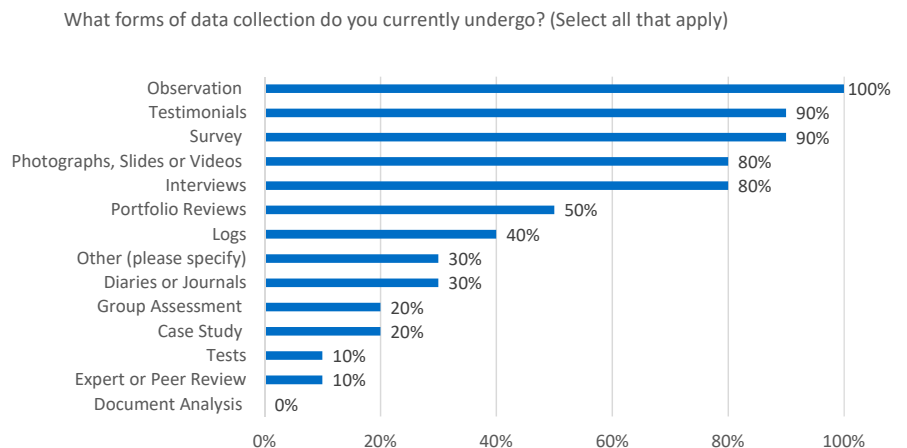
The evaluation assessed the RTA impact with surveying, interviewing, observation, photos/videos and testimonial methods. The evaluation designed intentionally leveraged these forms of data collection that were currently



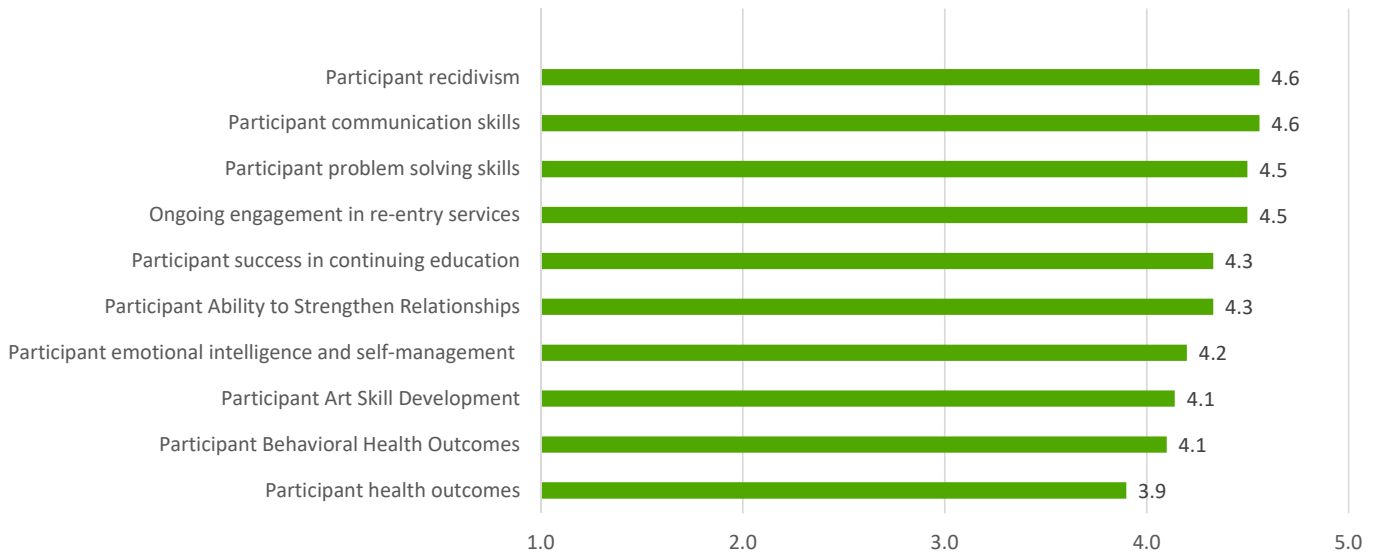
in practice among the grantees. Nearly all grantees expressed that they would be willing to modify data collection methods for additional or new data metrics. This is in part motivated by their interest in understanding and implementing the best approaches to quantifying their impact that many of them understand anecdotally.

Generally, grantees used these data collection methods to assess art participant satisfaction and to some extent program implementation data (e.g. number of classes, number of individuals benefited).

Participant level outcome data were also collected and measured using primarily self-report survey data. These existing survey instruments were used in part in the design and selected measures of the RTA evaluation tools and protocols.



Average Score, on a scale of 1 to 5 (1 being "not interested" and 5 being "very interested"), my organization is interested in collecting new data to show participant change or impact in the following measures...



Existing surveys aligned with the study's literature review findings of the measures of change for a reentry through the arts programming, including measures of both pro-social and quality of life measures. There was also interest from grantees in collecting new data that showed participant change or impact in these sorts of measures, leading among them, recidivism, communication skills, problem solving skills, and ongoing engagement in reentry services.

Grantee expressed that their primary challenges with data collection was participant involvement in supplying data. As exhibited through this study, participant response to post program survey and follow up survey was limited. Capacity building opportunities exist to help grantee understand and implement strategies for follow through with participants. Other expressed concerned with data collection were confidentiality of the data and the lack of a central data repository, as well as staff capacity and experiencing to conduct data collection. Nearly all grantees used a paper-based system for their data collection platform, while others use online software platform or internal platform. For most grantees, sharing data with external evaluation partners is fairly easy to do. However, there are a few that expressed it would be able to share it at all, as this study's data collection process experienced. Overall, in advance of this study, grantees were feeling "cautiously ready with concerns about time and capacity".

APPENDIX B: Evaluation Capacity Survey

Introduction

This interim report evaluation survey is designed to help HMA assess your organization's readiness to take on any new evaluation activities and to begin to understand what those evaluation activities might be. The information will be used to ensure that an evaluation plan is designed with your organization in mind – ensuring that the evaluation aligns with capacity, needs, and goals.

Specifically, the survey will explore the following:

- ◆ What data collection is currently happening (e.g. tracking participation, satisfaction, outcomes)
- ◆ If and how data are currently being managed and stored
- ◆ If and how your organization is currently reporting data
- ◆ Capacity for new data collection

This tool is intended to be completed by the person within your organization who is most familiar with your evaluation efforts for not only the CAC grant but for other evaluation activities, too. There is an opportunity to leverage any existing evaluation with the evaluation plan specific to the CAC grant.

Limitations of Survey Monkey require you to complete the survey in one sitting. We anticipate the survey could take 20 to 45 minutes, depending on how much detail you choose to provide in any open-ended responses. If you do need to go back to the survey to complete, you may start a NEW survey and pick up where you left off, however, your previous responses will not be visible to you. It will be important that you identify yourself for each survey attempt so that we may link each attempt to you and combine responses into one survey response.

Lastly, there are no right answers! Please answer the survey so that it best reflects your organization's capacity for evaluation as well as goals for the evaluation.

If you have any questions as you respond to the survey, please contact Robyn Odendahl at rodendahl@healthmanagement.com.

DRAFT QUESTIONS

- ◆ **In the event that we'd like to follow up on your survey responses, please provide your name and contact information.**
 - I. Name
 - II. Organization
 - III. Email
 - IV. Phone
- ◆ Who in your organization should be the main point of contact for CAC evaluation efforts going forward
 - a. Same as above OR
 - ◆ Name
 - ◆ Organization
 - ◆ Email
 - ◆ Phone

<<Evaluation Capacity>>

Instructions: Choose your level of agreement with the following statements.

- a. Strong Agree
- b. Agree
- c. Disagree
- d. Strongly Disagree

- ◆ Our organization routinely measures success of its programs.
- ◆ Our organization communicates and shares stories of its success, both positive and negative, within and outside of our organization.
 - ◆ *Please describe or explain*
- ◆ Our organization has existing data collection tools and practices that we can apply/adapt to subsequent evaluations (e.g. new questions can be added to existing surveys; data management systems can include new data points).
 - ◆ *Please describe or explain*
- ◆ Our organization has staff (versus external contractors) who design and implement our data collection tools and communicate stories of its success, both positive and negative, within and outside of our organization.
 - ◆ *Please describe or explain*
- ◆ Our organization has clear measurements of success, for both short-term and long-term.
 - ◆ *Please describe or explain*
- ◆ Our organization has a clear picture of what success looks like for us and the people we serve.
 - ◆ *Please describe or explain*

<<Specific Data Metrics and Collection Protocols>>

- ◆ **What kind of program data do you currently collect? Select all that apply.**
 - ◆ Participant satisfaction with program(s)
 - ◆ Program staff satisfaction
 - ◆ Participant outcome data (e.g. impact on participant's lives, achievement of life goals, achievement of reentry goals)
 - ◆ Number of referrals to community-based resources
 - ◆ Number of referrals completed (e.g. program participant follows through on referral)
 - ◆ Other _____
- ◆ **What forms of data collection do you currently undergo? (Select all that apply)**
 1. Survey: collecting standardized information through structured questionnaires to generate quantitative data.
 2. Interviews: information collected by talking with and listening to people, either face-to-face or over the telephone.
 3. Observation: collecting information through "seeing" and "listening." Observations may be structured or unstructured.
 4. Document Analysis: use of content analysis and other techniques to analyze and summarize printed material and existing information.
 5. Case Study: in-depth examination of a particular case (program, group of participants, single individual, site/location). Case studies use multiple sources of information and methods to provide as complete a picture as possible.
 6. Group Assessment: use of the group process to collect assessment information such as nominal group technique, focus group, Delphi, brainstorming and community forums.
 7. Expert or Peer Review: examination by a review committee, panel of experts or peers.
 8. Portfolio Reviews: collection of materials, including samples of work that encompass the breadth and scope of the program/activity being evaluated.
 9. Testimonials: individual statements by people indicating personal responses and reactions.
 10. Tests: use of established standards to assess knowledge, skill or performance as in pen-and-pencil tests or skills tests.

11. Photographs, Slides or Videos: use of photography to capture visual images.
12. Diaries or Journals: recording of events over time revealing the personal perspective of the writer/recorder.
13. Logs: recording of chronological entries, which are usually brief and factual.
14. Other:

- ◆ **What barriers, if any, has your organization experienced with data collection? (Select all that apply)**
 - ◆ Confidentiality of the data with persons who have been formally incarcerated
 - ◆ Participant involvement in providing data (e.g. responding to surveys, etc.)
 - ◆ Lack of staff capacity and experience to conduct data collection (e.g. developing data collection instrument such as a survey, conducting the interview)
 - ◆ Lack of a central data repository
 - ◆ Other, please specify _____

- ◆ **What kind of data collection platform do you use to store data?**
 - ◆ Online software platform. Please describe _____
 - ◆ Internal or private data collection platform (e.g. network attached storage such as SharePoint)
 - ◆ Google docs or forms
 - ◆ Paper
 - ◆ None
 - Please explain.

- ◆ **On a scale of 1 to 5, please rate the ability to share your data to external evaluation partners. (1 being not at all able to share to 5 being it is easy to share)**
 - ◆ 1, 2, 3, 4, 5, N/A
 - ◆ Please explain

- ◆ **On a scale of 1 to 5, please rate the willingness of your organization to modify its data collection platform for additional or new data metrics (1 being not willing to 5 very willing)**
 - ◆ 1, 2, 3, 4, 5, N/A
 - ◆ Please explain

- ◆ **On a scale of 1 to 5, my organization is interested in collecting new data to understand how our programs are working and why or why not (e.g. frequency of program delivery, number of participants per program, staff certifications)**
 - ◆ 1, 2, 3, 4, 5, Already collecting
 - ◆ Please explain

- ◆ **On a scale of 1 to 5, my organization is interested in collecting new data to show participant change or impact in the following measures (1 being not interested to 5 being very interested)**
 - a. Ongoing engagement in reentry services: 1, 2, 3, 4, 5, Already collecting
 - b. Improved relationships between program participants and stakeholders (e.g. judges, other reentry service providers, community members, etc.) 1, 2, 3, 4, 5, Already collecting
 - c. Participant health outcomes 1, 2, 3, 4, 5, Already collecting
 - d. Participant communication skills 1, 2, 3, 4, 5, Already collecting
 - e. Participant problem solving skills 1, 2, 3, 4, 5, Already collecting
 - f. Connection to community resources (e.g. housing, SUD treatment, case management)
 - i. 1, 2, 3, 4, 5, Already collecting
 - g. Participant Behavioral Health Outcomes 1, 2, 3, 4, 5, Already collecting
 - h. Participant emotional intelligence and self-management (self-awareness, resilience) 1, 2, 3, 4, 5, Already collecting
 - i. Participant Art Skill Development 1, 2, 3, 4, 5, Already collecting
 - j. Participant Ability to Strengthen and Manage Relationships 1, 2, 3, 4, 5, Already collecting
 - k. Participant success in continuing education/achieve school degrees 1, 2, 3, 4, 5, Already collecting
 - l. Participant recidivism 1, 2, 3, 4, 5, Already collecting

- ◆ **Does your organization have data collection tools (e.g. surveys, interview guides, etc.) you are willing to share with Health Management Associates?**
 1. Yes
 2. No
 3. Maybe

- ◆ **How ready read is your organization to participate in the evaluation?**
 1. Sign me up and I am ready
 2. Cautiously ready with concerns about time and capacity

- ◆ **Do you have any other comments you'd like to share with us in regard to the evaluation?**

Thank you for responding to our survey. We look forward to working with you in days and months to come to design and implement an evaluation that meets your needs and furthers your goals! If you have any questions, please contact rodendahl@healthmanagement.com

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TAB F

California Arts Council | Public Meeting | 07/20/2021

STATE-LOCAL PARTNERS

Date: June 15, 2021

Dear Chair Gonzales-Chavez, Members of the Council, and California Arts Council Staff,

Thank you for your continued leadership and support of the arts and creativity throughout California. As we begin to emerge from one of the most challenging times for the arts and culture sectors in California's history, we wish to convey the readiness and capacity of our State-Local Partners to step up and strengthen our partnership with the California Arts Council to more fully serve the unique, diverse and evolving needs of our communities statewide.

As SLPs, we have been meeting monthly as an "affinity group" to address both the collective and unique challenges and opportunities in our local communities; to create opportunities for peer learning and mentoring with the goal of building capacity throughout the field; and to create a unified voice to more effectively advocate for the arts at the local, state and federal level, thereby strengthening the entire arts ecosystem in the 54 counties that we serve.

To communicate the role of our partnership to the CAC, as well as demonstrate the value and impact that we bring to the entire state of California, we have created the attached **Informational Brochure about the State-Local Partners**. We hope you find this document to be a useful resource as you consider the CAC's future plans for programs and the budget.

We believe State-Local Partners are essential because we advance the California Arts Council's work by:

- **Funding** traditional and community-based artists, cultural practitioners and creative communities that are reflective of California's diversity
- **Connecting** artists, community leaders and change makers to share ideas, provide peer support and coordinate strategies to advance equity, innovation and cultural and economic growth
- **Advocating** for diverse, equitable and inclusive access to the arts for all residents at the local, state and federal level through policy initiatives, programs and funding
- **Supporting** arts education, community engagement in the arts, public art, placemaking and Cultural Districts and all forms of individual and collective creative expression
- **Advancing** racial equity and justice statewide by committing to and implementing policies and priorities as outlined in the CAC's Racial Equity Framework

Moreover, our readiness and willingness to scale up our partnership with the CAC aligns with CAC's Strategic Framework: 2020-2027, *Creative Impact | The Arts & The California Challenge* (specifically, Aspirational Areas under *Grantmaking* on pages 49 and 50).

In tune with California Arts Council's Strategic Framework, and to ensure that the CAC is able to meet the historic opportunities presented by Governor Newsom and our State Legislators to harness the arts as a key driver in California's recovery, we the undersigned, believe that the State-Local

Partnership Program should continue to be one of the primary strategies for effectively supporting and strengthening a diverse and equitable California through arts, culture and creativity.

Signed by 100% of the current State-Local Partners:

Alameda County – *Rachel Osajima*, Executive Director, Alameda County Arts Commission

Amador County – *Kyle Garcia*, Executive Director, Amador Arts Council

Butte County – *Debra Lucero*, Executive Director, Friends of the Arts - Upstate

Calaveras County – *Kathy Mazzaferro*, Executive Director, Calaveras Arts Council

Colusa County – *Sharon Reische*, Executive Director, Colusa County Arts Council

Contra Costa County – *Jenny Balisle*, Managing Dir., Arts & Culture Commission of Contra Costa County

Del Norte County – *Stephanie La Torre*, Executive Dir., Del Norte Association for Cultural Awareness

El Dorado County – *Terry LeMoncheck*, Executive Director, Arts and Culture El Dorado

Fresno County – *Lilia Gonzales Chavez*, Executive Director, Fresno Arts Council

Humboldt County – *Jemima Harr*, Executive Director, Humboldt Arts Council

Imperial County – *Charles “Jay” Kruger*, President and CEO, North County Coalition for the Arts

Inyo County – *Lynn Cooper*, Executive Director, Inyo Council for the Arts

Kern County – *Jeff Lemmuchi* Executive Director, The Arts Council of Kern

Lake County – *Barbara Clark*, Executive Director, Lake County Arts Council

Lassen County – *Eileen Searcy*, Board President, Lassen County Arts Council

Los Angeles County – *Kristin Sakoda*, Director, LA County Department of Arts and Culture

Madera County – *Jim Kocher* Executive Director, Madera County Arts Council

Marin County – *Gabriella Calicchio*, Director, Department of Cultural Services, County of Marin

Mariposa County – *Cara Goger*, Executive Director, Mariposa County Arts Council

Mendocino County – *Alyssum Wier*, Executive Director, Arts Council of Mendocino County

Merced County – *Colton Dennis*, Executive Director, Merced County Arts Council

Modoc County – *C. Michelle Ray*, Executive Director, Modoc County Arts Council

Mono County – *Kristin Reese*, Executive Director, Mono Arts Council

Monterey County – *Jacquie Atchison*, Executive Director, Arts Council for Monterey County

Napa County – *Chris DeNatale*, Executive Director, Arts Council Napa Valley

Nevada County – *Eliza Tudor*, Executive Director, Nevada County Arts Council

Orange County – *Richard Stein*, President and CEO, Arts Orange County

Placer County – *Jim Crosthwaite*, Executive Director, Arts Council of Placer County

Plumas County – *Kara Rockett-Arsenault*, Executive Director, Plumas Arts

Riverside County – *Patrick Brien*, Executive Director, Riverside Arts Council

Sacramento City- *Megan Van Voorhis*, Culture & Creative Economy Manager, Office of Arts & Culture
San Benito County – *Jennifer Laine*, Executive Director, San Benito County Arts Council
San Bernardino County – *Jennifer Kane*, Executive Director, Arts Connection
San Diego City – *Jonathon Glus*, Executive Director, Commission for Arts and Culture, City of San Diego
San Francisco City and County – *Ralph Remington*, Dir. of Cultural Affairs, City & County of San Francisco
San Luis Obispo County – *Neal Breton* Board President, ARTS Obispo
San Mateo County – *Robin Rodricks*, Director, San Mateo County Arts Commission
Santa Barbara County – *Sarah York Rubin*, Executive Dir., Santa Barbara Co. Office of Arts & Culture
Santa Clara County – *Connie Martinez*, Chief Executive Officer, Silicon Valley Creates
Santa Cruz County – *Jim Brown*, Executive Director, Arts Council Santa Cruz County
Shasta County – *Agata Maruszewski*, Interim Director, Shasta County Arts Council
Sierra County – *Beverly Jordan*, Executive Director, Sierra County Arts Council
Siskiyou County – *Patricia Lord*, Executive Director, Siskiyou County Arts Council
Solano County – *Carmen Slack*, Board President, Solano County Arts Council
Sonoma County – *Kristen Madsen*, Director, Creative Sonoma
Stanislaus County- *David Schroeder*, Executive Director, Central California Art League Inc.
Sutter County – *David Read*, Executive Director, Yuba Sutter Arts Council
Tehama County – *Robert Bird*, Chairman, Tehama County Arts Council
Trinity County – *Jill Richards*, Executive Director, Trinity County Arts Council
Tulare County – *Ampelio Mejia Perez*, General Manager, Visalia Arts Consortium
Tuolumne County – *Laurie Livingston*, Acting Executive Director, Tuolumne County Arts Alliance
Ventura County – *Craig Rosen*, Executive Director, Ventura County Arts Council
Yolo County – *Alison Flory*, Executive Director, YoloArts
Yuba County – *David Read*, Executive Director, Yuba Sutter Arts Council

State-Local Partners

Strengthening Arts, Culture, and Creativity Throughout California



LINKING the California Arts Council to communities statewide
INCREASING access to art for all Californians
UPLIFTING artists and arts organizations
CREATING vibrant, healthy, and equitable communities



What are State-Local Partners?

State-Local Partners Serve and Strengthen at the Local Level

They advance the California Arts Council's mission "to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all" by providing community-driven services and programs and funding artists, arts organizations, and entire communities throughout California, all at the local level.

How were the State-Local Partners established?

In 1976, California Governor, Jerry Brown, and State Elected Officials established the State's arts agency, the California Arts Council (CAC). The founding was based on the belief that "art is essential to the lives of all Californians." In 1980, the CAC created the State-Local Partnership Program with the goal of establishing a formal partnership system between the state arts agency and county-level arts agencies throughout the entire state. Over the last 40 years, the State-Local Partnership Program has developed a strong and unified network and infrastructure. Currently, 54 of the state's 58 counties have an officially designated County Arts Agency. The State-Local Partner designation is established through an official legal resolution approved by each County's elected Board of Supervisors. This official position ensures alignment at the local level, transparent and accountable systems, and responsible and accessible public service.

SLPs partner with the CAC by:

- Connecting artists across California with CAC grants and resources
- Sharing information about the CAC with local arts communities
- Providing the CAC vital information about the health and prosperity of local arts ecosystems

What do they do?

Fund

traditional and community-based artists, cultural practitioners and creative communities that are reflective of California's diversity

Connect

artists, community leaders and change makers to share ideas, provide peer support, and coordinate strategies to advance equity, innovation and cultural and economic growth

Advocate

for diverse, equitable and inclusive access to the arts for all residents at the local, state and federal level through policy initiatives, programs and funding

Support

arts education, community engagement in the arts, public art, placemaking and Cultural Districts and all forms of individual and collective creative expression

Advance

racial equity and justice statewide by committing to and implementing policies and priorities as outlined in the CAC's Racial Equity Framework

State-Local Partner **Services and Programs**

SLPs are as unique as the communities they serve with activities tailored to meet their distinct populations' needs.

SLPs in all communities provide access to funding, professional development and technical assistance to artists and arts organizations of all sizes and disciplines, as well as provide direct art programs where gaps may exist. In larger communities, they are often relied upon to serve the needs of communities with hundreds of arts organizations and thousands of artists, while in smaller or rural communities, they may be one of only a few local cultural resources. SLPs of all sizes and in all types of communities may manage cultural facilities, produce festivals, offer arts classes and present exhibits.

Still, many State-Local Partners share common activity types:

Services

Professional Development
& Technical Assistance

Connecting Artists,
Arts Organizations &
Community Partners

Advocacy, Outreach
& Promotion

Programs

Grantmaking &
Regranting

Exhibiting & Presenting

Arts Education &
Community Engagement

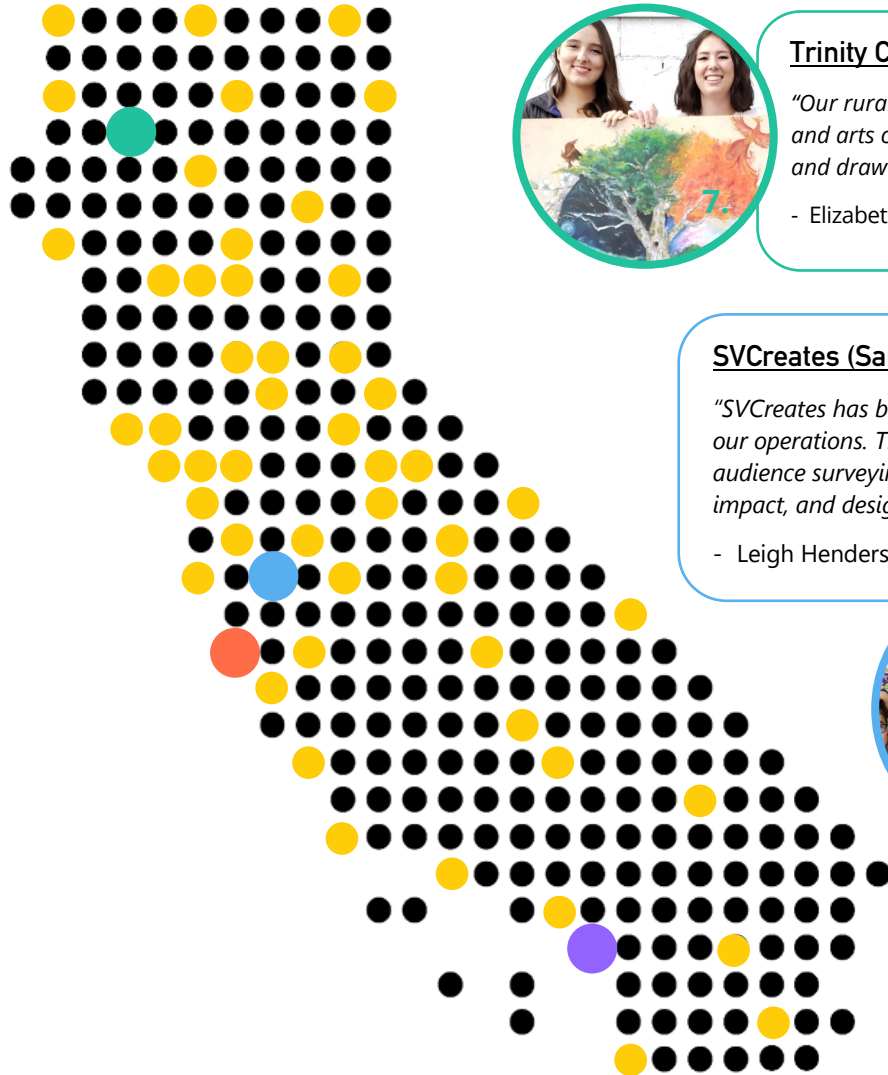


4.

More than
90%
of all services
and programs
are offered free
of charge^{5.}

State-Local Partners Increase Arts Access for All Californians

SLPs provide direct services and programs to **2.4M+** Californians each year. The artists, arts organizations and community projects they support reach **millions more.** ^{6.}



Trinity County Arts Council, SLP Since 1995

"Our rural, underserved county depends upon the Trinity Arts Council to knit artists and arts organizations with the business community to build our tourism economy and draw visitors to all regions of Trinity County."

- Elizabeth Watson, President Weaverville Chamber of Commerce

SVCreates (Santa Clara County), SLP Since 1982

"SVCreates has been a powerful driver of innovation in our operations. They awarded us grants to enhance audience surveying practices, use data to explain our impact, and design more engaging programs."

- Leigh Henderson, Managing Director Teatro Visión



Arts Council Santa Cruz County, SLP Since 1980

"Arts Council Santa Cruz County connects our community in meaningful ways and fuels continual creativity for a brighter future."

- Mary Anne Carson, Santa Cruz County Bank, Open Studios Sponsor



Arts Orange County, SLP Since 1998

"Arts Orange County is the center of gravity for our local arts community."

- Shelley Hoss, President and CEO of Orange County Community Foundation

State-Local Partners Uplift Artists and Arts Organizations

SLPs invest **\$39.5M+** in over **3,000** artists and arts projects annually.^{11.}

If SLPs were a US state, they'd be the **16th largest state funder** of the arts in per-capita funding.^{12.}

If SLPs were a private foundation, they'd be the **largest private arts funder** in California.^{13.}

How did SLPs respond to the COVID-19 Crisis?

A Story from San Diego County

"The San Diego cultural workforce was devastated by the COVID-19 pandemic. 4 in 10 employees were furloughed or laid off, and nearly 50% of contracts for freelancers, gig workers and artists cancelled within the first 4 months of stay at home orders.

The City of San Diego Commission for Arts and Culture directed \$1 million in COVID-19 relief funds to artists and disseminated CAC relief grants."

-Janet K. Poutré, Chair, City of San Diego Commission for Arts and Culture



A Story from San Benito County

"We absolutely love what we get to do, infusing youth with confidence through movement & artistic expression, having a safe place for the young to discover their best selves and providing fun in its purest form. But under COVID, our community sustained unavoidable disconnects.

The San Benito County Arts Council's COVID Art Relief Grant allowed us to exist and update our space so no one feels at risk, ever. It allowed us to prepare for the day we can all be together again."

-Lisa Malzone Morales, Program Director, Animation Dance Community

State-Local Partners Create Vibrant, Healthy & Equitable Communities

California's arts ecosystem relies on vital SLP support to create jobs, stimulate dialogue, advance racial equity and promote positive change for the future of our state.



How do SLPs promote community well-being?

A Story from Mariposa County

"Being a rural county with a small population, we do not have many independent arts organizations working in our community."

Mariposa Arts Council's many arts education and public programs use art as a vehicle to reach large cross sections of underserved and at-risk members of our community, provide inclusive art initiatives in the schools, and support individuals in our community looking to grow creatively."

-Miles Menetrey, Mariposa County Supervisor, District 5

A Story from Monterey County

"Since the storytelling seminar at Sherwood Hall, I feel that I've made more of an impact and connection, exchanging or telling stories to broaden their perspective and spark a positive mindset that they are able to reveal within themselves."

-Elgene Tumacder, Arts4MC JUMP StARTS Teaching Artist, Monterey County Youth Center



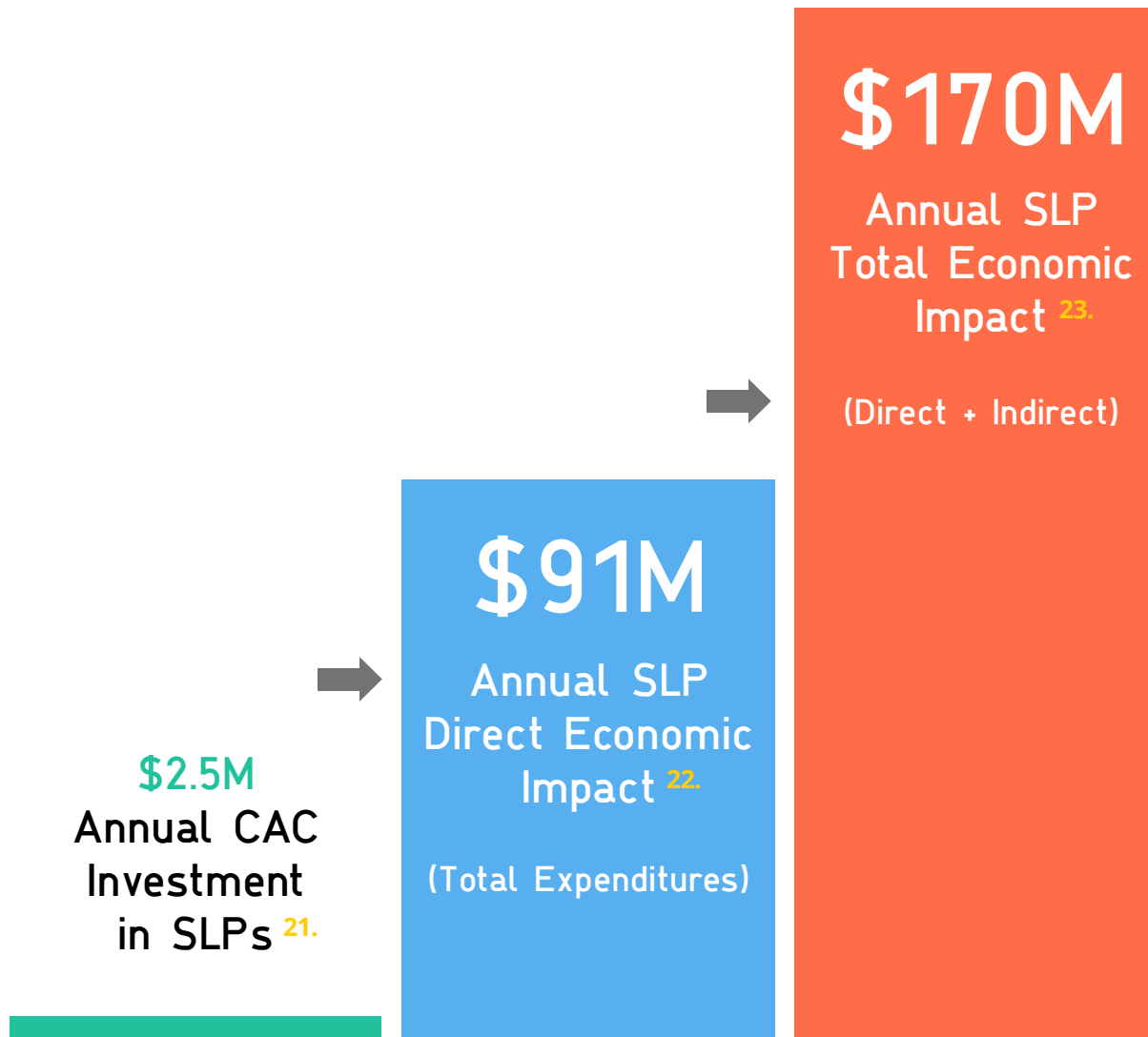
97% of SLPs use the arts to address social, education and economic community challenges. ^{18.}

100% of SLPs with regranting programs fund arts organizations serving and representing communities of color. ^{19.}

SLPs support **5,000** full-time equivalent jobs in California. ^{20.}

State-Local Partners and Economic Impact

SLPs leverage state funding to create jobs, generate revenue and spur local economies.



Source: American for the Arts, Arts and Economic Prosperity Calculator



SLPs multiply the impact of CAC investment by **68x** ^{25.}



53 State-Local Partners Reach the Entire State

In urban, suburban and rural counties

County	Local Arts Agency	County Population ^{27.}
Northern California		
Butte	BCAC.tv - Friends of the Arts (UCEF)	226,466
Colusa	Colusa County Arts Council	22,117
Del Norte	Del Norte Assn. for Cultural Awareness	27,401
Humboldt	Humboldt Arts Council	135,333
Lake	Lake County Arts Council	65,071
Lassen	Lassen County Arts Council	30,150
Mendocino	Arts Council of Mendocino County	89,009
Modoc	Modoc County Arts Council	9,602
Nevada	Nevada County Arts Council	98,904
Plumas	Plumas Arts	19,779
Shasta	Shasta County Arts Council	178,773
Sierra	Sierra County Arts Council	2,987
Siskiyou	Siskiyou County Arts Council	44,584
Sutter	Yuba-Sutter Regional Arts Council*	96,648
Tehama	Tehama Arts Council	64,387
Trinity	Trinity County Arts Council	13,688
Yuba	Yuba-Sutter Regional Arts Council*	77,916
Sacramento Region		
Amador	Amador County Arts Council	38,294
Calaveras	Calaveras County Arts Council	45,117
El Dorado	Arts and Culture El Dorado	191,848
Placer	Arts Council of Placer County	396,691
Sacramento	City of Sacramento Office of Arts and Culture	1,546,174
Yolo	YoloArts	222,581
Bay Area		
Alameda	Alameda County Arts Commission	1,669,301
Contra Costa	Arts & Culture Commission of Contra Costa County	1,155,879
Marin	Marin Cultural Association	262,879
Napa	Arts Council Napa Valley	140,779
San Francisco	San Francisco Arts Commission	883,869
San Mateo	San Mateo County Arts Commission	774,485
Santa Clara	SVCreates	1,954,286
Solano	Solano County Arts Council	441,307
Sonoma	Creative Sonoma	500,675

County	Local Arts Agency	County Population
Central Coast		
Monterey	Arts Council for Monterey County	445,414
San Benito	San Benito County Arts Council	62,296
San Luis Obispo	San Luis Obispo County Arts Council	280,393
Santa Cruz	Arts Council Santa Cruz County	274,871
Santa Barbara	Santa Barbara County Office of Arts and Culture	454,593
Ventura	Ventura County Arts Council	856,598
Central Valley		
Fresno	Fresno Arts Council	1,018,241
Kern	The Arts Council of Kern	916,464
Madera	Madera County Arts Council	159,536
Mariposa	Mariposa County Arts Council	18,068
Merced	Merced County Arts Council	282,928
Stanislaus	Central California Art League	550,660
Tulare	Visalia Arts Consortium	479,112
Tuolumne	Tuolumne County Arts Alliance	54,590
High Sierra		
Inyo	Inyo Council for the Arts	18,593
Mono	Mono Arts Council	13,616
Los Angeles & Inland Empire		
Los Angeles	Los Angeles County Arts Commission	10,253,716
Orange	Arts Orange County	3,222,498
Riverside	Riverside Arts Council	2,440,124
San Bernardino	Arts Connection	2,192,203
San Diego/Imperial Region		
Imperial	North County Coalition for the Arts	190,266
San Diego	City of San Diego Commission for Arts and Culture	3,351,786

*Yuba and Sutter Counties share one State-Local Partner.

Four counties do not have a State-Local Partner: Alpine, Glenn, Kings, and San Joaquin.

Visit the California Arts Council website to view an SLP directory 28.

Image Captions & Data Sources

1. Image courtesy of the Alameda County Arts Commission, Annual Arts Leadership Awards Commendation Event at the Alameda County Board of Supervisors Meeting on October 1, 2019. Featured individuals from left to right - Nate Miley, Alameda County Supervisor; James Gayles, Arts Leadership Award Recipient; Margaret Thornberry, Arts Commissioner; Andrew Johnstone, Arts Commission Chairperson; Rob Jackson, Arts Leadership Award Recipient; Laura Elaine Ellis, Arts Leadership Award Recipient; Suzanne Gayle, Arts Leadership Award Recipient; Eric Murphy, Arts Commissioner; Rachel Osajima, Arts Commission Director; Melissa Wilk, Auditor-Controller/Clerk-Recorder; Richard Valle, Alameda County Supervisor; Willie Hopkins Jr., General Services Agency Director; Wilma Chan, Alameda County Supervisor; Keith Carson, Alameda County Supervisor; Kendra Barnes, Arts Leadership Award Recipient; Daniel Woldesenbet, Public Works Agency Director; Bee Chow, Arts Leadership Award Recipient; and Chris Bazar, Community Development Agency Director. Photo by Paul Kuroda.
2. Image courtesy of Arts Council Santa Cruz County, Open Studios artist, Taylor Reinhold painting. Photo by Crystal Birns.
3. Image courtesy of Arts Orange County, Relámpago del Cielo Grupo Folklórico performing at Annual OC Día del Niño Festival presented by Arts Orange County.
4. Image courtesy of Arts Council Santa Cruz County, youth participant of arts education program.
5. Data source: *CA County Local Arts Agency: Impact & Local Government Funding Report*, California Arts Council, 2020. (90.72% of SLP service and program attendance is free.)
6. Data source: DataArts Custom Report, 2021. (SLP programs reach 2,273,402 annual attendees (53/53 SLPs reporting). Data from most recent FY excluding FY2020.)
7. Image courtesy of the Trinity County Arts Council, artists left to right: Raina Boulton, Heather Murphy, Karlie Elliott, and Brindi Young.
8. Image courtesy of Arts Council Santa Cruz County, Open Studios artist Rachel Barnes painting. Photo by Crystal Birns.
9. Image courtesy of SVCCreates, cast members of *Macario (2019)*, a production of SVCCreates grantee, Teatro Visión.
10. Image courtesy of Arts Orange County, performance by The Silence is Broken, a BIPOC-led, BIPOC-serving grantee of Arts Orange County.
11. Data source: DataArts Custom Report, 2021. (SLPs disbursed \$27,565,840 in grant awards (20/53 SLPs reporting), \$10,899,155 in expenses paid to visual and performing artists including salaries, benefits, payroll taxes, contractor payments, and personnel fees (38/53 SLPs reporting), and \$1,111,474 in fiscal sponsorship payments (14/53 SLPs reporting). Data from most recent FY excluding FY2020.)
12. Data sources: *National Assembly of State Arts Agencies FY2021 State Arts Agency Revenue Data*, DataArts Custom Report, 2021, and United States Census Bureau 2019 Census. (\$39.5M annual SLP investment in artists and art projects/CA 2021 population = \$39,576,569/39,512,223 = \$1.001 per capita. NASAA state ranking by per-capita art funding indicates SLPs would fall #16.)
13. Data source: DataArts Custom Report, 2021. (SLPs invest \$39.5M+ in artists and art projects annually. By comparison, one of California’s most significant private funders of the arts, the William and Flora Hewlett Foundation, awarded \$18M to arts grantees in 2020.)
14. Image courtesy of City of the San Diego Commission for Arts and Culture, SLP CARES funding recipient performing at WorldBeat Cultural Center. Photo by © WorldBeat Cultural Center.
15. Image courtesy of the San Benito Arts Council, Animation Dance Community, a COVID Arts Relief grantee of the San Benito Arts Council.
16. Image courtesy of the Mariposa County Arts Council, ‘Ah-Loh’-Mah,’ a creative placemaking demonstration project centering the Southern Sierra Miwuk Nation, Traditional Ecological Knowledge, and Practices, and the restoration of native riparian landscapes, supported and organized by the Mariposa Arts Council and Mariposa County Planning Department.
17. Image courtesy of Arts Council for Monterey County, Healing Masks created by youth in the JumpStarts program.
18. Data sources: *CA County Local Arts Agency: Impact & Local Government Funding Report*, California Arts Council, 2020. (97% of local arts agencies use the arts to address social, education, or economic community challenges.)
19. Data source: California Arts Council SLP CARES Act Fund Grant List. (43 SLPs regranted CAC CARES Act funds, 100% of those awarded funds designated for arts and cultural organizations serving communities of color disproportionately impacted by the COVID-19 pandemic.)
20. Data source: *Arts & Economic Prosperity Calculator*, Americans for the Arts. (SLP expenditures support 5,000 full-time equivalents jobs annually.)
21. Data source: California Arts Council 2019–2021 State-Local Partnership Grant Listings. (The California Arts Council made a two-year \$4,990,486 investment in 53 grants to SLPs.)
22. Data sources: *CA County Local Arts Agency: Impact & Local Government Funding Report*, California Arts Council, 2020. (SLPs have a total annual direct expenditure of \$91,278,465.)
23. Data source: *Arts & Economic Prosperity Calculator*, Americans for the Arts. (Inputting the CA state population, total SLP annual expenses, and total SLP annual program attendance creates an output of \$169,866,517 total expenditures. Total expenditures are the total dollars spent by SLPs and their audiences.)
24. Image courtesy of the Mariposa County Arts Council, Mariposa Arts Council’s Music on the Green Free Summer Concert Series. Photo by Sierra Portraits.
25. Data source: California Arts Council 2019–2021 State-Local Partnership Grant Listings and *Arts & Economic Prosperity Calculator*, Americans for the Arts. (Total economic impact/CAC investment = \$170M/\$2.5M=68.)
26. Image courtesy of the San Benito County Arts Council, performance of “The Red Altar” by Eth Noh Tec, 2018.
27. Data source: *CA County Local Arts Agency: Impact & Local Government Funding Report*, California Arts Council, 2020. County populations list.
28. Visit the California Arts Council website to view an SLP directory at this URL: https://arts.ca.gov/grant_program/state-local-partnership.

TAB G

California Arts Council | Public Meeting | 07/20/2021



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: July 20, 2021

To: Council Members

From: Program Policy Committee: Lilia Gonzáles-Chávez and Jodie Evans

Re: Update

The Programs Policy Committee met several times since the last Council meeting to:

1. Review staff suggestions regarding the IRS 990 form requirement
2. Review the Matching funds requirement
3. Discuss the grant release schedule for 2022 grant year
4. Review the \$250K Total Operating Revenue grant priority threshold

IRS 990 Form

The committee has confirmed with staff that the current grants management system can verify with the IRS that an organization is in good standing, therefore the submission of the IRS 990 is not necessary. The committee will complete the Decision Support Tool and will bring a recommendation to change this policy requirement at the next Council meeting.

Matching

Although the final state budget is not signed, staff anticipates that there will be a matching requirement in the budget of as much as \$10M. We have asked that staff provide some initial suggestions on how this requirement could be implemented. Staff will be exploring a tiered model to meet the match for our review. The committee will complete the Decision Support Tool and will bring a recommendation to change this policy requirement at the next Council meeting.

Grant Release Schedule in 2022

The committee is discussing the order of rollout of grant programs in 2022. At this time, the committee is determining the best order and considering moving the Impact Projects grant to Grant B and Arts and Accessibility to Grants A. The committee will complete the Decision Support Tool and will bring a recommendation to change this policy requirement at the next Council meeting.

Total Operating Revenue

The committee discussed options and rationale for changing (possibly increasing) the TOR threshold above \$250K. The committee has asked staff to provide more data to make a recommendation to Council.

TAB H

California Arts Council | Public Meeting | 07/20/2021



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: July 20, 2021

To: Council Members

From: Equity Committee: Kathleen Gallegos and Consuelo Montoya

Re: Racial Equity Eligibility Requirement in Grant Guidelines

The Equity Committee has met several times since the last Council meeting to:

1. Review the program demographic data presented at the June 2021 Council meeting
2. Discuss the Race and Equity Manager's assessment of the 2020 racial equity statement requirement data
3. Review program guidelines to determine potential edits that would result in more racially equitable outcomes.

At this time the committee has finalized review of the guidelines and is looking at other models at the county, state, and national level to inform recommendations for the Council to discuss at the August 2021 meeting.

The discussion item will include adjusting the racial equity requirement to be part of the adjudication process as a scorable application item.

TAB I

California Arts Council | Public Meeting | 07/20/2021



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: July 15th, 2021

To: California Arts Council

From: Strategic Framework Committee

Re: committee update

This committee has met once, and oriented its newest member, Stanlee Gatti. The committee has decided to meet more frequently moving forward to catch up on previous headway, namely to track the council's work towards fulfilling its aspirations.

TAB J

California Arts Council | Public Meeting | 07/20/2021



Memorandum

California Arts Council

1300 I Street, Suite 930
Sacramento, CA 95814
T: 916.322.6555 | F: 916.322.6575
www.arts.ca.gov

To: **Council Members**

From: **Legislative Committee, Chelo Montoya & Jonathan Moscone**

Date: **July 20, 2021**

Re: **Legislative Update**

California Arts Council Budget Update

As of the deadline to submit this memo, the Governor had not presented a signed final version of the 2021-22 budget. If a signed budget is submitted prior to the July 20th council meeting, the executive staff will give a presentation of this final version of the budget.

The Legislative Committee will be developing an outreach plan once the budget is officially announced.

TAB K

California Arts Council | Public Meeting | 07/20/2021



Memorandum

California Arts Council

1300 I Street, Suite 930
Sacramento, CA 95814
T: 916.322.6555 | F: 916.322.6575
www.arts.ca.gov

To: Council Members
From: Governance Committee, Alex Israel & Jonathan Moscone
Date: July 20, 2021
Re: Time Management of Council Meetings

- I. The Governance Committee proposes the Council implement a new meeting structure as follows:
 - a. Clear meeting agenda with goals stated at top
 - b. Agenda items
 - i. Action identified as voting or discussion
 - ii. Labeled with precise time blocks
 - iii. Outcome & next steps stated clearly for record
 - c. Scheduled breaks

- II. Role of Chair and Vice Chair
 - a. Chairs Report will clearly state the goals at the top of the meeting
 - b. Introduce each agenda item

“The next item is X and we are going to vote or discuss.”

- III. Role of Governance Committee member
 - a. Process checker in support of the Chair
 - i. Stick to a tight agenda, utilizing Roberts Rules to stay on task
 - ii. Keep discussion on track
 - iii. Keep public comments on track

- IV. Public Comment
 - a. Public comment opportunities before each voting and discussion items
 - b. Live public comment will be asked to keep on agenda item topic

Note: This agenda item has been run through the decision support tool on 6/17/2021 and 7/15/2021

Decision Support Tool Worksheet

Governance Committee 7/15/2021

Clearly state the desired action and its high-level expected benefit:

Improve the structure of the Council Meetings to be more efficient, productive, and transparent.

Basic Capacity

Timeline: What is the desired timeline for this action?

Effective immediately.

Staffing, Partners, and Funding:

What is required to fully support this action – staffing, partners, and funding? Are all three available during the desired timeline? Yes

Is there an opportunity to acquire staffing, partners, and/or funding? NA

Is there a lesser priority from which staff, partners, and/or funding can be redirected? NA

If the timeline is adjusted, will staffing, partners, and/ or funding be available? yes

If the timeline is adjusted, will there be an adverse impact? no

From where can resources of staffing, partners and/ or funding be redirected to cause a lesser impact? NA

Based on the responses, evaluate whether the action should move to Tier 2.

Public Input and Impact

Who is expected to benefit from this action? Council and the field

What might be the unintended consequences/ drawbacks from this action? Learning curve to adjust to the new methods.

Has there been an opportunity for input on this action from:

Those potentially impacted in the field. No, but we could put out a survey to the field after we try it.

Those potentially impacted as community members: council, staff, partners, funders (specifically, to what extent are other funders involved in meeting this need), elected officials?

At the local level, does this action:

Promote ownership? It aligns the public comment with the work of the council, allowing council to be accountable. This creates ownership on both sides.

Build capacity? Builds capacity for a more efficient meeting and dialogue with the public. Accountability creates capacity.

Align CAC values? Yes

Beyond the local level, does this action:

Leverage resources? No

Cultivate partnership? Creates a stronger dialogue with public.

Grow awareness of the CAC? Yes. Meetings will have a clear structure and make more sense to those watching.

Address root causes of inequity? NA

Instill faith in government transparency, accountability, and stewardship? yes

Align with or expand on the priorities of the Governor and the State of California? yes

Demonstrate innovation? yes

Position CAC as a national or international leader? yes

Based on the responses, evaluate whether the action should move to Tier 3.

Equity Alignment

Has research been conducted to identify best practices for racial equity? Is the option of written comment any less inclusive than spoken comment. People could send voice recordings with off topic comments if they prefer not to write them. Add to survey—Are there any additional ways we can collect public comment?

If it is appropriate to conduct a Racial Equity Impact Assessment (see Appendix C), what is the timeline and staffing? Goals of this agenda are to create more accountability of the council, as well as more timely meetings. We are adding a tool, not subtracting a tool.

Will this action disadvantage:

Small organizations? No

Certain regions of the state? No

Potential beneficiaries with disabilities? No

Potential beneficiaries who communicate in languages other than English? No

Potential beneficiaries who face social stigma, trauma, and/or safety concerns? No

Potential beneficiaries with fewer technological resources and/or expertise? No

If yes to any, what adjustments or accommodations could be made to offset the disadvantage? NA

Based on the responses, evaluate whether the action should move to Tier 4. Decisions made by staff skip to Tier 5.

Equity Alignment

Prior to calling for a vote:

Was the item open for discussion at a prior council meeting? Yes

Were council members able to forward their unresolved questions or concerns to the appropriate committee for research and recommendations? Not yet

Were those unresolved questions or concerns considered at a committee meeting that was open to the public? The questions raised in the June meeting were discussed by the Governance Committee on 7-15-21.

Was a public input period offered online or through alternative means for those who could not access a meeting? Yes, and we will have this opportunity again at the July meeting.

If the vote passes, move to Tier 5.

Post Decision Considerations

For this action, what is the council's role? To implement these changes and assigned noted roles.

For this action, what is staff's role? To support Council and Chair

Is there a committee or working group to which this action should be assigned or be created? Governance Committee

Communication Once the decision has been made, decide how the decision and progress on the action (if applicable) will be communicated to: •

Those potentially impacted in the field

Those potentially impacted as community members

Council, Staff, Partners, Funders, Elected officials Evaluation

Council discussed this item in the June 22nd meeting. The Governance Committee prepared a memo in response to this discussion for the July meeting to inform the council and public of this proposed change.

How will we know if the expected benefit is achieved? See above

How will we know if anyone is better off? Council will schedule a discussion item in the August meeting.

How will the public be engaged in evaluative efforts? Public comment will be accepted by council

What are the key benchmarks that would indicate satisfactory progress on this action? Increased council engagement, public comment access, and time management of meetings.

What is the reporting mechanism for progress? Governance committee will define

What is the support mechanism if progress is stalled? Governance committee will determine.

Recommendation: Go forward

In support of equitable distribution of NA