

July 2021

Pandemic Relief & Recovery: Emergency Funding & The Bay Area Arts Community

An analysis of COVID-19 relief support grantmakers provided to Bay Area artists and cultural organizations, how it helped mitigate the crisis, and what the regional arts community needs now to recover

Researched and Written By:

Kelly Varian & Marc Vogl
VOGL CONSULTING

Commissioned By:

Akonadi Foundation

East Bay Community Foundation

Kenneth Rainin Foundation

The Walter & Elise Haas Fund

Zellerbach Family Foundation



[cover image caption and image description on page 2]

ACKNOWLEDGMENTS

Thank you to the Akonadi Foundation, East Bay Community Foundation, Kenneth Rainin Foundation, The Walter & Elise Haas Fund, and Zellerbach Family Foundation, who commissioned this research. Thank you to Gravity Access Services for their advice on making this report accessible to low-vision and blind readers. And special thanks to the over 250 artists and culture workers who contributed time and insights to this study, including:

223 BAY AREA ARTS ORGANIZATION REPRESENTATIVES who spent an average of 21 minutes taking our survey.

14 BAY AREA ARTISTS we interviewed. Descriptions of how our interview subjects identify themselves are below:

Kat Gorospe Cole	Queer, mixed-race Filipinx artist residing on the Chochenyo-speaking Ohlone land referred to as Oakland, a director and producer of live performance and film, Co-Director of Detour Dance, and performs in drag as Sir Acha
Tiffany Conway	Richmond-based, Black woman painter with a focus on expressive portraiture, creator of #ProjectGetFree
Shannon Davis	Bay Area-based, Indigenous/White, queer, woman, director, performer, teaching artist, and community organizer working at the intersection of Anti-racism, Decolonization, re-Indigenization, healing, and art
Coumba Diouf	African-born author, artist, and Executive Director of Ayduna Kids living in San Francisco's Western Addition
David Herrera	Latinx, Mexican-American, CIS-gender gay male Artistic Director/Choreographer at David Herrera Dance Company
Antoine Hunter	AKA PurpleFireCrow, Indigenous, Black, Deaf, Disabled, Two-Spirit Director and Founder of Urban Jazz Dance Company and the Bay Area Deaf International Dance Festival, producer, choreographer, actor, dancer, and deaf advocate
Mina Morita	AAP mixed-race, female-identifying, Artistic Director at Crowded Fire Theater, freelance director, and community stakeholder residing in Oakland
Marva Reed	Richmond-based, African American figurative sculptor ceramicist
Amadeus Regucera	Oakland-based, Filipino-American, queer, composer, and multi-media artist and educator
Vanessa Sanchez	San Francisco-based, Latinx dancer, choreographer, and dance educator working in tap, Afro-Cuban, and Afro-Brazilian, and dance artist in residence at Brava Theater, Founder of La Mezcla dance and music ensemble
Keertana Sreekumar	American Indian, female-Identifying, 15-year old youth activist, curator, writer, painter, and President and Founder of the Youth Art Committee of San Ramon, living in Contra Costa County
Syd Staiti	East Bay-Based, Trans, multiethnic White/Jewish/Latinx poet, video artist, director of Small Press Traffic, and collective member of Light Field Film Festival
Antonio Tamayo	Richmond-based, 25-year old Mexican-American digital artist focused on street photography and scenery
Leila Weefur	Oakland-born, trans-gender-nonconforming artist, writer, and curator, predominantly creating large scale video installations and lecturer at UC-Berkeley and Stanford University

11 ARTS COMMUNITY LEADERS & FIELD EXPERTS

Jenny Balisle	Managing Director of the Arts and Culture Commission of Contra Costa County
Lisa Burger	Executive Director of Independent Arts & Media
Cory Combs	Executive Director of InterMusic SF
Adam Fong	Program Officer, Performing Arts, at the William and Flora Hewlett Foundation
Wayne Hazzard	Executive Director of Dancers' Group
Lex Leifheit	Senior Business Development Manager at the San Francisco Office of Economic and Workforce Development
Rachel Osajima	Executive Director of the Alameda County Arts Commission
Diane Sanchez	Chair of the Oakland Cultural Affairs Commission; philanthropic and arts and culture sector consultant
Holly Sidford	President of Helicon Collaborative
Allison Snopak	Deputy Director of Intersection for the Arts
Jeff Thomas	Executive Director of San Francisco Center for the Book

Cover image: Still image from *Up on High*, Directed by Eric Garcia, Detour Dance. Photo by Robbie Sweeny. **[Image description:** Five people dance joyously outside on a sunny day wearing red and gold outfits. The dancer in the front is wearing sparkly blue eyeshadow and a brown mustache. Their arms are outstretched with their head tilted back, and they have a big, open-mouthed smile.]

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Still image from *Between breaths, between beats* (2021), a video essay and performance documentation commissioned by Sarah Cargill & SFMOMA's OpenSpace, photo courtesy of project collaborator Amadeus Regucera, an artist interviewed as part of this study. **[Image description:** A person dances alone outside on a dark night with the city of San Francisco behind them in the distance. They are wearing black sunglasses, a black mask over their nose and mouth, a black bustier, and a mesh skirt. There is a disco ball and a string of sparking yellow lights in front of them.]

INTRODUCTION

The COVID-19 crisis shook the Bay Area arts community. Dance studios, concert venues, theaters, galleries, museums, and all manner of cultural spaces closed their doors. Performances, exhibits, and programs were canceled. Artists and cultural workers feared for their health and faced dire financial circumstances. Simultaneously, a national conversation on racism and inequity following the murder of George Floyd pushed the philanthropic community, and society at large, to confront a history of systemic oppression of Black, Indigenous, and People of Color (BIPOC), and the disproportionate negative impact of the COVID-19 pandemic on marginalized communities.

Public and private funders moved quickly, and often asynchronously, to help the arts community navigate the COVID-19 pandemic and the economic fallout it caused. Now, as the world begins to reopen, we are taking stock of deep loss, profound resilience, and seismic change.

Prompted by a grantmaker who supported this research, we began this research one year after the Bay Area locked down endeavoring to find out: *“Is the house still on fire?”*

This report seeks to illuminate where the Bay Area arts and culture sector is on a path from emergency response to full recovery.

We reviewed dozens of websites that aggregated COVID-19 relief funding opportunities for Bay Area artists, talked to arts community leaders at service organizations and in local government and philanthropy, surveyed hundreds of Bay Area arts organization representatives, and interviewed 14 artists of color about their experience during the crisis and their views on what it will take for them, their peers and their communities to recover.

This report analyzes more than 140 relief funds created and administered by private foundations, government agencies, community and corporate foundations, private enterprises, and non-profits to assist artists and small to mid-sized arts organizations in San Francisco, Alameda, and Contra Costa counties. It also documents the qualities that made COVID-19 relief funds most helpful (and most frustrating) to individual artists and small-budget Bay Area arts organizations. This analysis represents the “supply” side of the COVID-19 relief story.

This report also sheds light on the “demand” side of the story: the needs that artists and arts organizations are most concerned about fulfilling as they re-start their practices, rebuild their companies, and rethink their approaches to creating work and making a living. We offer lessons learned to help prepare for future crises and constructively focus resources to advance the field on an ongoing basis

Through multiple research methodologies, we aspired to be both broad and deep in our investigation. However, this report does *not* purport to offer a complete list of all COVID-19 relief funds created or a comprehensive review of the arts community’s pandemic experience. The more we dug into the range of experiences artists and culture workers had in seeking and applying relief funding to cope with the crisis, the more we learned how diverse and distinct the stories of artists and communities were, and how unique contexts shaped individual struggles and responses.

Nonetheless, we deliberately designed survey questions and interview topics that could help us apply a racial equity lens to our research and support analysis of how BIPOC artists and BIPOC-led arts organizations were—or were not—well served by COVID-19 relief funds.

This report concludes by affirming what readers may already know: relief funds for artists and arts organizations may be winding down, but the Bay Area arts community will need recovery funds for years to come.

This report also reveals positive grantmaking trends that artists and cultural workers believe will be helpful in the recovery process: flexible and unrestricted funding, simplified application and reporting requirements, and continued commitment to engaging and positively impacting BIPOC artists, BIPOC-led organizations, and other communities under-supported by institutional philanthropy.

We hope this research inspires conversations that lead to sustained pandemic recovery support and evolved grantmaking practices that reflect the insightful feedback and advice provided by the over 250 artists and cultural workers who contributed to this study.

OVERVIEW OF KEY FINDINGS

COVID-19 RELIEF FUNDING LANDSCAPE

1. Over 140 funds were available to Alameda, Contra Costa, and San Francisco artists and small-budget cultural organizations. Only 20 locally significant relief funds are active now.
2. An overwhelming number of relief funds, and scattershot communication, made finding and accessing the right funds difficult.
3. Government relief programs and flexible support provided by local funders had the most significant impact on the Bay Area arts community.
4. Grantmakers created new funds intended for BIPOC artists and BIPOC-led arts organizations.
5. Funding was unevenly distributed across counties, with support for Contra Costa artists trailing.

HOW THE ARTS COMMUNITY FARED & RECOVERY CHALLENGES

1. Despite substantial and ongoing pandemic challenges, the arts community *is* on the path to recovery.
2. During the pandemic, arts organizations' financial stability hinged on their ability to offset drastic earned income losses by cutting expenses, accessing relief funds, and fundraising.
3. Cash reserves and personal savings are shrinking, putting arts organizations and individual artists in precarious positions.
4. BIPOC-led organizations and White-led organizations are having different financial experiences.
5. Artists and cultural workers are struggling with burnout, and 'getting back to normal' will be challenging.
6. The arts communities' greatest immediate need is flexible, sustained funding to cover core expenses, new pandemic-related expenses, and the costs of adapting to an uncertain operating environment.

FUNDING, NEEDS, & BARRIERS TO OVERCOME

1. Relief funding is going away, yet the arts community is still on a long road to complete recovery that could take years, and sustained support is critically needed.
2. The most valuable relief funds provided unrestricted funding, had simple applications and minimal reporting, and prioritized support for BIPOC artists and BIPOC-led organizations. The arts community wants to see these features sustained as recovery funding unfolds.
3. Steep barriers to funding were widely experienced, especially by BIPOC artists and BIPOC-led organizations, and must be addressed. Specifically: eligibility restrictions, burdensome applications, difficulty meeting and building relationships with funders, and racial bias.

RECOMMENDATIONS TO FUNDERS

Types of COVID-19 Recovery Support Needed:

1. **Consequential, Unrestricted, Multi-Year Support** to stabilize arts organizations and individual artists during a protracted period of uncertainty.
2. **Targeted "Start-Back" Grants & Technical Support** to help arts organizations and individual artists cover near-term start-up costs and adapt to a changing operating environment in ways that support greater racial equity and accessibility.
3. **BIPOC & Contra Costa County Designated Funds** promoted by trusted intermediaries to reach vitally important cultural communities underfunded by institutional philanthropy.

Evolved Relief & Recovery Grantmaking Practices

1. **Increased Collaboration Among Grantmakers** to streamline the fundraising process with fewer, larger relief funds and centralized grant information and applications.
2. **Simplified Application & Reporting Requirements in Formats that Work for Artists** to reduce burdens on individuals and organizations in crisis, enable more focus on artmaking and mission-based program delivery, and increase equitable access to support.
3. **Increased Outreach and Transparency Before, During, and After the Grantmaking Process** about funding opportunities, decision-making processes, policies to reduce racial bias, and where the money goes to help build equity, confidence, trust, and partnership.

OVERVIEW OF ARTS COMMUNITY NEEDS

Below is a snapshot of the most significant, immediate needs of 223 Bay Area small-budget arts organizations surveyed in June 2021 as they navigate the ongoing COVID-19 pandemic. Each respondent provided up to three top needs.

Needs	Mentions	Percent
<p>Obtaining Flexible, Sustained Funding <i>Unrestricted, multi-year support to offset low earned and project-based income, which organizations say could take years to recover.</i></p> <p><i>Flexible 'risk and change capital' to adapt to a new operating environment.</i></p> <p><i>Funds for organizations to provide opportunities and financial support to artists who continue to struggle to find paid work.</i></p> <p>Subcategories (mentions) <i>Unrestricted/General Operating (64)</i> <i>Funds to Pay Artists (26)</i> <i>Projects/Programs Funds (13)</i> <i>Multi-Year Support (12)</i> <i>Revived Earned Income Steams (11)</i> <i>New or Diversified Income Steams (7)</i> <i>Debt Relief (3)</i> <i>General, Unspecified "Funding" (54)</i></p>	190	39%
<p>Supporting and Hiring Staff <i>Bringing staff up to pre-pandemic hours, paying staff living wages, finding and hiring new staff during a labor shortage, including staff with specific skills such as fundraising</i></p>	68	14%
<p>Rebuilding Audiences & Participants <i>Restoring programs, re-engaging audiences/participants, cultivating new audiences, and rebuilding community</i></p>	45	9%
<p>Accessing & Securing Space <i>Finding, renting, buying, and maintaining affordable and safe creation, presentation, and office space</i></p>	39	8%
<p>Adapting to Virtual/In-Person Hybrid Work & Using Digital Technology <i>Maintaining virtual programs and remote work while also returning to in-person programs and work and acquiring new digital technology, technical expertise, and staff capacity</i></p>	32	7%
<p>Clear Public Health Guidance <i>Evidence-based guidance on safe and realistic reopening best practices for in-person gathering (especially for unvaccinated children and adults with unknown vaccination status)</i></p>	27	5%
<p>Strategy & Contingency Planning Support <i>For pandemic-specific and general strategic planning, scenario mapping, organization restructuring, capacity building, and professional development</i></p>	26	5%
<p>COVID-19 Safety Equipment & Facility Modifications <i>Such as HVAC, PPE, sanitation, etc.</i></p>	20	4%
<p>Marketing & Advertising <i>Especially digital advertising and social media support</i></p>	18	4%
<p>Diversity Equity Inclusion and Antiracist Training & Implementation Support</p>	13	3%
<p>Booking & Touring Opportunities</p>	9	2%
<p>Affordable Housing</p>	4	1%

METHODOLOGY

We gathered and analyzed data for this report between April and July of 2021 through several research methods.

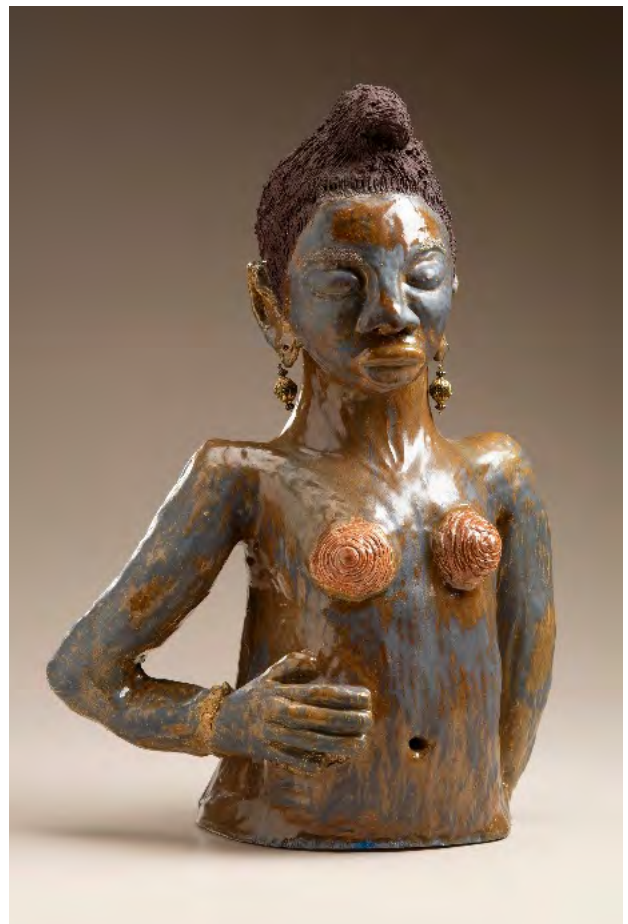
1. By reviewing online COVID-19 relief resource lists from arts service organizations and artist associations, grant data from Candid's Foundation Center Online Grant Directory, and datasets provided by this report's commissioning funders, we generated a list of over 140 relevant national, regional, and local funds for which artists and small-budget cultural organizations in Alameda, Contra Costa, and San Francisco Counties are, or were, eligible during the COVID-19 pandemic.
2. We interviewed six arts sector field experts and community leaders from Bay Area arts service organizations, arts commissions, and government agencies who helped us to hone in on the relief funds that were most important to individual artists and small-budget arts organizations. In addition to these interviews, six local experts completed a short survey in which they reviewed and ranked funds based on their perception of impact and usage.
3. We created and distributed a 31-question survey to grantees and applicants associated with this report's commissioning funders. Two hundred twenty-three responses were provided by small-budget arts organization representatives who took an average of 21 minutes to complete the survey. See the survey at <https://bit.ly/PandemicReliefSurvey>.

In addition to the quantitative responses, the survey collected 1,616 qualitative comments in response to open-ended questions, including:

- 662 comments describing pressing needs and the types of funding that would be most helpful going forward
- 322 comments providing detail on financial hardships and arts community responses during the pandemic
- 276 comments sharing insight on the funds that arts organizations pursued, barriers to access, and which funds were most helpful
- 140 comments providing detail about how arts organizations identify, including as BIPOC-led, rooted in the work of BIPOC artists, and/or primarily serving BIPOC audiences or other marginalized communities

As described in the Demographic Overview of Arts Organizations on the following page, the organizational respondents to our survey were diverse with respect to geography, artistic discipline, budget size, organization age, leadership, mission, and audience.

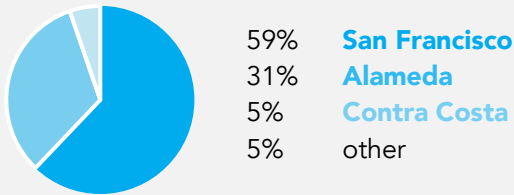
4. Lastly, we conducted one-hour 1:1 video interviews with 14 individual artists who provided first-hand accounts about the experience of seeking and receiving COVID-19 relief grants. All self-identified as BIPOC. Artists represented seven artistic disciplines (dance, film/new media, literary, music, theater, visual arts, and multidisciplinary). Five were San Francisco-based, five Alameda-based, and four Contra Costa-based. All artists were compensated for their time and perspectives.



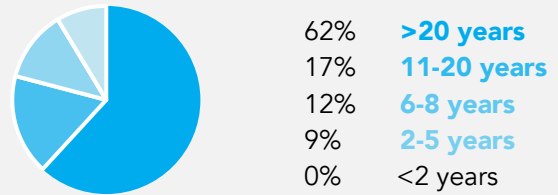
Ancestor, a ceramic sculpture by Richmond-based artist Marva Reed, who was interviewed in this study. Marva uses research of mostly African history, but the history of all indigenous people, to remind us we are all from a great line of ancestors. Photo by Dana David. **[Image description:** A ceramic bust of a woman posed with one hand on her hip. She has brown braids piled in a bun on her head, wears gold dangling earrings, and is topless with blue and brown painted skin and orange textured breasts.]

DEMOGRAPHIC OVERVIEW OF THE 223 ARTS ORGANIZATIONS THAT RESPONDED TO OUR SURVEY

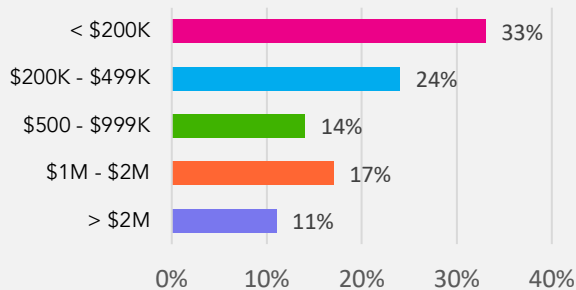
Organization County



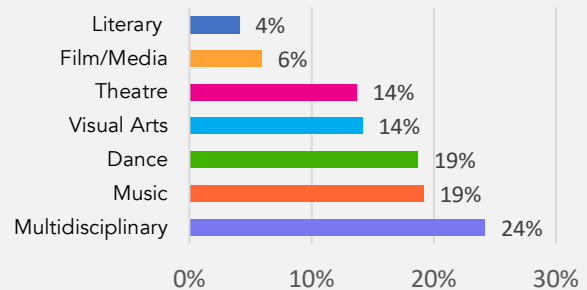
Organization Age



Organization Budget Size



Organization Primary Artistic Discipline



43% identify as BIPOC-led

Or have a combined senior leadership (as defined by the organization) and Board of Directors in which 50% identify as Black, Indigenous, or People of Color.

37% have a mission explicitly rooted in creating, presenting, interpreting art by BIPOC artists

Including

- 67% Black or African American artists
- 55% Asian or Asian American artists
- 54% Hispanic or Latinx artists
- 31% Middle Eastern or North African artists
- 29% Native Hawaiian or other Pacific Islander artists
- 25% American Indian or Alaskan Native artists

38% primarily serve BIPOC audiences and participants

Including

- 60% Black or African American audiences
- 58% Hispanic or Latinx audiences
- 55% Asian or Asian American audiences
- 24% Native Hawaiian or other Pacific Islander audiences
- 22% Middle Eastern or North African audiences
- 13% American Indian or Alaskan Native audiences

36% primarily serve a marginalized community other than the BIPOC community

Including

- LGBTQ+
- People with disabilities
- Newcomers, refugees, and immigrants
- Women
- Low-income
- Formerly incarcerated
- People experiencing homelessness
- Seniors

Still image from *If Cities Could Dance*, a 2020 dance film by Kelly Whelan, showing Vanessa Sanchez, a dance artist interviewed in this study. Still image courtesy of KQED Arts. **[image description:** Vanessa, a Latinx woman, tap dances outside on a hilltop with the city of San Francisco in the background. She is jumping with one leg outstretched and one leg bent. Her arms are in the air above her head and she looks downward. She has dark brown and purple hair, a blue shirt with pink flowers, fitted jeans, and bright white tap shoes.]



Part 1: COVID-19 RELIEF FUNDING LANDSCAPE

News about COVID-19 began months before the crisis hit home in the Bay Area. Still, when our region went into lockdown in March 2020, the response was chaotic and uncoordinated, not just in the public health arena but across industries, including the arts sector.

An ocean of goodwill led dozens of foundations, government agencies, and nonprofit service organizations to deploy an incredible breadth of relief funds for artists and organizations in need. The outpouring of support was critically needed yet challenging to navigate for many arts community members who struggled to find relevant, up-to-date information despite myriad online resource pages.

Our research identified 148 funds that offered assistance to culture-makers in Alameda, Contra Costa, and San Francisco counties. Of those funds, only 49% supported one (or more) of the 200+ local arts organizations surveyed or were deemed valuable by one or more of the artists and arts community leaders with whom we spoke. And 60% are, as of July 2021, no longer accepting applications. So, while the response at its apex was voluminous, today, we count just 20 locally significant funds providing COVID-19 related relief to artists.

Government grants and loans accounted for 29% of all funds identified and made the most profound impact. The Paycheck Protection Program for organizations and unemployment benefits and stimulus checks for individuals were lifesavers. Local private foundations were also cited as being especially important throughout the crisis.

Major private national foundations appear to have had relatively little impact on the Bay Area arts community. Few arts organizations applied to national funders for help, and the acceptance rates were much lower.

The stand-out characteristics of the most popular funds were their total flexibility in how they could be used, the simplicity of their application and reporting processes, and the accessibility of their program staff.

Also noteworthy was an increased intent to fund historically under-supported BIPOC-led arts organizations and BIPOC artists. Of the 85 COVID-relief funds for which we have relevant data, 41% indicated that they prioritized support for BIPOC-artists, BIPOC-led organizations, or BIPOC-serving organizations.

However, it is impossible to discern how many dollars were ultimately awarded to BIPOC artists and BIPOC-led organizations as most grantmakers do not publish relevant data.

Analysis of survey data provided by 167 arts organizations on their experience applying for relief funds shows a slightly higher acceptance rate for BIPOC-led organizations than organizations overall.

Artist and cultural worker perceptions of funders' efforts to communicate equity values and social justice priorities through their COVID-19 relief funding were mixed. Some BIPOC artists recognized and encouraged steps to redress the historical under-capitalization of BIPOC-led arts organizations. Some saw the intent but were critical of the execution. Others saw no progress at all.

One funding reality that is clear, however, is that the landscape of opportunity for relief was geographically uneven. Artists and arts organizations in Alameda, Contra Costa, and San Francisco County had similar eligibility for the 148 funds provided, but data suggests those in Contra Costa received far fewer grants.

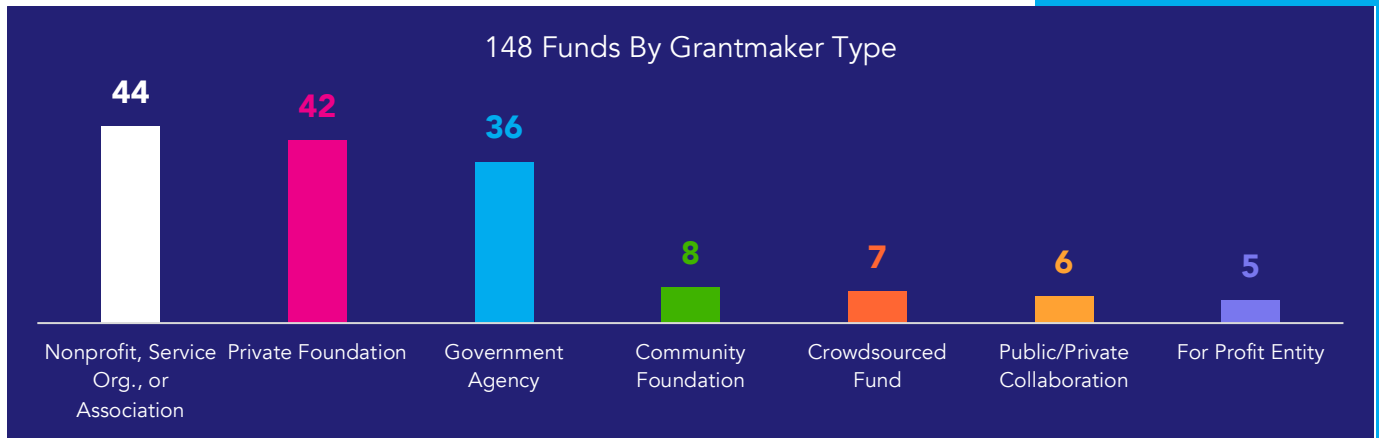


Photo of the Carquinez Bridge by Antonio Tamayo, a Richmond-based photographer interviewed in this study. **[Image description:** Two metal bridges above a bay are seen from the perspective of someone standing below them. Behind the bridges the sky is an ominous cloudy grey, with a bit of light shining through.]

THE COVID-19 RELIEF FUNDING LANDSCAPE KEY FINDINGS

1. Over 140 relevant funds were available to Alameda, Contra Costa, and San Francisco artists and small-budget cultural organizations. Only 20 locally significant relief funds are active now.

Faced with an arts sector in crisis, diverse groups created an extraordinary number of relief supports. In our scan of the COVID-19 relief funding landscape, we identified 148 relevant funds that are, or were, available to Alameda, Contra Costa, and San Francisco artists and small-budget organizations. Some funds were created by seasoned grantmakers, and for others, this was their first grantmaking foray (for a complete list of funds, see page 46).



As of July 1, 2021:

60% have closed, indicating relief funding is ebbing

Open funds are defined as those accepting applications or indicating an upcoming grant cycle. Some grantmakers closed funds because overwhelming demand depleted money available, others said demand for COVID-19 relief dropped off, and some closed funds to adjust their grantmaking strategies in response to shifting needs or return to pre-pandemic grant programs.

Just 49% appear to have had an impact on the Bay Area arts community

While 100% of funds identified are, or were, available to Alameda, Contra Costa, and San Francisco artists and small-budget organizations, only 49% of the 148 funds identified supported at least one of the 223 arts organizations surveyed, or was tagged as "important and impactful for the Bay Area arts community" by one of the 25 of the artists and arts community leaders with whom we spoke.

22% were not explicitly emergency relief grants

Some funds not originally intended to be emergency relief grants appeared in Bay Area COVID-19 relief resource lists and were referenced by the artists and cultural workers who participated in this study as sources of relief support. These funds were typically project-based, capacity-building, or non-emergency general operating grants from private Bay Area foundations created before the pandemic and converted to flexible support. Others were racial equity-focused grants created during the pandemic that did not mention COVID-19 relief in their grant program descriptions.

This leaves just 20 active, locally significant relief funds in the summer of 2021.

ROSTER OF 20 LOCALLY SIGNIFICANT ACTIVE RELIEF FUNDS

For Individuals

Grantmaker	Fund Name	Description
Theatre Bay Area, Dancers' Group, InterMusicSF	Bay Area Performing Arts Worker Relief Fund	\$637K+ local fund providing \$500-\$1K grants to performing arts workers. 730+ grants awarded since March 2020 launch. Accepting applications on a rolling basis.
California Employment Development Department	Pandemic Unemployment Assistance	Unemployment benefits extended to gig workers with supplemental payments. Up to \$750/wk paid to 22M+ individuals, including Bay Area artists, totaling \$152B+. PUA supplement ends 9/6/21, and job search requirement reinstated 7/11/21.
Actors Fund	Entertainment Assistance Program	National, private, emergency relief fund supporting performing arts and entertainment workers. Accepting applications on rolling basis.
Foundation for Contemporary Arts	FCA COVID-19 Bridge Fund	National, private fund providing one-time, \$1.5K grants to experimental visual and performing artists. This fund is a subset of FCA's Emergency Grants program. Accepting referrals.
Pen America	Writer's Emergency Fund	National, private fund providing \$500-\$1K grants to writers and literary artists facing economic hardships. Applications reopen in summer 2021.

For Individuals and Organizations

Grantmaker	Fund Name	Description
SBA	Economic Injury Disaster Loan Advance Program	\$20B program providing \$15K loans that do not need to be repaid to small businesses, nonprofits, and independent contractors in low-income communities hit hardest by the COVID-19 crisis. Over 300K advances were made. Accepting application through 12/31/21.
PUSH Dance Company	PUSH For Campaign Relief Fund for Bay Area Black Dance Artists	\$10K local fund providing \$200-\$1K unrestricted grants to Black-led dance groups and Black dance artists. Accepting applications for a second funding round.

For Organizations

Grantmaker	Fund Name	Description
NEA	American Rescue Plan Grants to Local Arts Agencies for Subgranting	National public fund providing \$150K, \$250K, and \$500K grants to local arts agencies for subgranting to artists and arts organizations. Deadline 7/22/21. BIPOC-serving organizations encouraged to apply.
NEA	American Rescue Plan Grants to Organizations	National public fund providing \$150K, \$250K, and \$500K general operating grants to arts organizations. Deadline 8/12/21. BIPOC-serving organizations encouraged to apply.
Northern California Grantmakers	Arts Loan Fund Emergency Loan Program	Local, collaborative fund providing low-interest loans up to \$50K to arts organizations. \$1M dedicated for San Francisco organizations. Accepting applications on rolling basis.
Asian Pacific Fund	COVID-19 Recovery Fund	\$1.25M local fund for nonprofits serving Asian Americans and Pacific Islanders addressing critical issues exacerbated by the pandemic. Accepting donations and applications will reopen.
SBA	COVID-19 Economic Injury Disaster Loan	\$205B program providing loans up to \$500K that must be repaid to small businesses and nonprofits. Over 3M loans made. Accepting application through 12/31/21.
IRS	Employee Retention Tax Credit	Refundable tax credit for employers equal to 70% of qualified wages paid to employees 12/31/20 – 06/30/21 up to \$14K. Can be claimed through 12/31/2021.
First Nations Development Institute	COVID-19 Emergency Response Fund	\$3.8M national fund providing grants to Native nations and Native-led organizations. Has provided 290+ grants, including to Bay Area arts organizations. Accepting applications.
Oakland Black Business Fund	Relief & Recovery Fund	\$10M private, local Black-led relief fund providing grants up to \$5K for Black-led Oakland businesses and nonprofits. Accepting applications.
SBA	Shuttered Venue Operators Grant	Over \$16B national public fund providing grants up to \$10M for eligible venues. Over 2,000 grants were made as of 7/1/21, with more forthcoming. Accepting applications.
Akonadi Foundation & City of Oakland	So Love Can Win Fund: Arts & Culture	\$550K local fund awarding \$10K grants to Oakland organizers and culture bearers working in racial justice to cover COVID-19 losses and meet community needs. BIPOC-led organizations only. Accepting applications.
Start Small LLC	#startsmall	Square/Twitter CEO Jack Dorsey's \$4B+ fund for global COVID-19 relief. 220+ \$20K grants distributed, including to select Bay Area arts organizations. After the pandemic, the focus will shift to girl's health and education and UBI. Accepting applications.
WESTAF	WESTAF American Rescue Plan Fund for Organizations	Western-U.S. fund supported by NEA and managed by WESTAF providing \$50K (average) general operating grants to arts organizations, BIPOC-led and serving priority. Deadline 7/15/21.
Zellerbach Family Foundation	Zellerbach Family Foundation Community Arts COVID Response grants	Local private fund providing \$5K, \$10K, and \$15K grants to arts organizations. Awarded \$267K+ in 2021. Upcoming application deadlines in September and December 2021.

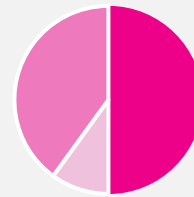
ANALYSIS OF 20 LOCALLY SIGNIFICANT, ACTIVE RELIEF FUNDS

Eligibility By Grantee Type
Percent of Funds



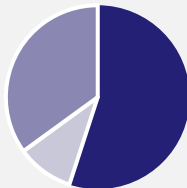
65% Organization
20% Individual
15% Organization and individual

Private vs. Public
Percent of Funds



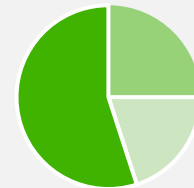
50% Private
40% Public
10% Private/Public Partnership

Eligibility by Geography
Percent of Funds



55% National or Global
35% Bay Area
10% California or the Western U.S.

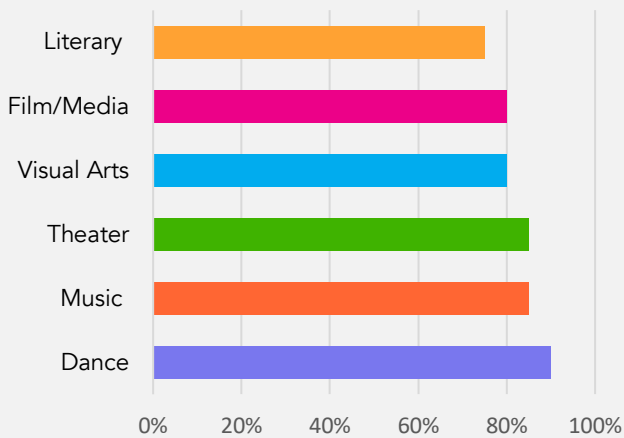
BIPOC Priority*
Percent of Funds



55% Don't specify
25% BIPOC only
20% BIPOC priority

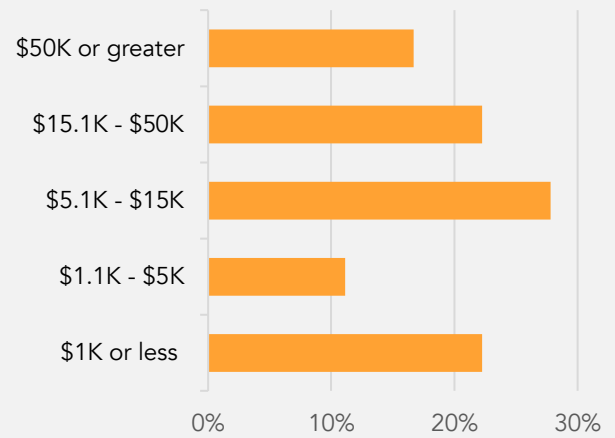
Eligibility By Artistic Discipline

Percent of Funds For Which Each Discipline is Eligible



Grant Size

Funds Grouped by Maximum Grant Available



*Fund materials indicate priority given to BIPOC artists, BIPOC-serving organizations, or BIPOC-led organizations.

2. An overwhelming number of relief funds, and scattershot communication, made finding and accessing the right funds difficult.

The most striking takeaway from compiling COVID-19 relief information, and speaking with artists and cultural workers, is how flawed communication regarding COVID-19 relief support opportunities was. This is, perhaps, not surprising given that all parties involved (grantmakers, grant-seekers, arts service organizations, etc.) were themselves in crisis mode, responding to and coping with emergencies at home, at work, and in community.

Understanding the COVID-19 relief funding landscape proved time-consuming. Hundreds if not thousands of funds were asynchronously posted online, often lacking basic, up-to-date information. Artists shared stories of scouring the internet, feeling overwhelmed by dozens of funds, struggling to discern good prospects, and wasting copious amounts of time applying to funds for which they were ineligible or that had expired, but applications forms remained open.

Additionally, we spoke with individuals who hadn't heard of relief funds for artists, didn't know of other artists who applied, or knew artists who had applied but did not know *anyone* who received support. Some artists assumed (often incorrectly) that they would be ineligible. And several who did receive relief support could not remember the name of the fund they received or the grantmaker who administered it.

3. Government relief programs & flexible support provided by local funders had the most significant impact on the Bay Area arts community.

Forty-nine percent of the 148 funds identified were deemed "important and impactful for the Bay Area arts community" by the arts community leaders with whom we spoke. These mostly mainly fell into two categories: operational support provided through government relief programs and flexible support from local foundations. For example, the Paycheck Protection Program (PPP) alone supported 109 of the 223 groups surveyed, and the Zellerbach Family Foundation and Phyllis C. Wattis Foundation COVID-19 relief grants ranked 2nd and 4th on the list of most awards provided.

These programs not only reached a lot of organizations, but they were also cited as especially helpful by recipients because grants were unrestricted, application processes were simple (with the exception of the Paycheck Protection Program), reporting requirements were minimal, and program staffs were accessible.

The remaining 51% of funds were mostly emergency relief funds administered by private foundations with a national scope that lacked local visibility or, alternatively, were high-profile, highly competitive, and depleted quickly. This data point suggests that many private, national funds had little impact on the Bay Area arts community. (Still, there is nuance. For example, *Artists Relief*, administered by United States Artists, gave \$675,000 in \$5,000 grants to 135 Bay Area artists. This contribution was undoubtedly significant, yet only 3.5% of Bay Area artists who applied received a grant).

“Funds were quickly gone and highly competitive. And it was a job within itself to apply and keep up with who turned you down and to whom you had already applied.”

– Arts organization representative

“We received zero of the numerous grants we applied to directly for emergency funding with the exception of the Paycheck Protection Program. And it was our annual funders who really saw us through in 2020.”

Arts organization representative

Top Relief Funds for Organizations Received by 223 Bay Area Arts Organizations Surveyed

Relief Fund	Number of Organizations				Acceptance Rate for organizations surveyed *
	Received	Denied	Awaiting Decision	Total Applied	
Paycheck Protection Program	109	5	1	115	96%
Zellerbach Family Foundation Community Arts COVID Response Grants	56	61	15	132	48%
CARES Funding (multiple funds distributed locally)	55	32	3	90	63%
Phyllis C. Wattis Foundation Relief Grants for the Arts	37	24	1	62	61%
Alameda County Arts Relief Grant Program	34	2	2	38	94%
California Arts Council Arts & Cultural Organizations General Operating Relief	25	26	63	114	49%
San Francisco Arts & Artists Relief Fund (CCI & City of San Francisco)	19	20	2	41	49%
William + Flora Hewlett Foundation Adaptation Grant	18	7	0	25	72%
East Bay Community Foundation COVID-19 A Just East Bay Response Fund	14	12	0	26	54%
San Francisco Foundation Rapid Response/COVID-19 Emergency Response	14	17	1	32	45%
Northern California Grantmakers' Arts Loan Fund	6	9**	0	15	40%
SF Relief Grants: Community Anchor & Equity Grants (City of San Francisco)	6	6	6	18	50%
Shuttered Venue Operators Grant	5	9	31	45	36%
San Francisco Arts Commission Creative Community Response Grant	4	15	2	21	21%
Silicon Valley Community Foundation COVID-19 Nonprofit Emergency Fund	4	2	1	7	67%
Totals	406	247	128	781	Ave: 56%

*Acceptance rates represent organizations surveyed who applied, inclusive only of those accepted or denied, and excluding organizations awaiting a decision.

** The Arts Loan Fund denied only one applicant between April 2020 and June 2021. The nine survey respondents who indicated they were denied an ALF loan may have learned they were ineligible in an initial phone screening or withdrawn their application. The discrepancy may also reflect general confusion navigating the COVID-relief funding landscape.

Most Helpful Relief Funds for Organizations As Rated By 223 Bay Area Arts Organizations Surveyed

Relief Fund	Fund Type	# of mentions	Why Funds Were Helpful, As Reported by 126 Survey Respondents					
			Large Grant	Unrestricted/ Flexible	Simple Application	Minimal Reporting	Accessible Program Officers	Early Pandemic Response
<i>Paycheck Protection Program</i>	<i>Public</i>	<i>51</i>	<i>Y</i>					<i>Y</i>
Zellerbach Family Foundation Community Arts COVID Response Grants	Private	11		Y	Y	Y	Y	Y
CARES Funding (multiple funds distributed locally)	Public	9	Y	Y	Y	Y		
William + Flora Hewlett Foundation Adaptation Grant	Private	7	Y	Y			Y	
Phyllis C. Wattis Foundation Relief Grants for the Arts	Private	6		Y	Y	Y	Y	Y

Please note, this page includes funds intended for organizations and not those intended for individual artists or culture workers.

Government programs played an outsized role

Grants and loans from government agencies (inclusive of public/private collaborations) accounted for 29% of all funds identified and were a lifeline for many artists and cultural organizations who participated in this study. The most prominent public relief funds were the Paycheck Protection Program for organizations, and unemployment benefits and stimulus checks for individuals.

Prominent Government Relief Funds by Total Fund Size

\$961B

Paycheck Protection Program (PPP)

US Small Business Administration

National, Not Arts Specific Fund

Forgivable loans that helped businesses keep their workforce employed during the COVID-19 crisis. Two drawdowns are complete as of May 2021, no indication of a third drawdown

\$869B

Economic Impact Payments (Stimulus Checks)

US Internal Revenue Service

National, Not Arts Specific Fund

Three rounds of direct cash payments to eligible American tax-payers, \$600 - \$1,400
Complete as of March 2021, no indication of additional payments

\$205B

COVID-19 Economic Injury Disaster Loan (EIDL) & Advance Program

US Small Business Administration

National, Not Arts Specific Fund

Loans up to \$500K for small businesses and nonprofits, Advance loans do not need to be repaid
Accepting applications until 12/31/21

\$155B

California Unemployment Insurance & Pandemic Unemployment Assistance (PUA)

California Employment Development Department

State, Not Arts Specific Fund

Unemployed benefits, extended to gig workers with supplemental payments
PUA supplement ends 9/6/21, and job search requirement reinstated 7/11/21

\$16B

Shuttered Venue Operators Grant (SVOG)

US Small Business Administration

National, Arts Specific Fund

Grants up to \$10M provide emergency assistance for eligible venues affected by COVID-19
Applications open

\$210M

CARES Act & American Rescue Plan Arts-Dedicated Funds (multiple)

National Endowment For the Arts

National, Arts Specific Fund

Federal funds distributed nationally, regionally, and locally by public arts agencies
CARES funds closed, American Rescue Plan Funds accepting applications

\$50M

California Small Business COVID-19 Relief Grant Program Dedicated Fund for Nonprofit Cultural Institutions

California Office of the Small Business Advocate

State, Arts Specific Fund

Grants up to \$25,000 for eligible nonprofit cultural institutions impacted by the COVID-19 crisis
Six rounds complete as of May 2021, no indication of additional rounds

Federal public relief funds had the most significant impact of all funds identified because they were exponentially larger and far more widely accessed than others.

For example, the Paycheck Protection Program reached more organizations surveyed than any other fund. Of the organizations that shared relief fund information, 69% applied for a forgivable Paycheck Protection Program loan, and of those, 96% were approved. Maximum grant amounts were based on payroll costs, up to \$10M for the first round of funding and up to \$2M for the second round. (As a point of comparison, the Zellerbach Family Foundation Community Arts COVID Response Grant reached more organizations surveyed than any other *private* fund. Of organizations that shared relief fund information, 79% applied, and of those, 48% received a grant up to \$15K).

When asked which relief funds received were most helpful and why, 51 out of 126 arts organization representatives said the Paycheck Protection Program (more than four times as many mentions than any other fund) because loans were large, could be converted to grants, were awarded early in the pandemic, and provided essential support to keep workers employed. Pain points included a time-consuming application, banking relationship requirements that excluded many grassroots, community-based groups, and a loan amount based on last year's revenue, which was problematic for arts organizations with variable project-based budgets.

The most accessed and helpful relief support for individual artists was Unemployment Insurance with the Pandemic Unemployment Assistance supplement.

Unemployment Insurance and Pandemic Unemployment Assistance (which extended benefits to independent contractors and provided supplemental payment) were critical for many individual artists. The majority of artists we interviewed did *not* receive a single private COVID-19 relief grant because they didn't apply or they were denied. Most did, however, receive unemployment benefits (excluding artists who remained fully employed) which they lived off of throughout the pandemic and say they could not have managed without.

“PPP funds came at a crucial time for our organization, and the level of support was many times more than what most organizations, individuals, and foundations were able to give.”

Arts organization representative

“If it weren't for unemployment, I'd have had to just give up and my nonprofit wouldn't exist.”

– Artist and new arts nonprofit founder

“Artists who lost their day jobs are getting by on unemployment, not relief grants.”

– Artist

Flexible funds from local foundations, including those not intended for emergency relief, helped keep artists & cultural organizations afloat

22% of funds referenced in local COVID-19 relief resource lists and identified by the artists and cultural organizations leaders who participated in this study were not originally intended to be relief grants. Instead, these funds were typically project-based, capacity-building, or non-emergency general operating grants from private Bay Area foundations created before the pandemic and converted to flexible support. Others were racial equity-focused grants created during the pandemic that did not mention COVID-19 relief in their grant program descriptions. While not explicitly emergency relief grants, these funds helped, and continue to help, keep many artists and organizations afloat and were a critical piece of the relief funding landscape.

Artists interviewed and cultural workers surveyed often mentioned accommodations and support provided by individual program officers with whom they've built relationships as critical to their grant-seeking success.

Conversely, arts community members without existing connections to grantmakers said it was deeply challenging to build new funding relationships during the pandemic.

“Zellerbach, Hewlett, Haas, and the East Bay Community Foundation were most helpful because their program officers took the time to understand our organization’s needs, develop personal relationships, and follow through.”

– Arts organization representative

“For the most part, it seemed like funders ‘circled the wagons.’ This was good for us with funders that we already had relationships, but nearly impossible to forge new relationships.”

– Arts organization representative

“The Rainin team’s values are very aligned with mine, in terms of my artmaking but also my commitment to racial justice.”

– Artist & arts organization representative

“Of the funds our organization received, Akonadi’s support was the most helpful.”

– Arts organization representative

Examples of flexible grantmaking by foundations who participated in this research:

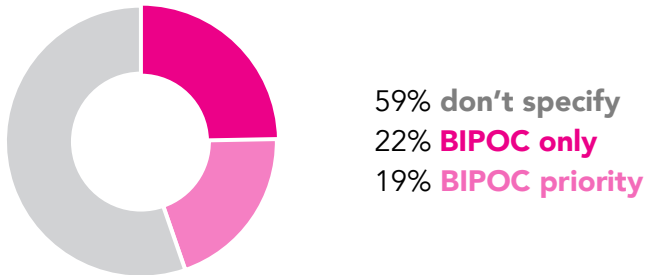
- **Adapting Programs to Meet Grantee Needs:** The Kenneth Rainin Foundation shifted their New and Experimental Works Program to support all 33 applicants at 70% of their requested amount and provided unrestricted grants up to \$5K to all current grantees with no application or reporting requirements.
- **Creative Solutions to Urgent Community Needs:** The Walter & Elise Haas Fund invested \$954,605 to support arts education learning pods at community hubs to employ working artists and meet the needs of families of students learning from home.
- **Racial Justice Focused Relief:** The Akonadi Foundation’s *So Love Can Win* Fund provides general support grants of \$10K to racial justice-focused organizers and storytellers.
- **Collaborative Grantmaking:** The Kenneth Rainin Foundation, Akonadi Foundation, East Bay Community Foundation and other institutions and individuals (see page 48 for all funders) contributed to the *East Bay/Oakland Relief Fund for Individuals in the Arts*, which granted \$625,000 to artists and culture workers in Alameda and Contra Costa Counties.
- **Flexible General Operating Support:** The Zellerbach Family Foundation moved from quarterly project-based grants to quarterly general operating grants with extended deadlines.

4. Grantmakers created new funds intended for BIPOC artists and BIPOC-led organizations.

Awareness of historical and current race-based inequity in philanthropic giving was building before 2020, but was heightened by the murder of George Floyd and the urgency of the Black Lives Matter movement.

Of the 115 COVID-19 relief funds for which we have relevant data, 41% specifically indicated that their priority was to support BIPOC artists, BIPOC-led organizations, or BIPOC-serving organizations.

115 Relief Funds By BIPOC Priority



These statistics indicate an intent to fund BIPOC-artists and organizations, but it is consistently difficult, if not impossible, to discern from publicly available data provided by grantmakers what portion of funds were awarded to them. Some foundation representatives we consulted as part of this research shared that they themselves do not track the data required to understand what portion of funds reach BIPOC communities.

However, limited data provided by grant recipients suggests that COVID-19 relief funds distributed in the Bay Area may have been awarded more equitably with regard to race and ethnicity.

Analysis of survey data provided by 167 arts organizations on their relief funds experience shows a slightly higher acceptance rate for BIPOC-led organizations than organizations overall. (see table on the following page)

We were also able to analyze internal data shared by two prominent relief funds supporting Bay Area individual artists that tracked grantee demographics. Neither fund indicated that priority would be given to BIPOC artists or shared demographic data in public-facing materials. Interestingly, both funds awarded a majority of grants to BIPOC artists. The first fund awarded 82% of 135 grants to BIPOC artists. The second awarded 61% of 139 grants to BIPOC artists. We do not have demographic data for the applicant pools for either grant program.

“I saw funders signal that they wanted to prioritize underrepresented artists and I was glad to see that. It enabled me to talk about specific things I do and why it’s important to keep an organization like mine alive.”

– BIPOC artist and arts organization representative

**Comparison of Acceptance Rates for BIPOC-led Organizations
vs. All Organizations For Top Relief Funds**

(Data excluded for funds with fewer than ten awardees surveyed)

Relief Fund	Acceptance Rate for BIPOC-led org.s surveyed	Acceptance Rate for organizations surveyed
San Francisco Foundation Rapid Response /COVID-19 Emergency Response	68% (+23%)	45%
San Francisco Arts & Artists Relief Fund (CCI & City of San Francisco)	68% (+19%)	49%
Zellerbach Family Foundation Community Arts COVID Response Grants	59% (+11%)	48%
East Bay Community Foundation COVID-19 A Just East Bay Response Fund	61% (+7%)	54%
CARES Funding (multiple funds distributed locally)	65% (+2%)	63%
William + Flora Hewlett Foundation Adaptation Grant	69% (-3%)	72%
Paycheck Protection Program	91% (-5%)	96%
Phyllis C. Wattis Foundation Relief Grants for the Arts	56% (-5%)	61%
Alameda County Arts Relief Grant Program	86% (-8%)	94%
California Arts Council Arts & Cultural Organizations General Operating Relief	21% (-28%)	49%
Average	Ave: 64%	Ave: 63%

In interviews and survey comments, many artists and cultural workers expressed divergent perspectives about whether grantmaker acknowledgment of BIPOC community needs will actually result in more support going to BIPOC artists and BIPOC-led organizations, and the gap between racial equity rhetoric and meaningful policy shifts.

Some artists are deeply skeptical. “Foundations are value signaling but their support is still going in the same direction,” said a BIPOC artist and organization leader, “grant sizes tell the truth and the \$200,000 grants are still going to legacy organizations with white supremacist practices.”

Other BIPOC artists believe funders are changing their practices, but must do far more. “BIPOC artists and BIPOC-led organizations are getting money,” observed one artist, “but I’m seeing the same names of a small group of BIPOC artists winning all the big prizes and awards. It just seems lazy. Foundations need to do more legwork to see there are more BIPOC people who deserve recognition but don’t know, and don’t apply.”

A third BIPOC artist with whom we spoke offered a potential explanation for these divergent views. In addition to diverse BIPOC experiences, she suggested a lack of transparency about how funders make decisions dims confidence among BIPOC artists, “Most grant panels I’ve been on have worked hard to reduce implicit bias, but the lack of transparency discourages people from applying when the process is opaque.”

5. Funding was unevenly distributed across counties, with support for Contra Costa artists trailing

Contra Costa County artists and organizations were eligible for 83% of the 148 funds identified in this study, only slightly fewer than their counterparts in San Francisco (88%) and Alameda (89%) counties. Yet data suggest that Contra Costa received disproportionately less COVID-19 relief support, and by a large margin.

While comprehensive data on where grants were awarded is not available, an analysis of 805 grants awarded by two prominent Bay Area COVID-19 relief funds supporting individual artists and cultural workers across artistic disciplines revealed that Contra Costa residents received just 7% of grants and San Francisco residents received 53% of grants. A striking disparity given that Contra Costa's population is 30% larger than San Francisco's.

This discrepancy is, however, consistent with the findings of an April 2020 study commissioned by East Bay Community Foundation examining 2017–2020 grantmaking by nine private and public East Bay arts and culture sector funders which showed ten times as many grant awards going to Alameda artists and cultural organizations than their counterparts in Contra Costa County.

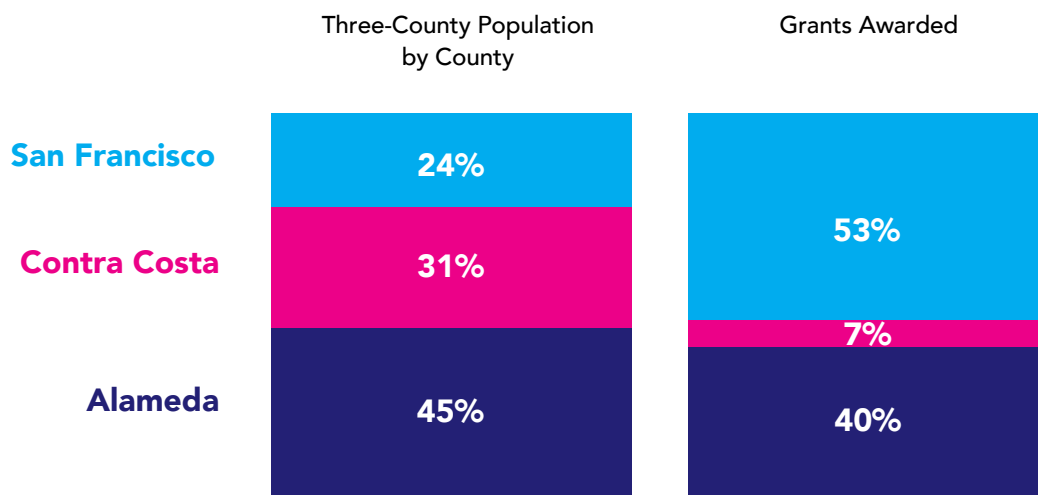
Even in our survey, only 5% of the arts organizations who participated via connections to the foundations that supported this research were located in Contra Costa County.

Do these findings point to gaps in how artists and culture makers find out about and access grant opportunities? Are there fewer eligible artists and organizations in Contra Costa to begin with? Are Contra Costa artists and organizations being turned down from funding at higher rates? Further research is needed to answer these questions. Still, the Contra Costa artists with whom we spoke say they are used to being overlooked and are deeply upset about it.

"There is so little funding or support in Contra Costa now, but this has always been true," said one Richmond-based artist. "Artists are angry because they've been completely neglected. We don't want to go back to normal. We're not going back to being ignored."

Comparison of Regional Population and COVID-19 Relief Grants to Artists, Breakdown by County

Per capita, San Francisco received 10x more grants than Contra Costa.



Analysis Two Prominent Bay Area COVID-19 Relief Funds.

Tiffany Conway, a Richmond-based painter interviewed in this study, sitting among her paintings. Photo courtesy of Tiffany Conway. **[Image description:** Tiffany, a young Black woman, sits in a white-walled art studio beside a painting of a blue figure with a red background. Tiffany smiles at the camera. Her legs are crossed and her hands are in her lap. She wears a black sweatshirt, black leggings, a silver necklace, and no shoes.]



Part 2: HOW THE ARTS COMMUNITY FARED & RECOVERY CHALLENGES

First, the good news: most Bay Area arts organizations surveyed in late Spring 2021 believe they are well on the way to complete recovery and optimistic about their ability to navigate the ongoing COVID-19 pandemic.

Despite the massive public health and economic crises of 2020, a slight majority of organizations reported ending the year with an operating surplus. These organizations typically said they finished in the black because they cut expenses, received a Paycheck Protection Program loan and other COVID-19 relief grants from government agencies and foundations, were generously supported by individuals, could draw on their reserves, and were allowed to use project grants to cover general expenses.

The bad news is that nearly a third of organizations surveyed reported an operating deficit for the past fiscal year. Worse still, 54% of arts organizations indicated that they have less than 90 days cash-on-hand (including 11% who say they don't know how much unrestricted cash they have). For perspective, this figure suggests that the pandemic may have reversed nearly a decade of a concerted effort by arts funders to address the historical undercapitalization of cultural nonprofits.

Different organizations and communities had diverse financial experiences during the pandemic, and the helpfulness of COVID-19 relief funds was not uniformly felt either. Slightly more BIPOC-led organizations ended the year with operating surpluses or a balanced budget than their White-led counterparts, though fewer have three or more months of cash reserves. Significantly more BIPOC-led groups indicated that they received increased foundation support through the crisis than White-led organizations did, however, White-led organizations were far more confident about raising money from individuals in the coming years.

Tunneling into the qualities that made relief funds especially valuable to BIPOC-led groups (and by extension would make ongoing funding most helpful) reveals that equity-based commitments to prioritizing BIPOC-led or serving organizations, and reducing racial bias and involving artists in grant selection matter more to BIPOC-led groups than White-led groups. Yet, so too do factors such as offering multi-year support, quick turnaround of grantmaking decisions and disbursement and technical assistance.

While there are anecdotes about individual artists emerging from the pandemic with brighter financial prospects, many artists with whom we spoke depleted their savings during the crisis, putting added pressure on them to prioritize making money through their non-arts day jobs or through commercial application of their artistic talent. Moreover, artists reported tremendous mental health struggles over the course of the past year. From anxiety about their financial well-being to nervousness about doing in-person work again; from exhaustion related to flipping from producing live to virtual programs, to fear expressed by Black artists about their personal safety when leaving the house. Several BIPOC artists with whom we spoke also voiced fatigue—and anger—at the rise in expectation from funders (and others) to share traumatic experiences while living them.

A full understanding of where the artist community is on the road to recovery requires consideration of just how emotionally taxing the crisis has been for artists and arts organization staff members and how a sense of personal burnout will make 'getting back to normal' very challenging.

The arts communities' greatest immediate need is flexible, sustained funding to survive ongoing uncertainty and adapt to a new operating environment. The number one cost is personnel-related: paying current staff and hiring new staff for organizations and securing reliable work for individual artists.

The Paycheck Protection Program largely underwrote substantial personnel costs in 2020 and the first half of 2021 for many of the organizations surveyed. Some expressed anxiety that this program has expired. Concerns about personal income were compounded for artist employees and independent contractors who noted that Pandemic Unemployment Supplements would end in September 2021.

Arts organizations also highlighted costs associated with reconnecting with audiences and participants, accessing performance and studio space, and acquiring and training on digital technology as key ongoing and upcoming costs.

The catalog of needs includes eternal fixtures (like paying for people and space and equipment), but our survey indicates that the field does not yet fully understand what expenses will be like as they accommodate remote work and continue to create, promote and deliver virtual art, programs, and events. This uncertainty underscores the premium artists and arts organizations place on fully flexible funding.

HOW THE ARTS COMMUNITY FARED & RECOVERY CHALLENGES

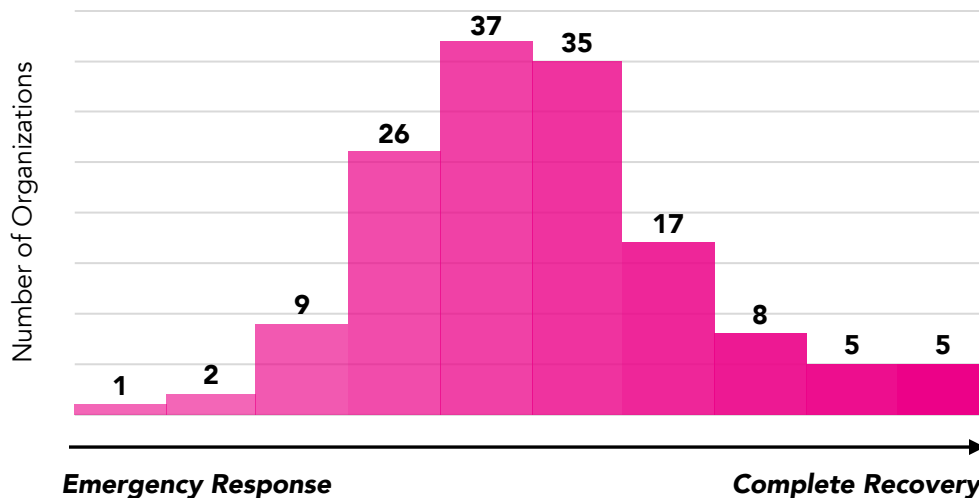
KEY FINDINGS

1. Despite substantial and ongoing pandemic challenges, the arts community *is* on the path to recovery.

When asked in our survey to indicate where their organizations fall on a continuum of emergency response (0) to complete recovery (100), survey respondents provided an average score of 52, slightly closer to complete recovery. The relatively normal distribution of the bell curve, with a tail that tapers off more gradually on the right-hand, indicates it's more common, among the organizations surveyed, to land on the recovery side of the spectrum.

This self-assessment suggests that arts organizations, overall, are feeling relatively optimistic about navigating the ongoing COVID-19 crisis and are seeing positive changes to their circumstances, such as a return to in-person events and renewed social connection with fellow arts community members.

215 Arts Organizations Subjective Assessment of Where They Are on the Path to Recovery



Still, for individuals and organizations already living on the margins with little or no savings, and for those forced to drop out of the workforce to care for family or because they became severely ill with COVID-19, relief supports have not been enough. A few organizations fall on the extreme left of the continuum, and some are not on the chart at all. We received notification from a handful of organizations invited to take our survey that they had to permanently close during the pandemic.

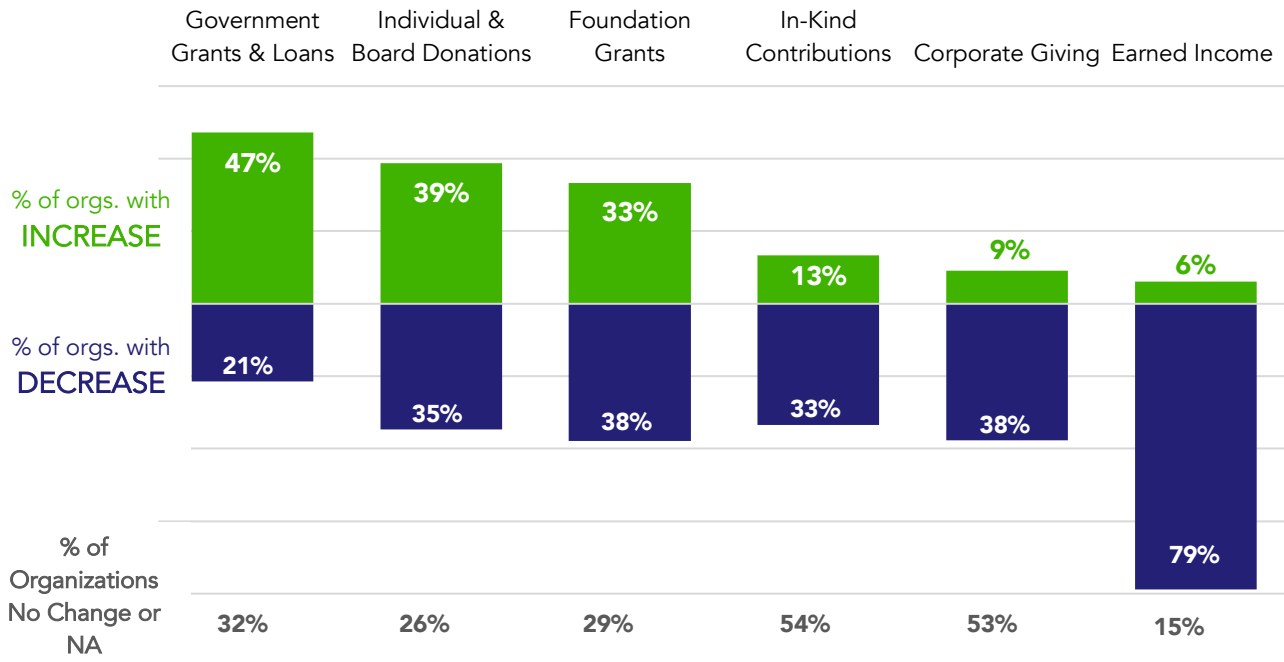
“Since the vaccine things have gotten easier. I’ve been to more social events. I can feel things picking back up.”

– Artist

2. During the pandemic, arts organizations' financial stability hinged on their ability to offset drastic earned income losses by cutting expenses, accessing relief funds and fundraising.

Earned income decreased for 79% of organizations (and drastically so for 68%). For some organizations, the overall impact of the lost earned income was offset by a combination of increased contributed income and reduced expenses. On average, organizations spent less on programs, production, and marketing during the pandemic.

How Income Streams Changed for 199 Arts Organizations Over the Course of the Pandemic



29% of organizations ended FY2020 with an operating deficit. These organizations attributed their circumstances to lost earned income from ticket sales, artist fees, workshops, touring, and venue rentals without contributed income to fill the gap. This was especially pronounced for organizations for whom earned income was a significant part of their pre-pandemic business model. "We rely heavily on earned income," said one arts organization representative, "but we're unable to produce any of our in-person programs, which slashed our overall budget to about half." Some organizations said they canceled events (or events they booked were canceled) and they lost income but did not incur added expenses. Others moved events online and continued to pay artists and took on new expenses related to virtual production. For those who did not make makeups in ticket sales or donations, they not only lost revenue but also depleted their savings.

51% of organizations surveyed ended FY2020 with an operating surplus. These organizations attributed their circumstances to reduced expenses (due to suspended or canceled in-person programs and productions, less costly virtual events, and cost-cutting measures), coupled with significant COVID-19 relief grants from government agencies and foundations (especially Paycheck Protection Program loans converted to grants), generous giving from individual donors, ability to tap into savings, and retention of project-based grants that were converted to general operating or will remain in the bank until it's safe to produce in-person events.

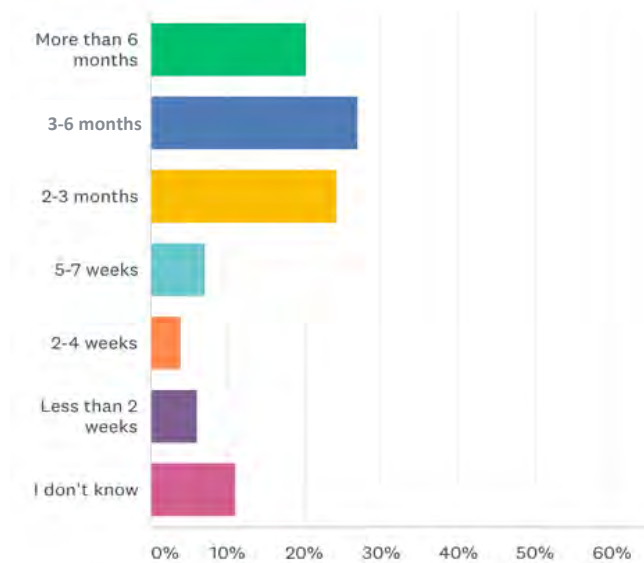
Notably, some organizations said cutting staff hours, furloughing employees, suspending paid opportunities of artist collaborators, and reducing director compensation were essential to their financial stability. Others were able to retain all staff at pre-pandemic levels and continue to hire artists for virtual opportunities, and indicated they would continue to direct surplus funds to personnel.

3. Cash reserves and personal savings are shrinking, putting cultural organizations and individual artists in precarious positions.

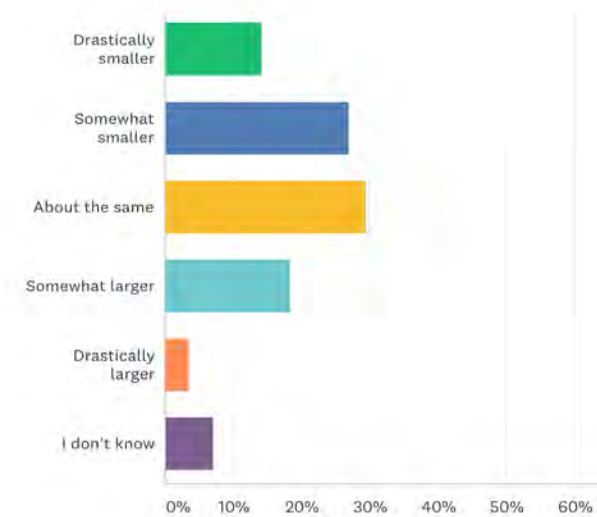
Overall, cash reserves at Bay Area arts nonprofits are somewhat smaller than they were before the pandemic. Fifty-four percent of arts organizations surveyed currently have three months of operating reserves or less, inclusive of 11% who indicated that they don't know how much cash they have on hand.

Ten years ago The Nonprofit Finance Fund identified that 60% of nonprofits in the U.S. had less than three months of cash on hand and this prompted Grantmakers in the Arts to launch a National Capitalization Project to address the sector's chronic financial instability¹. Data indicates that, at least for the moment, much of the progress over the last decade has been undone.

Current Operating Reserves for 197 Arts Organizations



How Current Reserves Compare to Pre-Pandemic Reserves for 196 Arts Organizations



Individual artists shared that their savings are also dwindling. "I want to be a full-time artist and I was saving to do that," said one artist, "but I was laid off in February 2020 and I completely depleted my savings. I used up what I called my 'freedom fund.' It's all gone."

Other artists talked about repurposing grants they got themselves to pay other artists in dire need of income. "A friend got a significant grant during the pandemic and hired me and five of her other queer BIPOC friends to help. We shared the money, and I outsourced my portion further to friends who I hired to help too. We're all being fed the scarcity model and most of us are over it. We collaborate and share what we get, and better work comes from that." Still, artists wished there was more support to go around.

66% of arts organization representatives surveyed said their organization, or artists with whom they work, have self-organized to meet pandemic needs. They described joining mutual aid networks, setting up food banks, crowdfunding to support fellow artists, participating in knowledge-sharing cohorts, and providing emotional support to fellow community members.

¹Dixon Hughes Goodman Knowledge Share, *Not-for-Profit Operating Reserves A Critical Step for Long-Term Sustainability* (2013). https://www.dhg.com/Portals/0/ResourceMedia/publications/NFP%20Operating%20Reserves_KnowledgeShare_FINAL_SEO.pdf

4. BIPOC-led organizations and White-led organizations are having different financial experiences.

Nationally, BIPOC communities have been hit hardest by the COVID-19 pandemic, and direct and indirect impacts of the public health crisis have intensified pre-pandemic inequities. Analysis of federal, state, and local datasets show that people of color are suffering a disproportionate burden of COVID-19 cases and deaths, with especially large disparities for Black, American Indian and Alaska Native, and Hispanic communities.² In particular, Black people have died at 1.4 times the rate of white people nationally.³

BIPOC communities are also facing higher rates of unemployment, food insecurity, housing instability, and delayed or avoided medical care due to the economic, social, and secondary health consequences of COVID-19 restrictions.⁴

Additionally, we know that BIPOC communities had a harder time accessing federal aid, especially early in the pandemic when the competition was fiercest. During the first round of the Paycheck Protection Program, 75-percent of loans went to businesses in census tracts where a majority of residents are white.⁵ Criticism of the banks charged with reviewing and making loans led them to address this disparity ultimately, yet BIPOC communities had already been disadvantaged at a critical stage of the crisis.⁶

Our survey of Bay Area arts and cultural organizations sits in the context of this broader experience. Comparing data from 93 Bay Area arts organizations that identified as BIPOC-led, and 130 that did not, reveals a nuanced story about the ongoing financial experiences of the BIPOC-led groups who participated in this study.

By numerous metrics, BIPOC-led organizations are suffering greater financial burdens than their White-led counterparts. BIPOC-led organizations are, on average, smaller in budget size and less likely to have three or more months of cash reserves. They are depleting their already smaller reserves faster than White-led groups and having a more difficult time retaining individual and board donations. To make matters worse, BIPOC-led organizations reported facing far higher barriers to accessing COVID-19 relief funds. There are stark information gaps and perceptions of explicit and implicit bias, and a lack of connection to the philanthropic community and difficulty building relationships with

*Top Line Financial Health Metrics Comparison:
BIPOC-led and White-led Organizations*

% of Organizations...	BIPOC-Led	White-Led
That ended the year with a surplus or balanced budget	71% (+3%)	68%
Didn't take on debt over 10% of budget	87% (-2%)	89%
With more than three months of operating expenses	41% (-6%)	47%
With operating reserves equal to or greater than pre-pandemic level	47% (-10%)	57%
With \$2M+ budget	5% (-12%)	17%

² Kaiser Family Foundation, *Racial Disparities in COVID-19: Key Findings from Available Data and Analysis* (2020). <https://www.kff.org/racial-equity-and-health-policy/issue-brief/racial-disparities-covid-19-key-findings-available-data-analysis/>

³ The Atlantic, *The COVID Racial Data Tracker* (2021). <https://covidtracking.com/race>

⁴ United States Center for Disease Control, *Introduction to COVID-19 Racial and Ethnic Health Disparities* (2020). <https://www.cdc.gov/coronavirus/2019-ncov/community/health-equity/racial-ethnic-disparities/index.html>

⁵ New York Times, *Black Business Owners Had a Harder Time Getting Federal Aid, a Study Finds* (2020). <https://www.nytimes.com/2020/07/15/business/paycheck-protection-program-bias.html>

⁶ The Associated Press, *Minority-owned Companies Waited Months for Loans, Data Shows* (2020). <https://apnews.com/article/technology-small-business-new-york-coronavirus-pandemic-7613e946275f085367b5fc8c9a496aea>

fundes are perceived to be barriers for two to three times more BIPOC-led groups than White-led organizations.

Survey data also suggests, however, that BIPOC-led organizations may have fared better by select financial metrics. Thirteen-percent more BIPOC-led groups than White-led groups reported increased foundation giving during the pandemic, suggesting that grantmakers acted on calls to prioritize emergency support for chronically underfunded BIPOC communities in ways that had concrete, positive outcomes for many of the BIPOC organizations surveyed.

BIPOC-led organizations were also three-percent more likely to have ended 2020 with a budget surplus or balanced budget than their White-led counterparts. While this margin is small, and the survey group included just 223 organizations, this finding aligns with contemporary arts sector research demonstrating BIPOC-led organizations' track record of strong financial management despite inequitable access to revenue and capital. A 2021 SMU DataArts study found BIPOC-led organizations' operating bottom lines were, on average, higher than those of their White-led peers between 2016 and 2019, with a trend of increasing budget surpluses for BIPOC-led groups.⁷ This research, and our survey data, challenge biased perceptions that BIPOC-led organizations present a greater funding risk than white-led organizations.

Survey responses illuminate several ways that grantmakers can increase BIPOC community access to relief funds and address elements of structural racism in institutional philanthropy. A majority of BIPOC-led organizations said designating funds for BIPOC organizations and offering more technical support, and multi-year support, is especially important for them. BIPOC-led groups also strongly favor explicit policies to reduce racial bias and to have a quick grant turnaround time. It is also notable that while only 15% of BIPOC-led organizations said that including artist panelists in funding decisions was important for them, this was far higher than the only 2% of White-led organizations who deemed this a most important quality.

<i>Pandemic Income Comparison: BIPOC-led and White-led Organizations</i>		
% of organizations that ...	BIPOC-Led	White-Led
Received increased in-kind contributions	21% (+16%)	5%
Experienced significant decline in individual and board donations	23% (+14%)	9%
Received increased foundation grants	32% (+13%)	19%
Are very confident in their ability to raise Individual & Board Donations in upcoming years	18% (-14%)	32%

<i>Barriers to Accessing Relief Funding Comparison: BIPOC-led and White-led Organizations</i>		
% of organizations that said _____ was one of their most significant barriers	BIPOC-Led	White-Led
Lack of connections to the philanthropic community	50% (+33%)	17%
Explicit or implicit bias from funders	42% (+27%)	15%
Not knowing what funds are available	30% (+23%)	7%
Difficulty reaching or building rapport with funders	44% (+22%)	22%

<i>Qualities That Make Relief Funds Accessible & Impactful Comparison: BIPOC-led and White-led Organizations</i>		
% of organizations that said _____ is most important for their organization	BIPOC-Led	White-Led
Funds designated for BIPOC-led or serving organizations	53% (+46%)	7%
Explicit policies to reduce racial bias	46% (+29%)	17%
Multiyear support	56% (+27%)	29%
Technical assistance	56% (+17%)	39%
Fast turnaround	44% (+16%)	28%
Artist panel review of applicants	15% (+13%)	2%

⁷ SMU DataArts, *Buffering Against Uncertainty: Working Capital and the Resiliency of BIPOC-Serving Organizations* (2021). https://culturaldata.org/media/2345/dataartsbufferingagainstuncertainty_35.pdf

5. Artists and cultural workers are struggling with burnout and 'getting back to normal' will be challenging.

Many of the artists and cultural workers with whom we spoke opened up about their experiences with burnout and their mental health struggles in 2020 and 2021.

Some artists spoke to experiences of acute financial hardship. "In December 2020, I filed for bankruptcy because of the loss of revenue from my photography business," one artist told us. "My day job was not enough to pay the rent. 2020 was the hardest year of my life."

Others discussed how they feared for their health and safety. One arts organization leader spoke to the anxiety provoked by planning in-person events during a pandemic, "It is still scary to even try to do something in-person right now. That risk takes an emotional toll. Sometimes I think we need a therapist on staff." A Black artist shared his experience returning to the dance studio saying, "Black people are being killed. I'm not being dramatic when I say I fear for my life when I go to the studio."

Many shared how exhausting it was to attempt to pivot in-person programs to online events. "When I had to help my organization pivot to online programs, one eight-hour-a-week job went to 60 hours a week without more pay. It burnt me out," one artist said. Another artist and organization leader put it simply: "hybrid work leads to more exhaustion, more time commitments, and more expenses. It's harder for the organizations that were already struggling before the pandemic."

Numerous artists of color felt increased and unwelcome pressure from arts funders and presenters to delve into their trauma and oppression. "Questions in grant applications last year were so harmful. They want me to explain my impact on BIPOC communities and I'm black! What do I need to explain to these White funder organizations? The way they're going about 'equity' is hurtful," said one artist.

"It's tone-deaf to assume I want to do the labor of explaining how your oppression makes me feel," said another. Continuing, "we want to focus on our joy and personal narratives and that makes us more human and more humane."

Artists say ongoing burnout can make transitioning back to "normal" difficult.

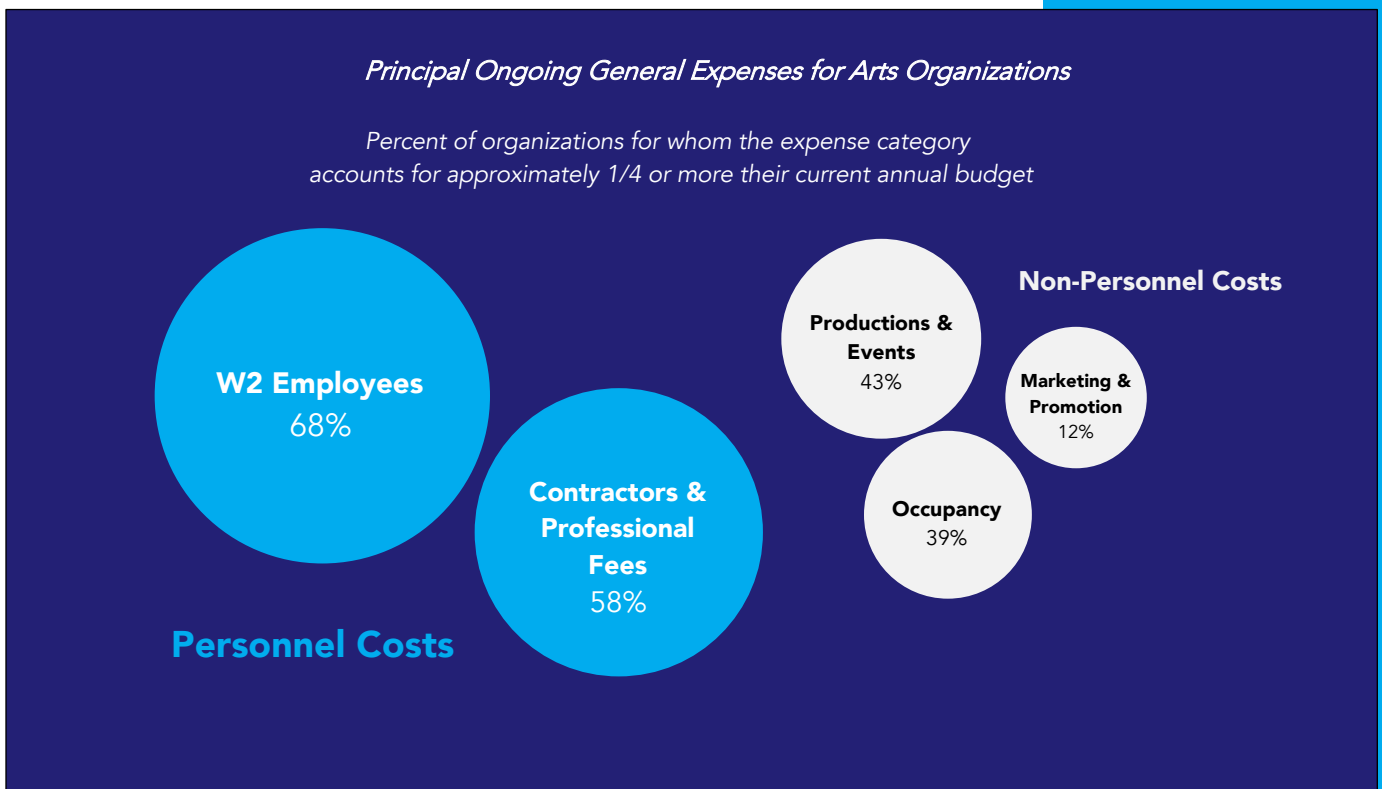
A dance artist observed that returning to work was not like flipping a switch in a factory. "Being an artist is not a job, it's who we are. It's 24/7 so there is an emotional and mental strain that takes a toll and affects our ability to get back into work. Some artists are really hurting still and can't just go and get as many gigs as possible as quick as possible. We are not machines."

Another artist said she doesn't know when she'll be able to restart her creative practice. "My art is about my mental health and that's not so good right now. I haven't been able to pick up a paintbrush for a year."

6. The arts communities' greatest immediate need is flexible, sustained funding to cover core expenses, new pandemic-specific expenses, and the costs of adapting to an uncertain operating environment.

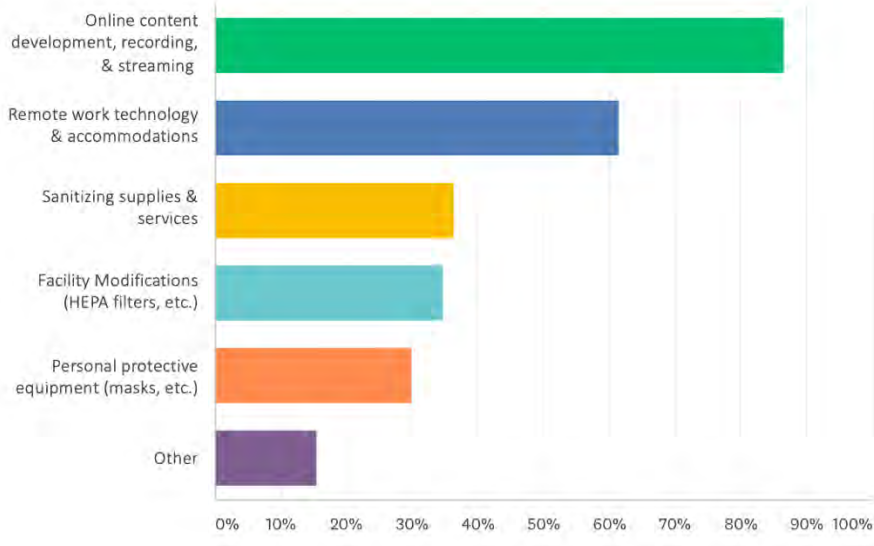
Personnel costs comprise the largest single expense category for most arts organizations. Paycheck Protection Program loans enabled many arts organizations to keep full and part-time staff on payroll through the pandemic and Pandemic Unemployment Supplements supported many individual administrators and artists over the last year too. As these programs expire, core personnel costs loom large for arts organization managers looking to retain and rehire staff, and to contract with artists, educators, and technicians as they ramp up programming.

While the Shuttered Venue Operator Grant program continues to accept applications, the rollout has been delayed and difficult, and organizations without a venue are ineligible for support. Other government programs such as Government Economic Injury Disaster Loans (EIDL) and Advances and Employee Retention Tax Credits offer some relief, yet far fewer organizations surveyed have these funds.



Most arts organizations surveyed say they will have to spend more resources keeping up with virtual programs and practices that took off during the pandemic. Online content development, recording, and streaming is now a principal ongoing expense for 87% of arts organizations surveyed, and remote work technology and accommodations is a principal ongoing expense for 62%.

Principal Ongoing COVID-19 related Expenses For Arts Organizations



Even as arts organizations return to in-person activities most plan to continue to create digital artwork, offer virtual programs, and work remotely (at least part-time). They say they don't want to give up benefits such as increasing access for audiences and participants who cannot attend in-person programs (especially those with disabilities, who are caregivers at home, or live far from arts opportunities), and enhancing work-life balance for staff and artists.

The need to meet core personnel costs and to sustain work in new and more equitable ways, without the benefit of massive government subsidies, may explain why the desire for flexible, sustained funding is number one on the list of needs identified by survey respondents.



Vanessa Sanchez, a dance artist interviewed in this study, teaching by video during a virtual residency at Arizona State University. **[Image description:** Ten young-adult dance students are in a theater, wearing masks over their noses and mouths. They surround a screen with an image of Vanessa, their Latinx, female dance instructor, who is smiling and wearing a long braid in her hair.]

“As an artist, I've changed during the pandemic. I'm more interested in digital multimedia work, not just purely musical work. This requires different types of resources and more resources to create and present. For example, production houses charge five to ten thousand dollars for use of their projector per-day.”

- Artist and arts organization representative

“I am still teaching virtually... It is helpful for deaf artists who could never travel to our dance festival but can come now, but hybrid virtual and in-person work leads to more exhaustion, time commitment, and expenses.”

- Artist and arts organization representative

The Greatest Needs for 223 Arts Organizations Surveyed

Below is a snapshot of the most significant, immediate needs of 223 Bay Area small-budget arts organizations surveyed in June 2021 as they navigate the ongoing COVID-19 pandemic. Each respondent provided up to three top needs.

Needs	Mentions	Percent
<p>Obtaining Flexible, Sustained Funding <i>Unrestricted, multi-year support to offset low earned and project-based income, which organizations say could take years to recover.</i></p> <p><i>Flexible 'risk and change capital' to adapt to a new operating environment.</i></p> <p><i>Funds for organizations to provide opportunities and financial support to artists who continue to struggle to find paid work.</i></p>	<p>Subcategories (mentions)</p> <ul style="list-style-type: none"> <i>Unrestricted/General Operating (64)</i> <i>Funds to Pay Artists (26)</i> <i>Projects/Programs Funds (13)</i> <i>Multi-Year Support (12)</i> <i>Revived Earned Income Steams (11)</i> <i>New or Diversified Income Steams (7)</i> <i>Debt Relief (3)</i> <i>General, Unspecified "Funding" (54)</i> <p>190</p>	<p>39%</p>
<p>Supporting and Hiring Staff <i>Bringing staff up to pre-pandemic hours, paying staff living wages, finding and hiring new staff during a labor shortage, including staff with specific skills such as Development</i></p>	<p>68</p>	<p>14%</p>
<p>Rebuilding Audiences & Participants <i>Restoring programs, re-engaging audiences/participants, cultivating new audiences, and rebuilding community</i></p>	<p>45</p>	<p>9%</p>
<p>Accessing & Securing Space <i>Finding, renting, buying, and maintaining affordable and safe creation, presentation, and office space</i></p>	<p>39</p>	<p>8%</p>
<p>Adapting to Virtual/In-Person Hybrid Work & Using Digital Technology <i>Maintaining virtual programs and remote work while also returning to in-person programs and work and acquiring new digital technology, technical expertise, and staff capacity</i></p>	<p>32</p>	<p>7%</p>
<p>Clear Public Health Guidance <i>Evidence-based guidance on safe and realistic reopening best practices for in-person gathering (especially for unvaccinated children and adults with unknown vaccination status)</i></p>	<p>27</p>	<p>5%</p>
<p>Strategy & Contingency Planning Support <i>For pandemic-specific and general strategic planning, scenario mapping, organization restructuring, capacity building, and professional development</i></p>	<p>26</p>	<p>5%</p>
<p>COVID-19 Safety Equipment & Facility Modifications <i>Such as HVAC, PPE, sanitation, etc.</i></p>	<p>20</p>	<p>4%</p>
<p>Marketing & Advertising <i>Especially digital advertising and social media support</i></p>	<p>18</p>	<p>4%</p>
<p>Diversity Equity Inclusion and Antiracist Training & Implementation Support</p>	<p>13</p>	<p>3%</p>
<p>Booking & Touring Opportunities</p>	<p>9</p>	<p>2%</p>
<p>Affordable Housing</p>	<p>4</p>	<p>1%</p>



Photo from the premiere performance of *OPEN* (2014), three cellos & live electronics, at the Berkeley Art Museum and Film Archive, by Amadeus Regucera, an interviewed in this study. Photo by Matt Lee. **[Image description:** About 20 people sit and lay down on the floor in a cement room listening to a young woman play the cello. The cello player has long dark hair and sits in a black metal folding chair, reading from a music stand as she plays.]

Part 3. FUNDING, NEEDS, & BARRIERS TO OVERCOME

1. Relief funding is going away, yet the arts community is still on a long road to recovery that could take years and sustained support is critically needed.

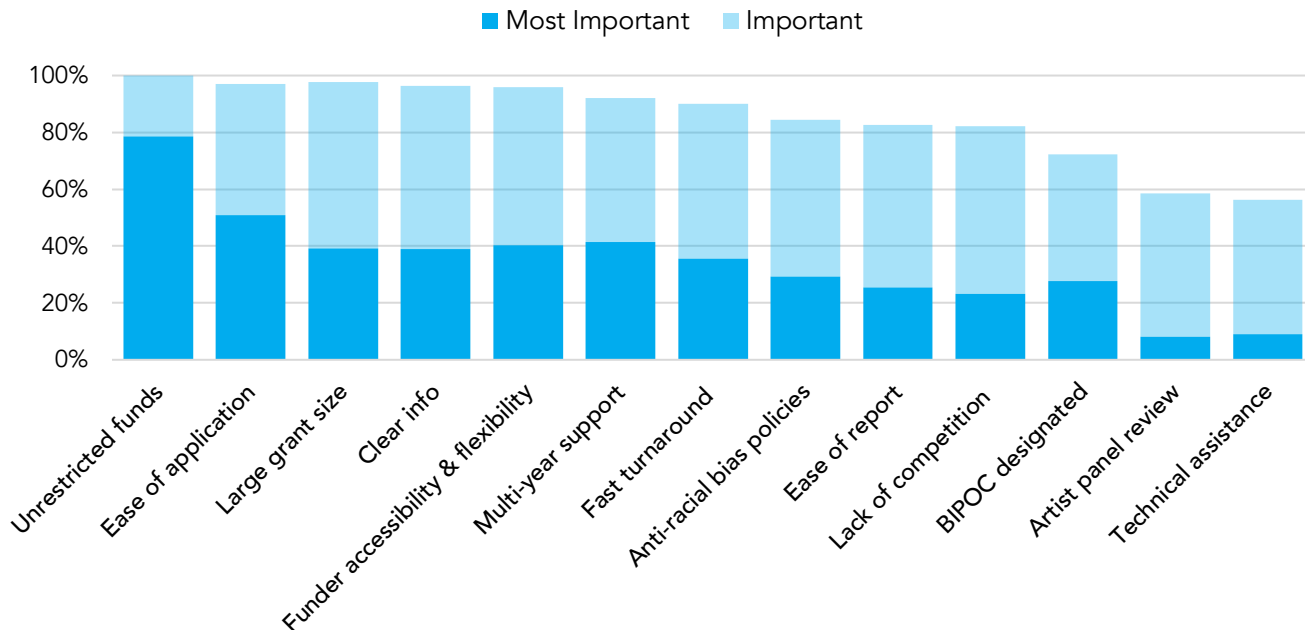
Ongoing pandemic relief and recovery support are vitally important if the Bay Area arts community is to survive a protracted period of uncertainty and adapt to a new operating environment.

On the supply side for relief support, we know important emergency relief funds are going away. In particular, massive one-time or temporary government subsidies to organizations (like the Paycheck Protection Program) and to individuals (like stimulus checks and Pandemic unemployment assistance), which made the difference between surviving and going under for hundreds of Bay Area nonprofit arts organizations and artists, have concluded with no indication of renewal. One arts organization leader described feeling demoralized at the prospect of losing relief support, “In the spring, knowing we made it through pandemic, I felt triumphant, almost surprisingly triumphant. I thought, ‘We’re going to be okay!’ But now I am realizing that the relief grants that are floating our boat just won’t last, and it feels draining.”

On the demand side for relief support, Bay Area artists and organizations report they are halfway down the road to complete recovery and have myriad current needs, chief among them is reliable and flexible financial support.

2. The most valuable relief funds provided unrestricted funding, had simple applications and minimal reporting requirements, and prioritized support for BIPOC artists and BIPOC-led organizations. The arts community wants to see these features sustained as recovery funding unfolds.

*Most Important Qualities to Make Relief Funds Accessible and Impactful
223 Arts Organizations Surveyed*



According to 223 artists surveyed, the most important qualities to make relief funds accessible and impactful are unrestricted funds (79% marked as one of the most important qualities) and ease of application (50% marked as one of the most important qualities).

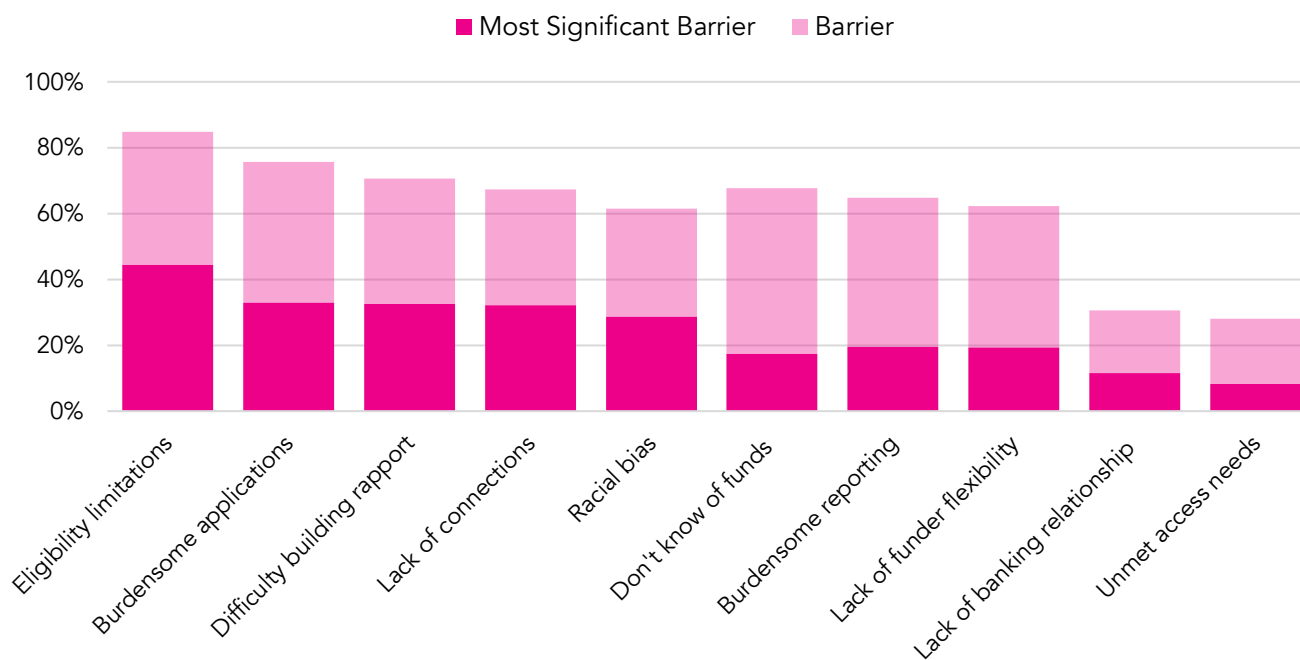
Experienced grant-seekers noted that some grantmakers changed their guidelines during the pandemic in an effort to make relief funds more useful and less burdensome for grantees during a time of crisis, and they hope these changes will become permanent. As one arts organization representative said, “I cannot communicate enough my concern that grantmakers are about to go ‘back to normal’ and the prospect makes me want to despair. Our sector urgently needs greater unrestricted funding. Grants in larger amounts and with fewer restrictions, would have a profound and positive impact on our ability to successfully do our work.” Another said, “My greatest wish is that funders emerge from this period with a renewed commitment to general operating support. The pandemic has violently underscored that this is the single most necessary and effective form of support for organizations.”

The artists with whom we spoke also said unrestricted support is important, but especially hard to access for individual artists who typically receive project-based grants or commissions that cannot be used for overhead costs like time spent fundraising or more critically, housing, food, and healthcare. As one musician said, “You get a project-based grant, but it takes a lot of overhead to make that project happen and also maintain an artistic practice.”

Data indicates updated grantmaking practices are especially important for BIPOC-led organizations. BIPOC-led organization representatives are 46% more likely to say funds designated for BIPOC-led organizations are very important for their organization, 29% more likely to say explicit policies to reduce racial bias are very important, and 27% more likely to say multiyear support is very important.

3. Steep barriers to funding were widely experienced, especially for BIPOC artists and BIPOC-led organizations, and must be addressed. Specifically: eligibility restrictions, burdensome applications, difficulty connecting to and building relationships with funders, and racial bias.

Top Barriers That Kept Arts Organization from Accessing The Relief Funds They Needed
223 Arts Organizations Surveyed



The most significant barriers organizations face when trying to access the relief funds are eligibility limitations (44% marked as one of the most significant barriers), burdensome applications, (33%), difficulty reaching or building rapport with funders (33%), and lack of connection to the philanthropic community (32%).

Data indicates BIPOC-led organizations faced far higher barriers accessing relief funds than White-led organizations. BIPOC-led organization representatives were 33% more likely to say a lack of connections to institutional philanthropy was a significant barrier for their organization, 27% more likely to say explicit or implicit bias from funders was a significant barrier.

Comments from arts community members illuminate the barriers grantseekers face and solutions to overcome them.

BARRIER: Eligibility limitations – especially for fiscally sponsored organizations, new or small organizations, organizations with an unusual financial situation, or who don't fit into typical categories.

- *“Our biggest obstacle was qualifying for grant pre-requisites. While we experienced financial disruption, the particulars of our finances did not meet the requirements or milestones of most local and federal relief grants.”*
- *“During COVID, many smaller organizations that were fiscally sponsored lost huge federal and state relief opportunities because they either need to have their own 501c3 or their fiscal sponsor already applied for the same fund.”*
- *“For our mid-sized theater, it was challenging that we fell right in the middle of a lot of grants at the state and local level. Our budget was not small enough or large enough to be eligible for many funds.”*

BARRIER: Burdensome applications & reporting requirements – that require complex narratives, extensive financial information, and place a high value on the quantity, rather than quality, of public participation.

- *“We're artists not grantwriters. Not accountants. We need money and if we don't have money how can we pay for this kind of help to get money?”*
- *“One grantmaker's process to include "equity" narrative-based questions, while admirable, increased workload 3-fold, with many rival applications due at the same time. Increasing the workload with complex questions to prove our equity-value often benefits those who can pay for extensive grant writing, which often leaves out key BIPOC organizations and artists.”*
- *“We would like funders to focus less on the number of people we are serving and more on the quality of our programs... The impact of our programs ripples into the community, even if the numbers initially look small.”*

BARRIER: Difficulty building report with funders, or lack of connections to the philanthropic community – especially for BIPOC-led organizations, and when grants are by invitation only.

- *“Introductions to other funders is our biggest barrier. We seem to be an ideal fit for so many organizations but they are invitation only. We believe in having BIPOC leadership and representation on our board, but as a result, we often do not have the connections to deep pockets or institutions that could lead us to meet new funders.”*
- *“There is a sense in the BIPOC arts community that there are gatekeepers (and we don't know who they are and how to meet them) and a hierarchy whereby small arts organizations need to get funded by smaller foundations to get access to larger foundations but once you are in the club, you are in for life. The feeling of exclusion dominates our experience vis a vis navigating the foundation world.”*

BARRIER: Explicit or implicit racial bias from funders – when it comes to assessing BIPOC-led organizations' artwork, impact, and financial management aptitude, which leads to underinvestment in BIPOC communities that exacerbates inequality.

- *“Artistic expectations and aesthetics are often inherently racist. One example is that so many applications in the arts do not value community service. For many BIPOC organizations, community service is a necessary component of their work and requires additional time, often pulling time away from artistic work... Additionally many panelists do not understand the vocabulary of BIPOC or traditional (AKA non-white, Western) art forms.”*
- *“There is a racist bias which believes that white organizations are better with money when the reality is that BIPOC-led organizations are much more efficient and effective. This functions to starve BIPOC communities.”*

BARRIER: Lack of funder flexibility – when it comes to eligibility criteria, rectifying application errors, and using funds flexibly.

- *“I vastly prefer experiences with grantmakers that allow for mistakes and errors...I had an experience where I made an error on my application, an application I spent more than 30 hours working on, and I was told that my application was disqualified because I had submitted the wrong report. This error could’ve been resolved in 5 minutes, but they gave me no opportunity to rectify the error.”*
- *“We didn’t fit the criteria on many applications for comparative data. Our contributed income was fine. Our earned income was down almost 90%. Applications should have allowed flexibility to explain our need despite looking like we were doing well.”*
- *“I think flexible funding will be crucial as the COVID pandemic continues to be unpredictable. Although we are currently planning on reopening, the situation may change and we may need to pivot back to being online completely, which also limits the amount of programs we can present and impacts our income.”*

BARRIER: Lack of prompt, clear communication – especially regarding application deadlines, priorities, and decisions.

- *“It has also been difficult to keep up with all the changes to deadlines and the focus of various funders. There is a lack of clarity about what next year will bring from funders, making planning difficult.”*
- *“Prompt communications is important during a crisis. We applied for grants and then heard nothing. The philosophy was “if you don’t hear, you didn’t get it.” I find it personally unhelpful and rude.”*
- *“I think we have applied for every single relief fund we are qualified for. I think the biggest difficulties have been not enough funding to go around and lack of clarity around funding priorities.”*

SOLUTION: Need to reimagine philanthropy - Some arts community members suggested grantmakers overhaul their grantmaking strategies entirely to reduce barriers.

- *“The problem areas listed above should be approached with a multi-pronged strategy that works on all of the above issues. For example, it’s important both to reduce burdensome reporting requirements and for program officers/applications to be accessible. All of this can be done with a racial equity lens.”*
- *“These are all critical issues that funders have the power to change now. Reduce application barriers by changing the way you write guidelines and application questions. You could even award stipends to all applicants to show you value the labor of submitting an application. You could do an interview process rather than a grant application, and build strong relationships rather than strong grantwriters.”*
- *“The whole system needs to be revamped... it needs to be re-envisioned, simplified, and made less time-consuming.”*
- *“I suggest implementing an EDI and antiracism assessments for all prospective grantees. Funders could come together to require the assessment, like the DataArts requirement, and pay for it. I can also imagine a new funding model where organizations get grants for baseline project costs, and rest of the money goes to artists as Universal Basic Income and artists get to choose what house they want to work at.”*



Antoine Hunter, a dance artist and deaf advocate interviewed in this study, dancing outdoors in West Oakland during the pandemic. Photo by Pete Rosos courtesy of The Oaklandside. **[Image description:** Antoine, a Black Indigenous man, dances outdoors in a sunny city park. He is jumping with his arms outstretched, his left leg pointed down, and his right leg kicked high in the air horizontally. He wears a pink mask covering his nose and mouth and a red tee shirt, jeans, and sneakers.]

Part 4. RECOMMENDATIONS TO FUNDERS

Based on the feedback we received from over 250 Bay Area artists and arts organization representatives, we recommend considering three types of recovery support and three evolved grantmaking practices.

We recognize these efforts are significant and would likely require additional funds. Program officers and trustees of regional foundations should consider supplementing their grantmaking budgets with extraordinary contributions from their endowments (as many did during the height of the COVID-19 crisis in the Spring of 2020), or creatively leveraging their financial strengths to raise and deploy new capital (as the Ford Foundation did by selling a \$1 billion in social bonds in the summer of 2020) to meet the urgent needs of the regional arts sector as it rebuilds more equitably and sustainably.

TYPES OF FUNDING NEEDED

1. Consequential, unrestricted, multi-year grants

to stabilize arts organizations and individual artists during a protracted period of uncertainty

For the arts organizations who participated in this study, sustained financial support was their top immediate need and unrestricted funding was the most important quality of effective relief support.

Flexible, multi-year support is needed to offset lost earned and contributed income in the coming years as organizations continue to produce projects, programs, and fundraisers that are scaled-down or adapted in cost-effective ways to accommodate a new operating environment. Some organizations anticipate potentially having to cancel or postpone projects again if coronavirus cases surge and public health restrictions are reimposed. Further, money that can be used flexibly enables organizations to provide opportunities to artists who continue to struggle to find paid work, and to address pay-equity issues that were highlighted for organizational leaders who saw financially vulnerable employees suffer disproportionately during the pandemic.

One arts organization leader asserted, “we need multiyear grants to cover the ‘stress cycle.’ It is going to take 3-4 years to recreate normalcy and stability.”

Another shared, “as a community anchor organization, we will play a major role in our community's recovery. However, we face many upcoming challenges. A major gift, with predictable sustained support will be the most useful for us to continue to serve the community impactfully.”

For the individual artists who participated in this study, reliable flexible support is also needed to continue their artmaking practices and cover living expenses. An increase in artist-centered guaranteed income programs (from the \$1.3 million San Francisco pilot run by YBCA⁸ to the \$125 million Mellon Foundation Creatives Rebuild New York initiative⁹) reflect stories we heard from individuals who said that stimulus checks and totally discretionary relief awards enabled them to meet basic expenses and continue making art and advancing in their careers.

“\$500 a month was enough to cover my health and car insurance, help me reframe my economic situation, and leave a job that didn’t pay well and I didn’t like to make more space and time for artistic projects,” said one artist who received an unrestricted monthly check from a Bay Area arts organization. “This has worked out well for me financially and for my career.”

8 City and County of San Francisco Office of the Mayor, *Mayor Breed Announces Launch of Guaranteed Income Pilot Program for San Francisco Artists* (2021). <https://sfmayor.org/article/mayor-breed-announces-launch-guaranteed-income-pilot-program-san-francisco-artists>

9 The Andrew W. Mellon Foundation, *Mellon Announces \$125 Million “Creatives Rebuild New York” Initiative to Reactivate the State’s Creative Economy and Provide Artists with the Critical Support They Need* (2021). <https://mellon.org/news-blog/articles/mellon-announces-125-million-creatives-rebuild-new-york-initiative/>

2. Targeted “start-back” grants & technical support

to help arts organizations and individual artists cover near-term start-up costs and adapt to a changing operating environment in ways that support greater racial equity and accessibility.

There is a tremendous need for targeted, short-term funds and technical assistance to help artists and arts organizations re-start their work. Specifically, an infusion of capital is needed to cover the start-back costs of hiring staff and artist collaborators, renting spaces to create and show artwork, and advertising to audiences who are out-of-practice attending arts events and may be uneasy returning to in-person programs. This need is especially acute for artists and arts organizations who’ve depleted what limited savings they had prior to the pandemic.

Still, arts community members are clear they do not want to return to “business as usual.” Instead, they want to work in new ways that support greater equity and reflect a changing operating environment.

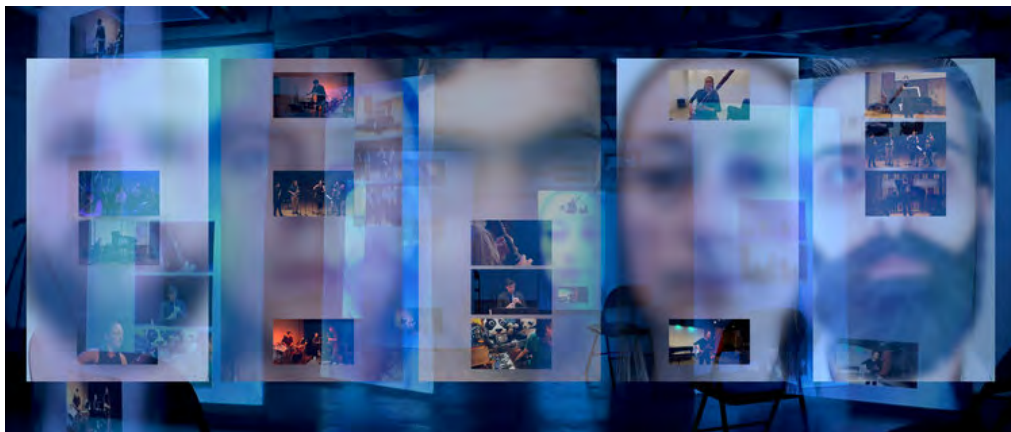
Many organization leaders emphasized a need for greater capacity to act on equity, diversity, and access, values, especially as they return to in-person programming. One arts organization leader described needing more time and financial resources to continue the racial justice advocacy she championed during the pandemic, “as we return to in-person programming, I will need more support to able to maintain this level of advocacy for the BIPOC community. It’s not just surviving the pandemic anymore.” Another expressed a similar sentiment, “during the pandemic, I attended workshops about how to make virtual events accessible with closed captions and interpreters and participated in affinity groups for BIPOC artists about antiracist action. I don’t want to drop this work when we go back to in-person.”

From investing in equity trainings and policies, to hiring ASL interpreters and audio-describers, to restructuring entire organizations, this critical work is not cheap. “I am re-budgeting everything now that we’re reopening,” said one San Francisco Executive Artistic Director. “My company is significantly increasing hourly pay for dancers because they haven’t worked in so long and that feels more equitable especially since I work with predominantly dancers of color.”

Other arts community members emphasized a need for increased capacity to work in hybrid in-person/virtual environments, including funding to cover increased personnel and production costs, purchasing and maintaining digital technology, and training to acquire new technical skills. “We need technical knowledge and support for the digital landscape,” said an Executive Director of a small-budget arts organization.

The arts community members with whom we spoke are interested in both grant support and technical assistance (such as workshops, community co-learning opportunities, and consulting support) to rebuild their practices in ways that are more equitable, accessible, and embrace hybrid in-person/digital work.

Some artists would like to see technical assistance provided directly by funders, while others would like support to plan and implement their own learning.



Still image from *Absence in Relief* (audio and visual studies in intimacy) (2021), a concert installation by Amadeus Regucera, an artist interviewed in this study. **[Image description:** A video art installation piece in a room with blue light has many, overlapping screens suspended from the ceiling. The screens show projections of people playing musical instruments and faces. There are also empty chairs in the room.]

3. BIPOC & Contra Costa designated funds

Promoted and distributed by trusted intermediaries to reach communities underfunded by institutional philanthropy.

The glaring discrepancy uncovered in our review of where arts-targeted COVID-19 relief funds went locally makes clear that artists in Contra Costa County need greater recognition and support. As a civil servant charged with serving and advocating for Contra Costa County artists asserted, “our county is completely neglected, artists here are not even at the kids’ table, they are not a part of the discussion.”

Comments from BIPOC artists in multiple counties indicating that they didn’t know about relief opportunities, assumed they would not be selected for a grant, or had never applied for any form of support from the grantmakers who commissioned this research, represents a challenge for foundations that want to provide equitable relief and recovery support. This sentiment was echoed by artists who said that non-English speakers, individuals without technical expertise or internet access, and artists working in oral traditions, in particular, struggled to find information about relief grants and felt overwhelmed by the application process when they did.

Further, 70% of survey respondents said funds designed for BIPOC artists and BIPOC-led organizations are important. “Some percentage of grants should be set aside for BIPOC-led organizations and BIPOC artists only. It is the best way to guarantee that the money actually goes to the communities funders say matter,” explained one arts organization leader. Additionally, a Contra Costa arts community member shared, “Contra Costa is not Alameda and it’s definitely not San Francisco. Foundations need to rethink their approach if they want to reach Contra Costa artists.”

Targeting funds, and working with trusted, community-based intermediaries to promote and distribute grants to individuals and smaller-budget arts organizations in Contra Costa county specifically and to historically under-represented communities generally, is one way to close a profound gap.



Photo from *Is This How It Happened? PT. I* (2015), a video installation by Leila Weefur, a multimedia artist, curator, and educator interviewed in this study. [Image description: A person crouches in a dimly lit gallery examining an art installation. You can only see their silhouette. They are looking at two stacked boxes, one with an image of a flower in a pot, the other with a hand and a metal tool.]

EVOLVED GRANTMAKING PRACTICES

As public, private, community, and corporate funders absorb the lessons of the last year and seek to apply them to meet the needs of artists and arts organizations as they recover from the crises of 2020 and 2021, there is an opportunity to evolve grantmaking practices comprehensively too. Especially if there is going to be a long-term commitment to supporting BIPOC and historically underrepresented communities. The following recommended evolutions may not be news to anyone, but at this moment in time, they are the imperatives.

1. Increased collaboration among grantmakers

to streamline the fundraising process with fewer, larger relief funds and centralized grant information and applications.

The philanthropic and public policy impulse to fill devastating gaps in support quickly was inspiring—and the speed with which unprecedented resources were deployed to help distressed people and organizations indicates that typically slow-moving bureaucracies can be ultra-responsive. However, the confusion about where to look for money, the frequency with which we heard artists say they didn't know about opportunities or perceived that they were not eligible (when they were), and the frustration many experienced with cumbersome application processes and opaque decision-making suggest that more "one-stop shopping" for relief grants may have been more effective, efficient, and equitable.

Thus, if we had to respond to the pandemic all over again, we would not recommend setting up 148 different funds for artists and arts organizations. Instead, we'd encourage greater collaboration from funders, coordination on fund promotion, centralization of grant application support and processing, and greater sharing of information about access and needs. One arts nonprofit leader remarked, "most of the pandemic has been about writing grants, and I can't help but wonder if grantmakers can make it easier by collaborating with each other on how their applications are formed."

A regional arts service leader with whom we spoke wished that arts funders developed a centralized "common application" form. Just as the Paycheck Protection Program used a standard web-application form to move billions of dollars to millions of organizations through partner lending institutions, so too there was a desire to facilitate the customers' experience (especially at a time of economic, emotional, and public health crisis) by building a uniform tool for applicants to submit qualifying information to be routed to funders set up to support applicants with matching criteria. One grantseeker described their ideal tool and application process this way: "my fantasy database has a few questions. You fill it out, and it lets you know what you're eligible for...We also greatly appreciate that some grants are accepting narratives from different applications so hours are not being spent reformatting."

To be sure, creating a "common application" would be a heavy lift for a diverse constellation of public agencies and private foundations but considering the scale (and cost) of the relief effort, it may be a worthwhile investment to prepare for another crisis.

Given the overlap in the grantee pools of the five foundations that commissioned this research, and the further common support that many more Bay Area private and public foundations have for artists and activists, it also behooves foundation leaders to collaborate on making grants jointly to extend the reach of the funds, coordinate outreach and promotion of the funds and streamline the grantmaking process for applicants too.

2. Simplified application & reporting requirements in formats designed for artists

to reduce the burden on individuals and organizations in crisis, enable focus on artmaking and mission-based program delivery, and increase equitable access to support.

“Ease of Application” ranked second on a list of the 13 most important qualities that relief funds accessible and impactful in our survey (unrestricted support ranked first).

The experience of applying for help, and the perception of what that experience is going to be like, is generally demoralizing and compounds many other structural challenges of directing support to marginalized individuals and acutely vulnerable organizations. Whether true or not, there was a strong sense among arts organizations surveyed and artists interviewed that applying for any kind of grant is going to be onerous and that the odds of success are slim and therefore motivation to apply is low.

“It takes us about 50 hours to write a grant application,” said one survey respondent. “I’ve spent so much time working on their emergency relief applications it is like a full-time job. It would be totally worth it if it yielded results, but it did not,” said a BIPOC artist who also runs a youth-serving arts education nonprofit.

An indigenous artist, who also has had an experience as a re-grantor, lamented, “I helped one of my friends who became homeless during the pandemic and was super depressed apply to so many funds and having so many things to fill out and barriers to entry was difficult. It was overwhelming for someone at their lowest. A lot of funds were set up for folks who were not at their most dire and some required that we prove our artistry which felt weird when you’re trying to survive.”

Complex applications may also shrink the pool of those for whom language barriers are already a problem. As a Latinx performer in San Francisco relayed, “many of my mentors who don’t speak English as a first-language struggled to navigate the relief funds. They can’t fill out the applications and there are so many non-English speaking community artists.” Further, extensive application requirements can suggest a lack of trust from grantmakers, as one BIPOC arts community member said, “I wish that funders could be more open to trusting those organizations with a track record, particularly for BIPOC-led organizations. So many BIPOC-led organizations are already struggling with capacity issues, therefore, the additional hurdles to getting funding are big barriers.”

In addition to simplifying guidelines and application forms on the front-end of the grant experience, funders should reduce reporting requirements on the back-end too. Grantors need to “lower expectations that every dollar can be accounted for and will have an impact,” said a former social justice grantmaker and long-time observer of institutional philanthropy, “that concept is exhausted.” Detailed grant reports may not only be unhelpful ways to assess impact, but they are also cited by artists and arts organizations as cost centers for administrative labor that detracts from their mission focus and program delivery. Dozens of survey respondents commented on their frustration with burdensome reporting requirements.

Some simply asked for consistency: “making reporting requirements reflective of the grant amount is very important as is developing some kinds of industry standards. Some funders require minimal reporting for large grants and others require extensive steps for very small grants, which detracts significantly from the paid employee hours we can invest in implementing the program.” And others were very pointed about the ways reporting perpetuates racial inequity, “the biggest barrier is funders bias and their systems/processes grounded in white supremacy culture. For example, requiring large amounts of financial documents and reporting for grants less than \$30,000.”

And if funders continue to require after-action reports, there are ways to accept those ‘reports’ in more user-friendly formats too. For example, more than one survey respondent asked why funders didn’t review artists’ social media feeds to gauge their productiveness in lieu of a report, and several suggested that phone or video calls would be far more efficient and most likely nuanced, for both the grantee who otherwise has to write a report and a foundation representative who has to read it. Redesigning a reporting process to support more one-to-one contact points may also address issues of transparency, trust and bridge-building too (see below).

While grantmakers with finite resources will always need some information and criteria to make funding decisions and evaluate their efficacy, there is a strong encouragement from the field members surveyed that streamlining guidelines, requiring less reporting and evolving staffing or work-flow practices to accommodate a greater variety of reporting formats will reduce barriers to applying and the cumulative time and energy saved can be a meaningful in-kind contribution too.

3. Greater transparency before, during, and after the grantmaking process

about funding opportunities, decision-making processes, policies to reduce racial bias, and where money goes to help build confidence, trust, and partnership with arts community members

As organizations of all types, including foundations, reset themselves post-pandemic there is a great opportunity to improve the way information is shared before, during and after an applicants' experience with the grantmaking process. Becoming more actively transparent about which opportunities exist, how funding decisions will be made, and where the funds went can help funders better support underrepresented populations and build confidence, trust and partnership with those populations too.

Transparency Before the Grantmaking Process:

While there were dozens of websites and newsletters created in 2020 listing hundreds of relief-grant opportunities, there were substantial swaths of the Bay Area artist community who still didn't know that there was money for them. Feedback from individual artists, especially those working in communities of color where institutional philanthropy is not well-known revealed gaps in awareness about both the availability of support and an understanding of who was eligible. A photographer who declared personal bankruptcy as a result of 2020's economic hardship said: "I didn't hear of any relief funds for artists. I heard that PPP loans might be available for independent artists, but I thought I wouldn't qualify."

This sentiment was expressed by others who were not already on the radar for grant funding and those who felt left out of the relief-fund experience suggested two pragmatic ways of better promoting grant opportunities going forward.

First, partner with artists and community leaders and expend more shoe-leather building relationships on the ground and in-person. Showing up at community events, attending and participating in cultural activities where community members can come to know the people who work for and with foundations. "It takes a lot of leg-work," says one community activist, "but our county is very diverse, and the real issue is that the people we want to see applying [for grant opportunities] aren't showing up, so you've got to go to them." An arts organization leader underscored how important it is for grantmakers to get to know the communities they seek to serve, "It would be well worth funders' time to go out to communities and get a more open-minded sense of the artists and art forms, and the cultural philosophies, the challenges and beautiful attributes of the communities these organizations are serving in an intersectional way."

Second, upgrade social media strategies to more effectively market to target 'customers.' "It's not enough to put a link up on Facebook or Insta," said one BIPOC visual artist thinking of the artists he knows, "you have to package it with video and engage micro-influencers with followings in the communities you want to reach. That's how you get more artists, and more BIPOC artists in particular, to apply."

Transparency During the Grantmaking Process:

The opacity of the decision-making process also arose in our research as an issue that can and should be tackled to build greater confidence from communities of color in seeking support in the future. Eighty-four percent of survey respondents believe that funders should have policies in place to reduce racial bias in their grantmaking, and, while many funders have, or are rolling out such policies, those are not being communicated as effectively as they could be and so the positive impact is blunted.

Artists and arts organizations frustrated by the grant-seeking experience throughout the pandemic were exasperated by a disconnect between rhetoric and action on the part of funders who "put out equity statements without saying anything about what they are there doing to change the outcomes of their funding decisions." More simply put: "Lack of transparency discourages people from applying," said a Black woman artist reflecting on her own experience and that of many peers and students she has encouraged to apply for relief grants.

Even as funders were credited for their availability, responsiveness, and sincere efforts to make the application process smooth there is a sense that the transparency only goes so far. "I don't get insight into who is on the board of these foundations," said one experienced grantseeker of color. Going on to say that while diverse grant panels are a positive step towards making more equitable funding decisions, it would be more confidence inspiring if the authority of those panels relative to the boards or trustees of the funding institution were made clear.

Many artists actually feel that funders are doing meaningful work to reduce implicit bias in their selection process and making grants more equitably than they have historically. "I saw funders signal that they wanted to prioritize underrepresented artists and to be honest I was glad to see that," said a Latinx choreographer, "that enabled me to talk about specific things about what I do and why it's important to keep an organization like mine alive."

Transparency After the Grantmaking Process:

As researchers, we were surprised by how difficult it was to find information about which artists and arts organizations received arts funding. We were not the only ones. Many of the artists we spoke to did not know where the money went. "I don't know anyone who got a relief fund grant," said an East Bay arts educator of color, "and I know a lot of artists."

"A lot of my friends were sharing resources and no one I know got this money," said a Latinx dancer in San Francisco with deep roots in multiple culturally specific communities.

We know that over 140 funds were available to Bay Area artists and organizations, and that hundreds of individual artists and organizations received grants that made a real difference. The stories of those grants and the relief they provided at a critical moment should be better told.

Artists and resourceful arts organization administrators rely very heavily on the good word being passed along in their social and professional networks. If there is more transparent sharing of the results once a grant making process has taken place, it stands to reason that there will be greater visibility about the resources a funder can provide in the future and a platform for more constructive dialogue about what the results mean in terms of the strategic and equity goals a funder has.

Taken together, the arts community wants grantmaker-grantee relationships rooted in open communication, trust, and partnership.

A FINAL WORD

As the former president Barack Obama’s administration took office in 2009 amidst the greatest economic crisis since The Great Depression, Chief of Staff Rahm Emanuel famously quipped, “You never want a serious crisis to go to waste.”

The pandemic caused extraordinary pain and loss and set many individuals, businesses, and communities back. However, from our research it’s clear that it also has led many artists to think differently about their work and what values they want to prioritize in their professional and personal lives.

Of course, the COVID-19 crisis was not the only shock to hit the arts sector in 2020. “In the wake of the murder of George Floyd and everything that has followed, we must see a different landscape than we did in 2019,” an advisor to social justice organizations and to major foundations told us. “Maybe it is time to stop talking about a COVID emergency, but the emergency of racial injustice continues.”

In that spirit, it is incumbent upon us all to apply the lessons we’ve learned during the crises of the last 18 months and capitalize on opportunities to reinvent our systems and structures to support Bay Area culturemakers in more equitable, accessible, and collaborative ways.



Showing of *If Cities Could Dance* at the Fort Mason Drive-In Theater, a dance film featuring Vanessa Sanchez, a dance artist interviewed in this study. **[Image description:** An outdoor drive-in movie theater at dusk. Cars are parked in front of a bright screen on the side of a dark building. The screen shows four people standing in powerful poses next to a vintage car and a colorful mural.]

APPENDIX: ROSTER OF COVID-19 RELIEF FUNDS

Below is a list of 148 funds for which artists and small-budget cultural organizations in Alameda, Contra Costa, and San Francisco Counties are, or were, eligible during the COVID-19 pandemic.

Please note, this is not presented as a comprehensive list of all applicable funds.

Instead, the funds listed here meet one or more of the following criteria:

- Appeared on one or more of the arts service organization or artist association COVID-19 relief support resource lists we referenced.
- Were mentioned as a source of COVID-19 relief support by one or more of the 250+ artists and cultural workers who participated in this study.
- Appeared in a search of Candid's *Foundation Center Online Grant Directory* (Grantee type = "Arts and culture"; Type of support = "Emergency funds"; Geography = "Recipients located in Alameda County, Contra Costa County, or San Francisco County, Years 2020 to 2021).
- Appeared in a dataset provided by this report's commissioning funders.

Active funds are defined as those accepting applications or indicating an upcoming grant cycle as of July 1, 2021. Some active funds have invitation-only application processes and do not accept unsolicited letters of inquiry or proposals.

Emergency Response Specific funds are defined as those which explicitly reference emergency response in their materials. Non-Emergency Response Specific funds do not, but appeared in a COVID-19 relief support resource list or were referenced by the artists and cultural workers who participated in this study as sources of relief support. These funds were typically project-based, capacity-building, or non-emergency general operating grants from private foundations created before the pandemic and converted to flexible support. Others were racial equity-focused grants created during the pandemic that did not mention COVID-19 relief in their grant program descriptions.

We welcome questions, comments, or updates for future editions of this report. Please email info@voglconsulting.com.

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
Academy Of Country Music	Lifting Lives COVID-19 Response Fund	NP or Service Org.	Active	Yes	Yes
Actors Fund	Entertainment Assistance Program	NP or Service Org.	Active	Yes	Yes
Adolph and Esther Gottlieb Foundation	Emergency Grant	Private Foundation	Active	Yes	Yes
AIR	Freelance Audio Fund	NP or Service Org.	Active	Yes	Yes
Akonadi Foundation	All In For Oakland	Private Foundation	Inactive	No	No
Akonadi Foundation	The Beloved Community Fund	Private Foundation	Inactive	No	Yes
Akonadi Foundation & City Of Oakland	So Love Can Win Fund: Arts & Culture	Private/Public Collaboration	Active	Yes	Yes
Alameda County Arts Commission	Relief Grant Program	Government Agency	Inactive	Yes	Yes
Alameda County Economic and Civic Development Department, Community Development Agency	Alameda County COVID-19 Business Adaptation Grants	Government Agency	Inactive	Yes	No
Alameda County, East Bay Economic Development Alliance	Alameda County CARES Grant Program For Small Businesses	Government Agency	Inactive	Yes	No
Alliance For California Traditional Arts	Living Cultures Grant	NP or Service Org.	Inactive	No	Yes
American Guild Of Musical Artists	Relief Fund	NP or Service Org.	Active	Yes	Yes
American Indian Cultural Center	COVID-19 Micro-Grants	NP or Service Org.	Active	Yes	No
American Society Of Journalists And Authors	Emergency Assistance Fund	NP or Service Org.	Active	Yes	Yes
Artist Relief Tree	Artist Relief Tree	Crowdsourced Fund	Inactive	Yes	Yes
Artists Fellowships Inc.	Financial Assistance	NP or Service Org.	Active	Yes	Yes
ARTNOIR	Artnoir's Jar Of Love Fund	NP or Service Org.	Active	No	Yes
Arts Administrators Of Color	Arts and Culture Leaders Of Color Emergency Fund	NP or Service Org.	Inactive	Yes	Yes

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
Asian Pacific Fund	COVID-19 Recovery Fund	Community Foundation	Active	Yes	No
Authors League Fund	Authors League Fund	Private Foundation	Active	Yes	Yes
Bank Of America Foundation	General Grants	For-profit Entity	Active	No	No
Behind The Scenes Foundation	Behind The Scenes Foundation Grant	Private Foundation	Active	No	Yes
Bopsidy	Artist Support Page	Crowdsourced Fund	Active	Yes	Yes
California Arts Council	Administering Organization: Relief For Individual Artists and Cultural Practitioners	Government Agency	Inactive	Yes	Yes
California Arts Council	Arts & Cultural Organizations General Operating Relief	Government Agency	Inactive	Yes	Yes
California Arts Council, Center For Cultural Innovation	California Relief Fund For Artists and Cultural Practitioners	Government Agency	Inactive	Yes	Yes
California Arts Council, The School of Arts and Culture, SVcreates	Administrators Of Color Fellowship	Government Agency	Inactive	No	Yes
California Department Of Tax And Fee Administration	California Main Street Small Business Tax Credit	Government Agency	Inactive	Yes	No
California Humanities	Humanities For All Quick Grant	Government Agency	Inactive	No	No
California Humanities, California State Library, NEW	CA CARES: Humanities Relief and Recovery Grants	Government Agency	Inactive	Yes	No
California Office Of The Small Business Advocate	Small Business Covid-19 Relief Grant Program: Arts & Culture Category	Government Agency	Inactive	Yes	No
Californians For The Arts	UNTITLED, ART Emergency Fund	NP or Service Org.	Inactive	Yes	Yes
Carnegie Fund For Authors	Carnegie Fund For Authors	Private Foundation	Active	No	Yes
Catholic Charities	COVID-19 Financial Relief For Undocumented Immigrants	NP or Service Org.	Inactive	Yes	No
Center For Asian American Media, Sundance Institute	Emergency Grants For Filmmakers	NP or Service Org.	Inactive	Yes	Yes
Center For Cultural Innovation	CALI Accelerator Grant	NP or Service Org.	Inactive	No	Yes
Center For Cultural Innovation	Investing In Artists	NP or Service Org.	Active	No	Yes
The Kenneth Rainin Foundation, Akonadi Foundation, City of Berkeley, City of Oakland, Richard Diebenkorn Foundation, Fleishhacker Foundation, Gerbode Foundation, William and Flora Hewlett Foundation, Nion McEvoy & Leslie Berriman, Oakland Covid-19 Relief Fund, San Francisco Foundation, Shuler-Heimburger Family Fund at East Bay Community Foundation, Phyllis C. Wattis Foundation, and individual donors	East Bay/Oakland Relief Fund For Individuals In The Arts	Private/Public Collaboration	Inactive	Yes	Yes
CERF+	Craft Emergency Relief Fund	Private Foundation	Active	No	Yes
CERF+	COVID-19 Relief Grant Program	Private Foundation	Inactive	Yes	Yes
City & County Of San Francisco	SF Music And Entertainment Venue Recovery Fund	Government Agency	Inactive	Yes	Yes
City And County Of San Francisco	SF Relief Grants: Community Anchor & Equity Grants	Government Agency	Inactive	Yes	No
City Of Berkeley	Relief Fund	Government Agency	Inactive	Yes	No
City Of Oakland's Cultural Affairs Division, Akonadi Foundation, East Bay Community Foundation	Belonging In Oakland: A Just City Cultural Fund	Private/Public Collaboration	Active	No	Yes
City Of Oakland's Economic & Workforce Development Department, Center For Cultural Innovation	Oakland CARES Fund For Artists And Arts Nonprofits	Government Agency	Inactive	Yes	Yes
City Of San Francisco Office Of Economic And Workforce Department	SF Shines For Reopening	Government Agency	Inactive	Yes	No
City Of San Francisco Office Of Economic And Workforce Development	San Francisco Small Business Mini-Grant	Government Agency	Inactive	Yes	No
City Of San Francisco, Center For Cultural Innovation	San Francisco Arts & Artists Relief Fund	Government Agency	Inactive	Yes	Yes
Comedy Gives Back	BIPOC Stand Up Comedian Fund	NP or Service Org.	Inactive	Yes	Yes
Comedy Gives Back	Emergency Relief Fund	NP or Service Org.	Inactive	Yes	Yes
Community Of Literary Magazines And Presses	Literary Arts Emergency Fund	NP or Service Org.	Inactive	Yes	Yes

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
Contra Costa Arts Commission	Local Arts & Cultural Arts Organizations Grant (CARES)	Government Agency	Inactive	Yes	Yes
Contra Costa Regional Health Foundation	COVID-19 Rapid Response Fund	Private Foundation	Active	Yes	No
Crankstart Foundation	Covid-19 Grants	Private Foundation	Inactive	Yes	No
Dean And Margaret Leshar Foundation	Arts & Culture Responsive & Impact Grants	Private Foundation	Active	No	Yes
Dramatists Guild Foundation	Covid Relief	Private Foundation	Active	Yes	Yes
East Bay Community Foundation	COVID-19 A Just East Bay Response Fund	Community Foundation	Inactive	Yes	No
East Bay Community Foundation	East Bay Fund For Artists	Community Foundation	Active	No	Yes
Emerging Artist Initiative	Emerging Artist Relief Fund	Crowdsourced Fund	Inactive	Yes	Yes
Equal Sound	Musicians Corona Relief Fund	NP or Service Org.	Inactive	Yes	Yes
Facebook	Small Business Grants Program	For-profit Entity	Inactive	Yes	No
First Nations Development Institute	COVID-19 Emergency Response Fund	NP or Service Org.	Active	Yes	No
Fleishacker Foundation	Small Arts grants	Private Foundation	Active	Yes	Yes
Fleishacker Foundation	Special Arts Grants	Private Foundation	Active	Yes	Yes
Format	Photographer Fund	For-profit Entity	Inactive	Yes	Yes
Foundation For Contemporary Arts	COVID-19 Bridge Fund	Private Foundation	Active	Yes	Yes
Foundation For Contemporary Arts	Emergency Grants COVID-19 Fund	Private Foundation	Inactive	Yes	Yes
Freelance Co-Op	Freelancer COVID-19 Emergency Fund	Crowdsourced Fund	Inactive	Yes	No
Freelancers Union	Freelancers Relief Fund	NP or Service Org.	Inactive	Yes	No
Gerbode Foundation	Special Awards In The Arts	Private Foundation	Active	No	Yes
Gospel Music Trust Fund	Gospel Music Trust Fund	Private Foundation	Active	No	Yes
Hardly Strictly Bluegrass, Artist Relief, Center For Cultural Innovation, Alliance For California Traditional Arts	A Bridge For Music Venues	NP or Service Org.	Inactive	Yes	Yes
Hardly Strictly Bluegrass, Artist Relief, Center For Cultural Innovation, Alliance For California Traditional Arts	A Lifeline For Musicians	NP or Service Org.	Inactive	Yes	Yes
Headlands Center For The Arts	Community Rapid Response Fund	NP or Service Org.	Inactive	Yes	Yes
Horizons Foundation	COVID-19 Response Emergency Fund For Grantee Partners	Community Foundation	Inactive	Yes	Yes
Horizons Foundation	Community Issues - Arts & Culture	Community Foundation	Inactive	No	Yes
Independent Arts & Media	Bay Area Arts Worker Relief Fund (Visual, Literary, Media/Film & Video)	NP or Service Org.	Inactive	Yes	Yes
Independent Musician's Alliance	COVID-19 Microgrants	NP or Service Org.	Inactive	Yes	Yes
Jazz Foundation Of America	Relief Fund	Private Foundation	Active	Yes	Yes
Jazz In The Neighborhood	The Music Relief Project	NP or Service Org.	Inactive	Yes	Yes
Kenneth Rainin Foundation	Relief Grants To Existing Grantees (No Applications, Not Advertised)	Private Foundation	Inactive	Yes	Yes
Kenneth Rainin Foundation	New & Experimental Works (New) Program	Private Foundation	Active	No	Yes
Live Nation Entertainment	Crew Nation COVID-19 Relief Fund	For-profit Entity	Inactive	Yes	Yes
Local Initiatives Support Corporation (LISC)	Verizon Small Business Recovery Fund	NP or Service Org.	Inactive	Yes	No
Minnesota Street Project Foundation	California Black Voices Project	Private Foundation	Inactive	No	Yes
Minnesota Street Project Foundation	Grants For Arts Equity	Private Foundation	Inactive	No	No
Motion Picture & Television Fund	COVID-19 Emergency Relief Funds	Private Foundation	Active	Yes	Yes
Museum Workers Speak	Museum Workers Relief Fund	Crowdsourced Fund	Active	Yes	Yes
Music Health Alliance	COVID-19 Relief Resources	NP or Service Org.	Active	Yes	Yes
Music Maker Relief Foundation	Music Maker Relief Foundation	Private Foundation	Active	Yes	Yes
Musicians' Foundation	Relief Fund	Private Foundation	Inactive	Yes	Yes
Nathan Cummings Foundation, Ford Foundation	Critical Minded Relief Fund For Cultural Critics	Private Foundation (Collaborative)	Inactive	Yes	Yes
National Association Of Latino Arts And Cultures	Actos De Confianza Relief Grants	NP or Service Org.	Inactive	Yes	Yes

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
National Endowment For The Arts	American Rescue Plan Grants To Local Arts Agencies For Subgranting	Government Agency	Active	Yes	Yes
National Endowment For The Arts	American Rescue Plan Grants To Organizations	Government Agency	Active	Yes	Yes
National Independent Venue Association	Emergency Relief Fund	NP or Service Org.	Inactive	Yes	Yes
Native American Media Alliance	Native Americans In Entertainment COVID-19 Relief Fund	NP or Service Org.	Active	Yes	Yes
NDN Collective	COVID-19 Response Project	NP or Service Org.	Inactive	Yes	Yes
Northern California Grantmakers	Arts Loan Fund Emergency Loan Program	Private/Public Collaboration	Active	Yes	Yes
Oakland African American Chamber Of Commerce	Resiliency Fund	Private Foundation	Inactive	Yes	No
Oakland Black Business Fund	Relief & Recovery Fund	Private Foundation (Investment Firm)	Active	Yes	No
Pen America	Writer's Emergency Fund	NP or Service Org.	Active	Yes	Yes
Phyllis C. Wattis Foundation	Relief Grants For The Arts	Private Foundation	Inactive	Yes	Yes
PUSH Dance Company	PUSH For Campaign Relief Fund For Bay Area Black Dance Artists	NP or Service Org.	Active	Yes	Yes
QUEER I ART	Giving Circle	Crowdsourced Fund	Active	Yes	Yes
Rauschenberg Foundation	Emergency Grant	Private Foundation	Inactive	Yes	Yes
Robert Giard Foundation & QUEER I ART	Grant For LGBTQ+ Photographers	Private Foundation	Active	No	Yes
Safety Net Fund (Fiscally Sponsored Project of Intersection for the Arts)	The Safety Net Fund	NP or Service Org.	Inactive	Yes	Yes
San Francisco Arts Commission	Creative Space Grant	Government Agency	Inactive	No	Yes
San Francisco Arts Commission	Cultural Equity Initiatives	Government Agency	Inactive	No	Yes
San Francisco Arts Commission	Artist Grants	Government Agency	Inactive	No	Yes
San Francisco Arts Commission, Center For Cultural Innovation	Creative Community Response Grant	Government Agency	Inactive	Yes	Yes
San Francisco Bay Area Leather Alliance	SF Bay Area Queer Nightlife Fund	NP or Service Org.	Inactive	Yes	Yes
San Francisco Foundation	COVID-19 Emergency Response Fund	Community Foundation	Inactive	Yes	No
San Francisco Foundation	Rapid Response Fund For Movement Building	Community Foundation	Active	No	No
San Francisco Office of Economic And Workforce Development, Paint the Void, Yerba Buena Center For The Arts	Paint The Void: SF Creative Corps And CV-19 Safety	Private/Public Collaboration	Inactive	Yes	Yes
Shade Literary Arts	Queer Writers Of Color Relief Fund	Crowdsourced Fund	Inactive	Yes	Yes
Silicon Valley Community Foundation	COVID-19 Regional Nonprofit Emergency Fund	Community Foundation	Inactive	Yes	No
Southern Exposure	2020 Emergency Relief Fund	NP or Service Org.	Inactive	Yes	Yes
SOZE Foundation	Artist + Activist Relief Fund	Private Foundation	Inactive	Yes	Yes
Start Small LLC (Jack Dorsey, CEO Of Square & Twitter)	#startsmall	For-profit Entity	Active	Yes	No
State of California Employment Development Department	State of California Unemployment Insurance & Pandemic Unemployment Assistance	Government Agency	Active	Yes	No
Sweet Relief Musicians Fund	COVID-19 Fund	Private Foundation	Active	Yes	Yes
The Aaron Copland Fund	COVID Program For Performance	Private Foundation	Inactive	Yes	Yes
The Bernard Osher Foundation	Local Arts and Educational Program	Private Foundation	Active	No	Yes
The Blues Foundation	COVID-19 Blues Musician Emergency Relief Fund	Private Foundation	Active	Yes	Yes
The India Center Foundation	South Asian Arts Resiliency Fund	Private Foundation	Inactive	Yes	Yes
Theatre Bay Area	CASH Grant	NP or Service Org.	Active	No	Yes
Theatre Bay Area, Dancers' Group, And InterMusic SF	Bay Area Performing Arts Worker Relief Fund	NP or Service Org.	Active	Yes	Yes
Theatre Communications Group	Freelancers Relief Fund: Theatre Designers	NP or Service Org.	Inactive	Yes	Yes
Third Wave Fund	Mobilize Power Fund	Private Foundation	Active	No	No
U.S. Department of Arts And Culture	The People's WPA Nomination	Government Agency	Inactive	No	Yes

Grantmaker	Fund Name	Fund Type	Status (As of 7/1/21)	Emergency Response Specific	Arts Specific
U.S. Internal Revenue Service	Employee Retention Tax Credit	Government Agency	Active	Yes	No
U.S. Internal Revenue Service	Economic Impact Payments (Stimulus Checks)	Government Agency	Inactive	Yes	No
U.S. Small Business Administration	COVID-19 Economic Injury Disaster Loan (EIDL)	Government Agency	Active	Yes	No
U.S. Small Business Administration	Economic Injury Disaster Loan (EIDL) Advance Program	Government Agency	Active	Yes	No
U.S. Small Business Administration	Shuttered Venue Operators Grant	Government Agency	Active	Yes	Yes
U.S. Small Business Administration	Paycheck Protection Program	Government Agency	Inactive	Yes	No
United States Artists, Academy Of American Poets, Artadia, Creative Capital, Foundation For Contemporary Arts, MAP Fund, and other partner funders	Artist Relief	NP or Service Org.	Inactive	Yes	Yes
The Walter & Elise Haas Fund	Creative Work Fund	Private Foundation	Active	No	Yes
We Need Diverse Books	Emergency Fund For Diverse Creatives In Children's Publishing	NP or Service Org.	Active	Yes	Yes
WESTAF	Regional Arts Resilience Fund	Government Agency	Inactive	Yes	Yes
WESTAF	WESTAF American Rescue Plan Fund For Organizations	Government Agency	Active	Yes	Yes
WESTAF	CARES Relief Fund For Organizations	Government Agency	Inactive	Yes	Yes
William + Flora Hewlett Foundation	Adaptation Grant	Private Foundation	Inactive	Yes	Yes
Yerba Buena Center For The Arts, San Francisco Human Rights Commission, San Francisco Arts Commission, Grants For The Arts	Guaranteed Income Pilot	Private/Public Collaboration	Inactive	Yes	Yes
Zellerbach Family Foundation	Community Arts COVID Response Grants	Private Foundation	Active	Yes	Yes
Zoo Labs, Yerba Buena Center For The Arts, Black Joy Parade, Always Win Together	Artists Now Fund	NP or Service Org.	Inactive	Yes	Yes