

# FY22: The Year in Review

(May 1, 2021–April 30, 2022)



Images clockwise, from upper left: (1) Pillsbury House Theatre, *Naked Stages*: image from C. Michael Menge's *giving the people what they want*. (2) Arts for Art: Amirtha Kidambi. Photo by Eva Kapanadze. (3) Movement Research: zavé martohardjono, *TERRITORY: The Island Remembers*, 2022. Photo by Kathleen Kelley. Collage by zavé martohardjono. (4) The Laundromat Project: still from a "nourishment video" (part of *Afropeach*) by collaborators Rochelle Jamia Wilbun and Ogemdi Ude.

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# FY22 OVERVIEW

Founded by artist Jerome Hill in 1964, the Jerome Foundation supports artists in Minnesota and New York City at early points in their vocational careers and organizations who nurture, produce and/or present such artists.

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When the Foundation published its last year in review in June 2021, the arts community was just beginning to emerge from the COVID pandemic. For more than a year, performing arts venues had been shuttered, visual arts exhibitions cancelled, and film distribution limited almost exclusively to streaming. Staffs had been furloughed or downsized, commissions suspended, and once bustling performing arts districts hollowed out with the collapse of restaurants and coffee bars, abandonment of office space, and new preferences for home-based workplaces.

There had been, however, hopeful signs: artists and organizations had been creative, streaming performances, Zoom events and on-line classes, organizing pop-up outdoor distanced events, and

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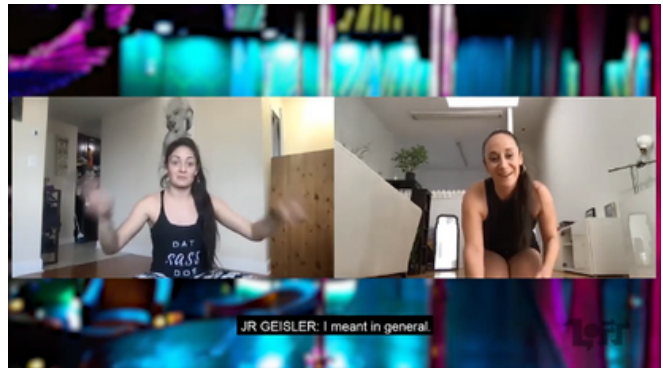
offering venues to serve community needs beyond performances. Many had embarked on deep and sometimes painful discussions about the roles they were playing in their communities, their audience and staff composition, their roles in dismantling racial inequity and injustice, and their larger purpose beyond their missions. Thanks to emergency funding efforts of foundations, government and donors, the majority of arts organizations found themselves in a stronger financial position than they had been in before the onset of the virus. The COVID Delta variant was beginning to subside, and a return to the workplace seemed imminent in a matter of months if not weeks. Indeed, the FY21 report proclaimed, “Today is a moment (barring the outbreak of a new variant virus) of a thaw...”

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That caveat unfortunately proved haunting as the hopes of a quick return were dashed by the appearance of the Omicron variant. As organizations were forced to retreat yet again and artists again faced diminished opportunities, the Jerome Foundation expanded its commitment to the arts. The Foundation extended and increased grant amounts for organizations by 20%, awarded new grants (including additional grants for finalists and alternates) in the Film, Video and Digital Production, launched an Artist Development Program for MN film artists, embarked on funding a new class of Jerome Hill Artist Fellows and broadened the number of supported disciplines for the upcoming FY23 fellowships. The Board took its first steps towards ESG (Environmental, Social and Governance) investing and continued critical EDI (Equity, Diversity and Inclusion) and equity work with Dr. Dwinita Mosby Tyler and Ariana Flores of The Equity Project. And in an effort to stay deeply connected with the arts community in both of its priority geographic areas, the Foundation added its first ever staff member based in New York City.

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Throughout this journey, the Members, Directors and Staff<sup>[1]</sup> were constantly inspired by the resilience and passion of artists and the entire arts community. A growing sense that the arts are more essential than ever—both spiritually and socially—was especially palpable as the field embarked on major reforms and shifts in direction. Through its dedication to multi-year, flexible grants, the Foundation sought to offer grantees the latitude to embark on such new directions with the certainty of support.



Franklin Furnace Archive: Leah Aron, *Heel on Earth*, December 9, 2020. Video still from documentation recorded on Zoom.

[1] Members, Directors and Staff are all part of the Jerome Foundation structure but each play different roles. A fuller description of the role of each can be found in the Governance and Staff section later in this report.

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# COMMITMENT TO EQUITY, DIVERSITY AND INCLUSION

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Since declaring diversity in race, gender, sexual orientation, aesthetics, discipline, generation, physical ability and points of view as a core value in 2016, the Foundation has worked to deepen this work and embrace inclusion and equity. The Foundation believes that this quest towards equity is essential for our society and that the arts have an important and unique role to play.

Since 2016, Jerome Programs have been created based on findings from focus groups and open surveys. In FY22, this process led specifically to changes in the Minnesota Film, Video and Digital Production program and to the creation of a limited RFP program for the MN dance community, which accepted applications in FY22 and whose grantees will be included in the FY23 report.

Many of the hallmarks of Jerome programs—the increase in average grant awards, the greater flexibility in use of funds, the pairing of individualized professional development opportunities with Fellowships, the greater emphasis on trust-based grantmaking, the alignment of grantees with Foundation values and the decision to spend beyond the traditional 5% level for a five-year period reflect a drive towards greater social equity.

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Applications are reviewed and grantees recommended to the Board for final approval by community panels of artists and arts professionals rather than by Foundation staff. Rather than serving as critics or adjudicators, Staff's primarily now see their roles as learners, conveners, synthesizers and facilitators.

Detailed specific demographics for panelists, grantee artists, grantee organizational and project leaders and the Jerome Members, Board and Staff are reported, as appropriate, in the Grants, Governance and Staff sections that follow.



Photo courtesy the Mosaic Fund of the New York Community Trust.

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# GRANT GIVING IN FY22

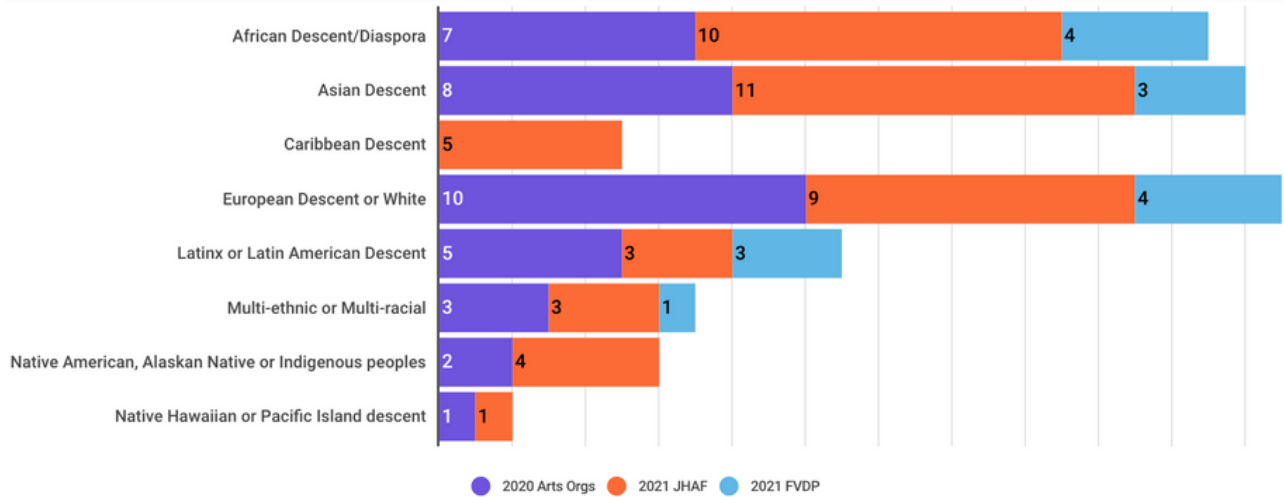
In FY22, the Foundation  
paid a total of **\$4,964,548**  
in grants—  
**\$1,027,622 more** than its  
formula-mandated grants  
giving level.<sup>[2]</sup>

[2] While the IRS requires private Foundations to distribute a minimum of 5% of its assets each year, Jerome and many other foundations use a 36-month average of assets to determine their annual distribution. In FY20 the Jerome Foundation committed to overspending this formula by a minimum of \$8M in grants over 5 years to help artists and organizations address the stress occasioned by COVID and embrace social change. Recognizing that emergency COVID relief efforts were likely to end long before the arts community had recovered and that a new President, slated to arrive in 2023, might have new priorities that would warrant immediate support, the Foundation has deliberately elected to reserve the majority of this overspending for allocation and distribution in 2023-2025.

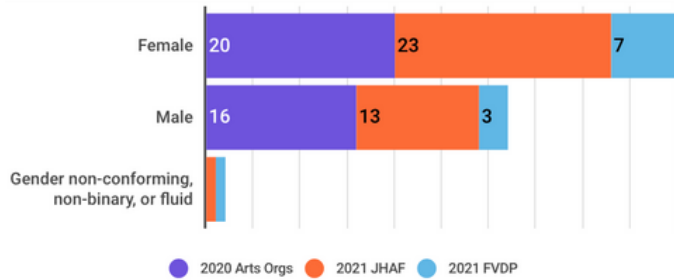


Panelists whose decisions informed grants paid in FY22[3] self-described as follows:

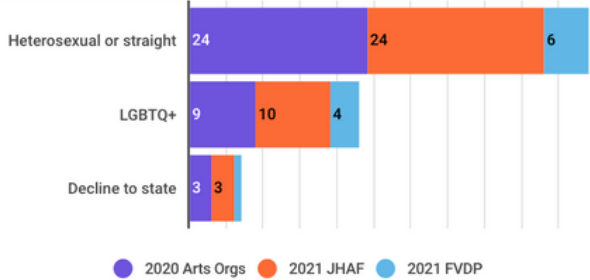
### Panelists by Race/Ethnicity\*



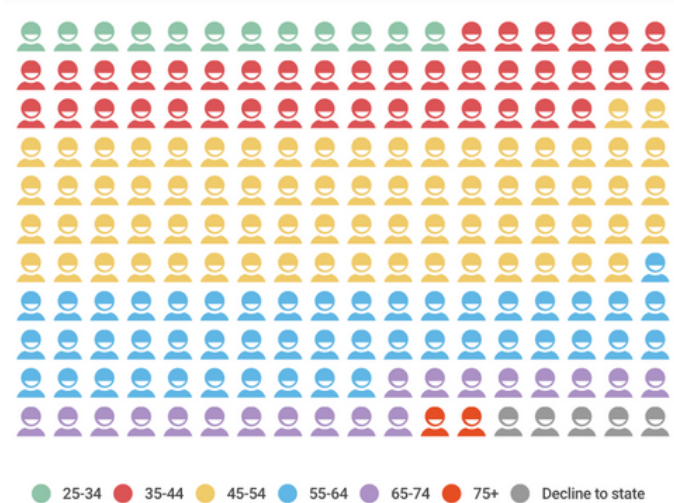
### Panelists by Gender\*



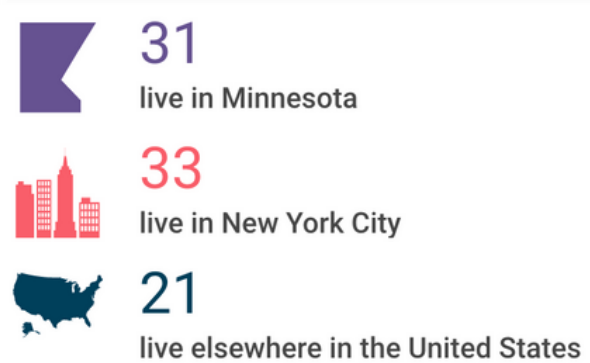
### Panelists by Sexuality



### Panelists by Age



### Panelists by Geography



3 panelists are transgender. 6 panelists are part of the disability community.

\* respondents could select more than one identifier

[3] 2020 Arts Organization Grants Program, 2021 Jerome Hill Artist Fellowship, 2021 Film, Video and Digital Production (MN & NYC) & Artist Development (MN)

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# GRANTS FOR ARTISTS

Total grants paid to artists:  
**\$2,323,498**

Commitments for additional  
future payments:  
**\$234,800**



Carson Faust, 2021 Jerome Hill Artist Fellow.



Film, Video and Digital Production Finalist, Rafael Samanez on location at border wall.

# Jerome Hill Artist Fellowship Program

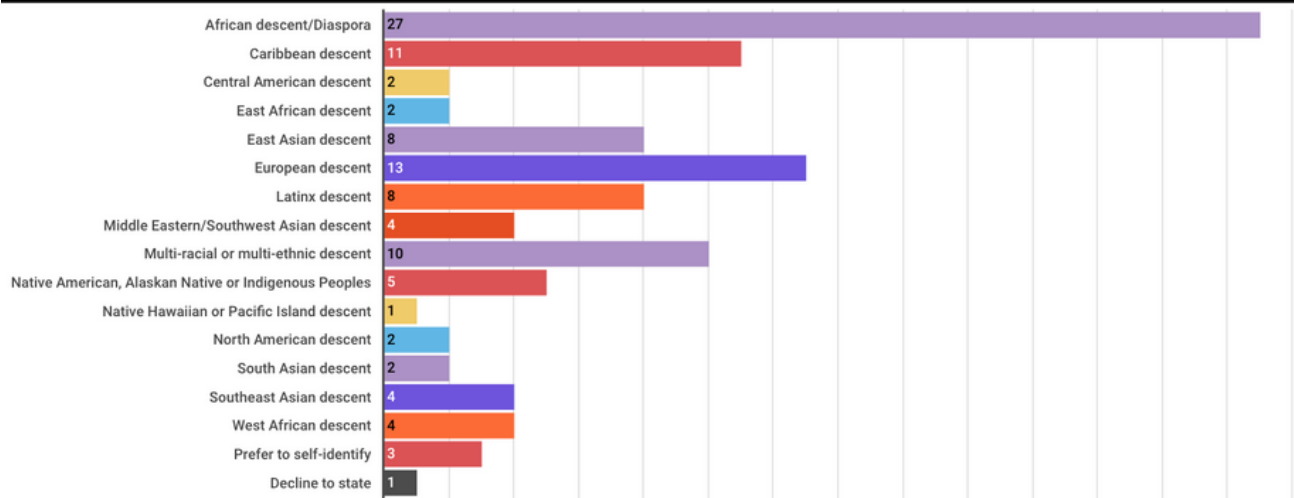
In FY22, the Foundation made first payments totaling \$1.5M of a \$3M commitment for 60 Fellowships awarded in the second round of the Jerome Hill Artist Fellowship program. These grants support artists in dance, film/ video/ new media, literature, music, theater/ performance/ spoken word and visual arts at early stages in their careers, enabling them to pursue self-defined activities to create new work, enhance their long-term artistic development and/or strengthen their career prospects long term.

Fellowships are annually valued at \$25,000 for two successive years (\$50,000 total). In addition to their grant awards, all interested Fellows also receive free individualized professional development counseling provided by the MAP Fund of New York’s Scaffolding for Practicing Artists (SPA) program.



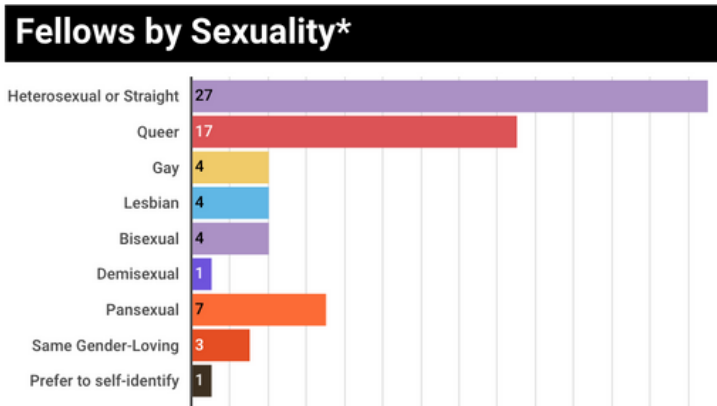
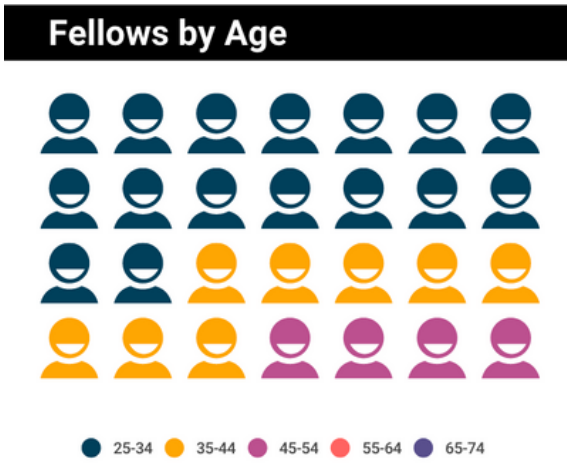
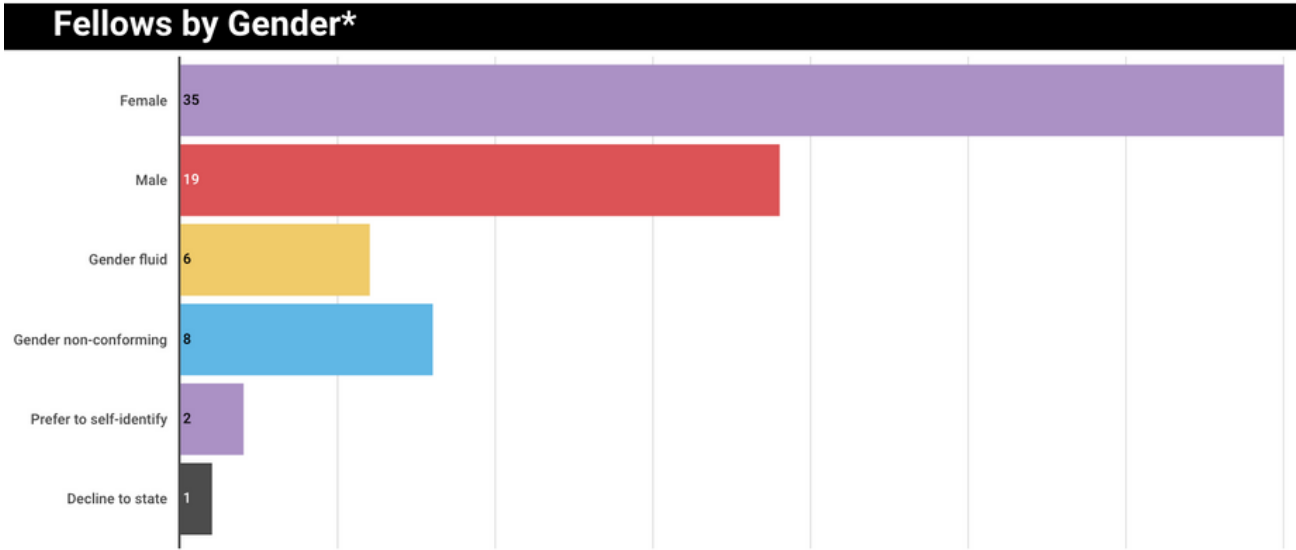
Jerome Hill Artist Fellows and MAP Fund staff at a Scaffolding for Practicing Artists gathering in NYC.

## Fellows by Race/Ethnicity\*





# Jerome Hill Artist Fellowship Program



Three Fellows are transgender. Five Fellows are part of the disability community.

\* respondents could select more than one identifier



Leslie Barlow, 2021 Jerome Hill Artist Fellow



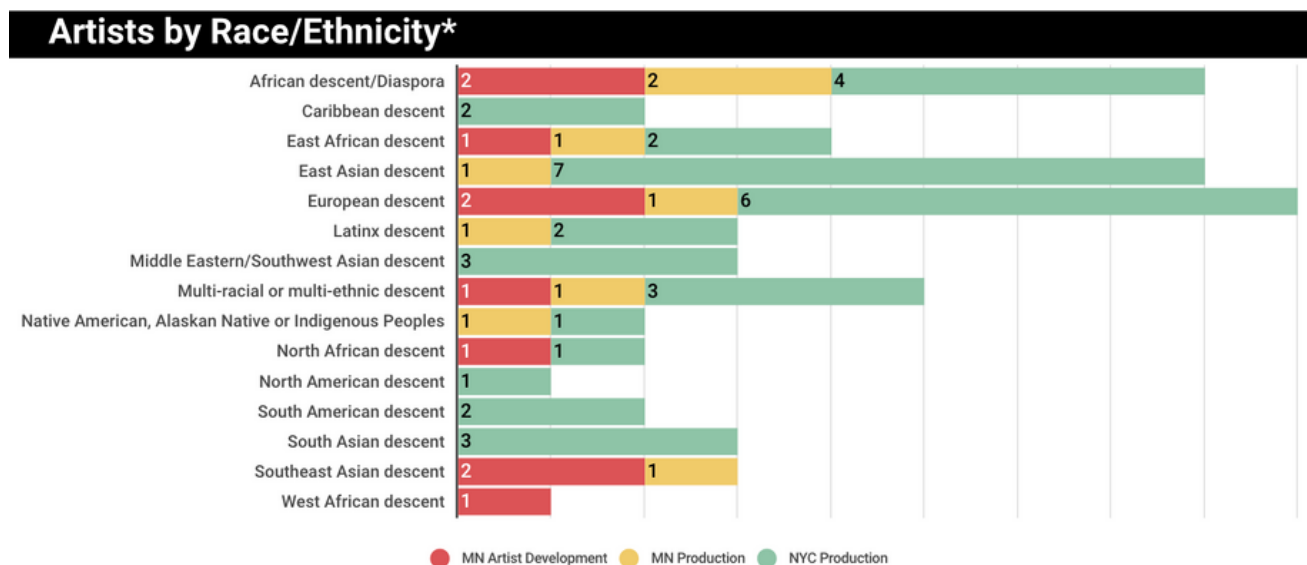
Lily Jue Sheng, 2021 Jerome Hill Artist Fellow

# Minnesota and New York City Film, Video and Digital Production Grants

The Minnesota and New York City Film/ Video/ Digital Production programs are the Foundation’s longest-standing initiatives, awarding grants of up to \$30,000 to directors to support specific film/video/digital production projects in animation, documentary, experimental and narrative genres.

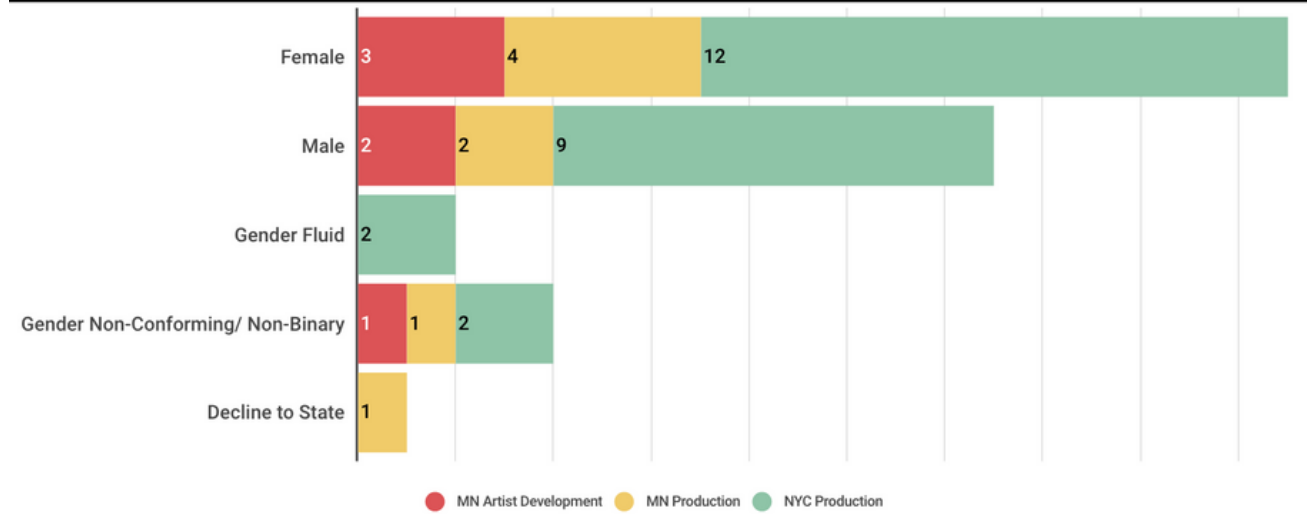
In FY21, focus groups had been convened to understand a steady decline in Minnesota applications, which had fallen 40% since 2016, even while NY applications had continued to increase. These groups and subsequent survey respondents accordingly recommended easing of eligibility requirements and reduction in work sample requirements and urged the Foundations to additionally offer small pre-production artistic development grants for MN artists. These recommendations were implemented for the first time in FY22. Total applications in MN increased 61% over the prior round, with 72% requesting full production support and 28% requesting pre-production support.

In FY22, the Foundation awarded a total of 24 grants totaling \$538,000 through the MN and NYC programs. The Foundation additionally awarded 14 smaller grants to panel-identified alternates and finalists totaling \$65,000. Grant recipients (including alternate and finalists) self-identified as follows:

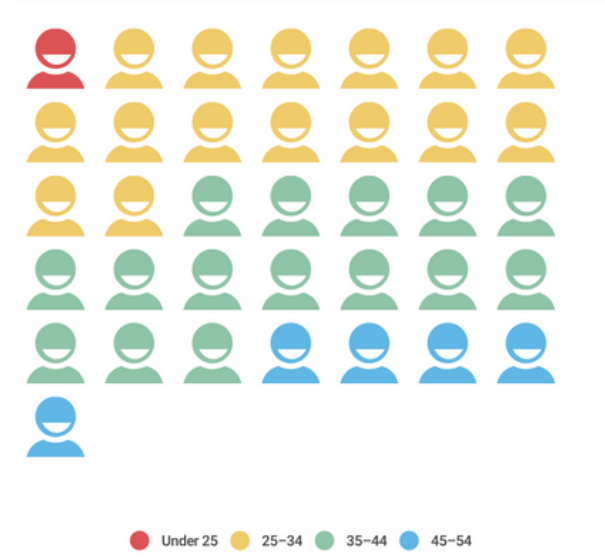


# Minnesota and New York City Film, Video and Digital Production Grants

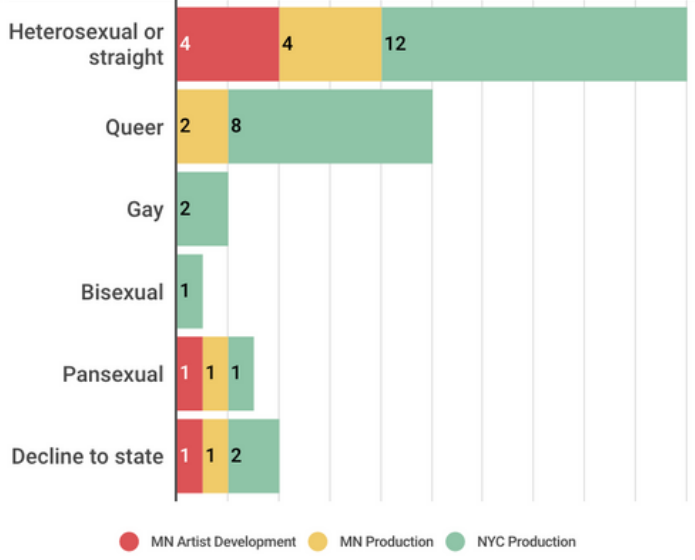
## Artists by Gender\*



## Artists by Age



## Artists by Sexuality\*



One artist is transgender. Three artists are part of the disability community.

\* respondents could select more than one identifier



Still from Tommy Franklin's *You Don't Know My Name*



Still from Travis Gutiérrez Senger's *ASCO: Without Permission*



Still from Sarah Friedland's *Familiar Touch*

# Jerome@Camargo

Administered by the Jerome Foundation, the Jerome@Camargo program supports artist residencies at the Camargo Foundation in Cassis, France. Grants of \$6,000 for four-weeks or \$9,000 for six-weeks support honoraria, travel expenses, artist materials, per diems and housing. Applications are by invitation only and are limited to artists previously supported through other Jerome programs.

In FY22, the COVID pandemic disrupted Camargo's programs, including but not limited to Jerome@Camargo. As a result, applications were suspended for most of the year, and payments reflected commitments for residencies that had been approved in earlier years but delayed with the onset of COVID.

The Board of Directors did, however, approve an additional allocation of \$150,000 to support two additional rounds of the program and reopened applications in the spring of 2022. Specific grantees were subsequently approved by the Jerome Board in June 2022 and will be identified in the FY23 report.



Jerome@Camargo resident Leila Awadallah's *Bone structure, stone structure*; Photo by the artist.



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# GRANTS TO ORGANIZATIONS

Total grants paid to organizations: **\$2,716,050**

Commitments for additional future payments:  
**\$4,390,200**<sup>[4]</sup>



Firelight Media Documentary  
Lab participants.

[4] These commitments include specific grants that will be paid in future years but does not include include the uncommitted balance of the special additional \$8M spending or the MN Dance initiative, whose grantees were determined in FY23.



# Support for Arts Organizations Initiative

In January 2020, the Foundation had awarded two-year project grants to 62 organizations. With the advent of COVID in March 2020, the Foundation quickly restructured this support to give grantees greater flexibility in moving forward, awarded additional finalist and alternate grants in all programs, and joined several large consortium efforts to support artists and arts organizations.

In the Foundation’s customary schedule, a new call for applications would have begun in late 2020, with applications due in May 2021, panels in the fall and grants awarded in January 2022. But with the extension of the COVID crisis, the Foundation realized that requesting such applications would be both burdensome and unrealistic: with still no end of the crisis in sight, organizations would have been unable to predict when they would return, who would be leading activities, on what scale such activities would operate and how they would be structured.



The Chocolate Factory Theater:  
Justin Allen, *Frequency*.

As a result, the Foundation elected instead to extend these grants for an additional two years with a 20% increase in grant size, affording these organizations valuable time not only to return but to restructure and adapt their work with early career artists in line with their new goals around their mission, values and commitment to equity. These extensions represented a total commitment of \$5,466,000 to be paid primarily in FY23 and FY24.



Minnesota Prison Writing Workshop.  
Photo by organization.



Monkeybear’s Harmolodic Workshop:  
Cohort Meeting

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# MN Dance Initiative

Even as the grants cited above were made, the Foundation was conscious of its historic under-funding of Minnesota dance organizations. Using the same process of focus groups and surveys that had been used in reimagining the MN Film, Video and Digital Production Program, the Foundation convened multiple groups in FY22 to assess the needs of the MN dance community. Based on their conversations and subsequent survey input, the Board approved a limited RFP for dance and presenting organizations in Minnesota. Specific grants in this initiative totaling \$530,136 were subsequently determined in June 2022 and will be reported as part of the FY23 report.

# First People's Fund

Even as it has broadened its roster of grantees, the Foundation has consistently recognized its own lack of deep reach into the community of Native American artists, many of whom had found the Foundation programs problematic, predicated on perceptions of culture and career phase that did not recognize their own beliefs and out of alignment with their needs. As a step in reaching more deeply into the community of Native American artists, the Foundation awarded a two-year \$120,000 grant specifically to support programs, services and activities for early career Native American artists through First Peoples Fund.



First Peoples Fund: Gene Swallow (Oglala Sioux), 2021. Photo provided by the artist.

# Consortium Grants

In addition to its own direct grants, the Foundation awarded \$1,000,000 to two consortium efforts designed to address specific needs faced by BIPOC artists and organizations through the Seeding Cultural Treasures initiative in Minnesota and the Mosaic Project in New York City in FY21. The second and final installment of these grants was paid in FY22.

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# Arts Convenings and Research

As part of its ongoing programs, the Foundation makes a limited number of grants for national convenings that are held in Minnesota or New York City and that include early career artists. In FY22, the Foundation supported two such convenings totaling \$14,000.



Participants at the New Music Gathering.

# Pilot Leadership Transition Grants

In FY22, the Foundation continued to explore a pilot initiative supporting career transitions at arts organizations, awarding grants both for costs associated with a search for a new leader, and discretionary fund for the new leader once. These by-invitation grants are generally limited to \$10,000 for searches and \$10,000 for discretionary funds and are available only to organizations with which the Foundation has a significant prior funding history. Two organizations received such grant support in FY22 for a total of \$40,000.

**69 out of 86** grantee arts organizations had a racial equity focus.

See the Appendix for more racial equity assessments and information on how the Jerome Foundation evaluates racial equity in arts organizations.

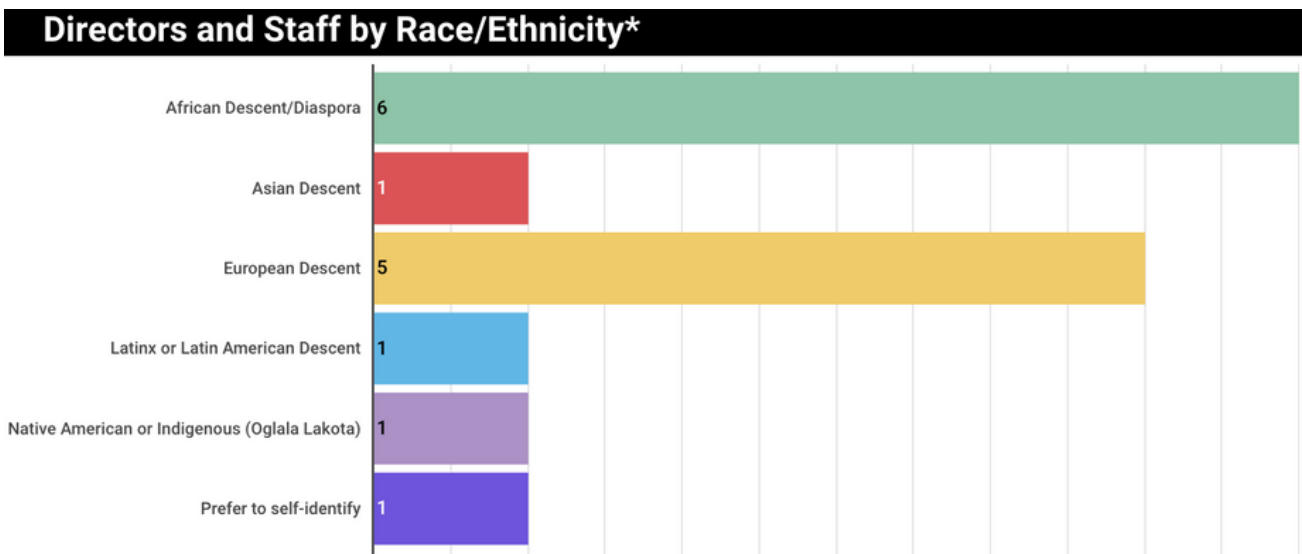
# GOVERNANCE & STAFF

The **Members of the Jerome Corporation** are 3-5 individuals who serve a maximum of 15 years, are connected to the Hill family either by interest or by heritage, and are charged both with preserving the legacy of founder Jerome Hill and with electing the Board of Directors.

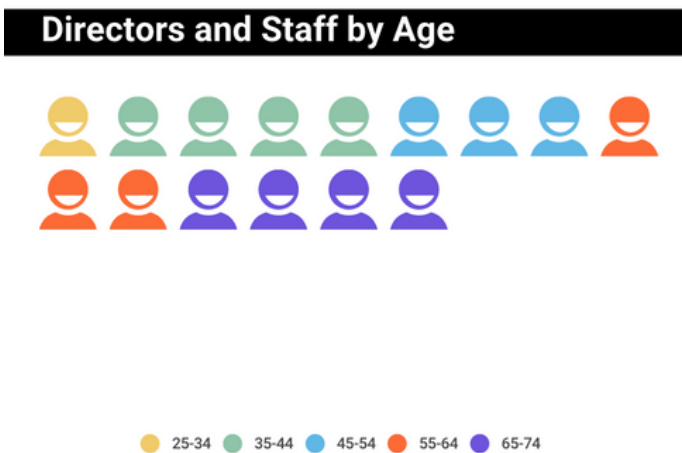
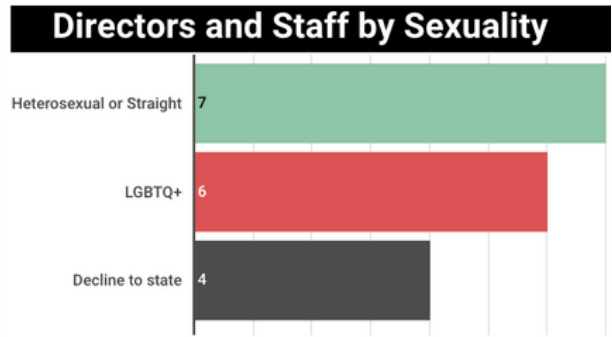
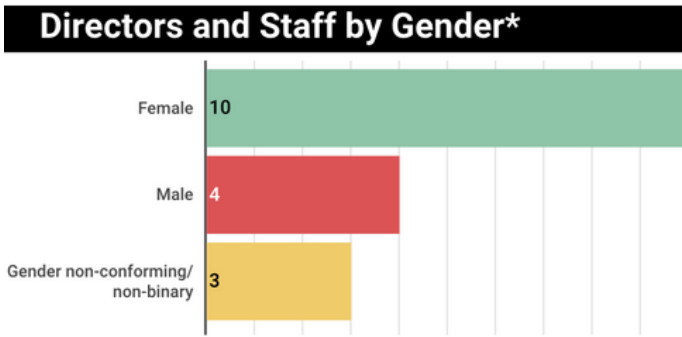
Three of four members stated their demographics: three identified as being of European descent; one female and two males; three heterosexual or straight. None identified as transgender or as being part of the disability community.

The Jerome Foundation **Board of Directors** is composed of nine Directors, each eligible to serve for up to nine years. Directors generally are chosen based on their commitment to and experience in the arts, their affinity with Foundation values, and their abilities to rise to the higher challenges of governance beyond traditional oversight. The deliberately diverse Board includes representatives of both the Minnesota and New York City arts communities, spanning multiple races, disciplines, generations and points of view.

The **Staff** includes a program staff, an administrative staff, a finance office and a President, who are collectively charged with day-to-day operations and executing the strategy and directives adopted by the Board.



# GOVERNANCE & STAFF



No Directors, Members or Staff reported disabilities or being part of a disability community, although one person declined to answer.

Additional biographic information about each Director and Staff can also be found on the website at <https://www.jeromefdn.org/governance> and <https://www.jeromefdn.org/staff>



## GOVERNANCE & STAFF

In FY22, the Foundation was led by a Board of Directors and Members of the Corporation as listed below:

### BOARD OF DIRECTORS

**Chair:** Kate Barr, Executive Director of Propel Nonprofits (Minneapolis, MN)  
**Vice Chair:** Linda Earle, Professor of Practice in Art History at the Tyler School of Art- Temple University (New York, NY)  
**Secretary:** Daniel Alexander Jones, Performer/writer (Los Angeles, CA)  
**Treasurer:** Rick Scott, Retired McKnight Foundation Vice-President of Finance (St. Paul, MN)

Sarah Bellamy: President of Penumbra (St. Paul, MN)  
Helga Davis: Vocalist and Performance Artist (New York, NY)  
Thomas Lax: Curator of Media and Performance, Museum of Modern Art/ MOMA (New York, NY)  
Lori Pourier: President/CEO First People's Fund (Rapid City, SD)  
Sanjit Sethi: President, Minneapolis College of Art and Design (Minneapolis, MN)  
Elizabeth Streb\*: Founder and Artistic Director, Streb (New York, NY)

### MEMBERS OF THE JEROME CORPORATION

**Chair:** Sara Maud Lydiatt-Vanier (Montreal, CA)  
Elizabeth Hlavka (Minneapolis, MN)  
William Sheeline (Oyster Bay, NY)  
Nicholas Slade (St. Paul, MN)  
**Emeritus:** Mari Harpur (St. Paul, MN), Sheila ffolliott (Washington, DC), William Russell (Hanahan, SC)

### STAFF

The Jerome Foundation staff is composed of a core staff working in Minnesota, a financial accountant and controller engaged through CliftonLarsonAllen, and one Program Associate based in New York City, as follows:

Lann Briel, Program Officer (left Foundation May 2021)  
Andrea Brown, Grants and Program Administrator  
Ben Cameron, President  
Coretta Kendricks, Accountant  
Lori Lawonn, Controller  
Melissa Levin (Associate Program Officer, New York City)  
Lara Mimosa Montes (Associate Program Officer)  
Eleanor Savage (Program Director)

\* Elizabeth Streb's nine-year tenure as a Director ended in June 2021, with Helga Davis being elected by the Members at their Annual Meeting as her successor.

# ADMINISTRATIVE EXPENSES & ASSETS

## Administrative Expenses

Administrative expenses totaled \$1,084,942 of the charitable budget for the fiscal year, inclusive not only of all rent, salaries, consultant fees, technology etc., but also of all panel and board meeting expenses, panel honoraria and memberships in philanthropic organizations.

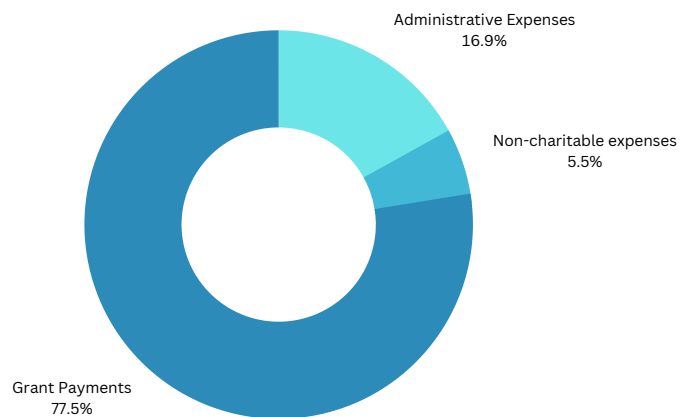
These administrative expenses do not, however, but do not include excise taxes, investment fees and timber management costs which totaled an additional \$352,302. None of these are considered charitable costs and are expenses that the Foundation pays in addition to its 5% distribution.



Musical Theatre Factory:  
MTFxR Maker Nia Witherspoon.

## Assets

Total Jerome assets composed of financial investments and a limited timber holding in Oregon decreased 10.8% from \$127,844,658 on May 1, 2021 to \$114,000,996 on April 30, 2022, primarily due to weakened performance in financial markets. In addition, the Foundation had withdrawn and distributed a total of \$6,443,245 in charitable and non-charitable payments during the fiscal year.



# LOOKING AHEAD

As this report is being written in early summer 2022, many organizations have only recently undertaken the steps they had hoped to take a year earlier. Postponed commissions are being revived, new employment opportunities are opening, and organizations are scaling up with new and often expanded staffing. In the wake of extraordinary COVID-relief giving from donors, foundations and especially the federal government, many arts organizations now report that they are actually in healthier financial shape than they were before the pandemic began. Audiences are cautiously and slowly beginning to return, even as new COVID variants are appearing.

Looking forward, new questions are likely to challenge the arts, including the following:

- With the disappearance of special COVID relief funding, how much longer can this stronger financial health continue?
- How will the decimation of cultural district restaurants, coffee shops and traditional business workspaces affect audience return?
- How will the arts lure the significant percentage of past patrons who are reluctant to return as well as new patrons?
- With more recent economic volatility and soaring inflation, what will be the impact on consumer discretionary income and on arts organizations' own investments (for those lucky enough to have them)?
- Will the “great resignation/ exit” continue—a phenomenon that has seen the defection of many from the field and an unprecedented level of turnover?
- Where will the field find its new leaders?
- Is the dramatic increase in foundation and government funding for BIPOC organizations the beginning of a sustained new chapter that will begin to redress the historic inequities of funding or will it be—like many other funder priorities of the past—a momentary phenomenon?
- And how will the arts move beyond representation and programming to larger strategies of promoting greater cultural and racial equity in its organizations and communities?

Even with the uncertainty of the future and the disorienting impact of significant change, this is a moment not only of recovering but of a major turning, enormous possibility and possible reconfiguration of the sector itself. Many arts groups are shifting from the traditional goal of stability to a new focus on resilience and adaptability. They recognize that the COVID phenomenon is less likely to be an isolated event than the first of many ongoing disruptions—whether stemming from new diseases, climate upheaval, social unrest, terrorism (either domestic or international) or a host of other potential causes—and agree that organizations who have prioritized adaptability and resilience are those most likely to survive.

And there is a palpable sense that the survival of the arts is increasingly important for a nation that is deeply divided and torn by pandemics of a different sort—pandemics of disinformation, polarization, and mutual political contempt. In a time in which violence is increasingly embraced as an appropriate response to difference, book banning and limits on free expression are on the rise, and people find it increasingly difficult to share the same physical space with those with whom they disagree, the arts promote deep listening, social interaction, forums in which people of different beliefs and races and histories can come together to share a common experience. Especially as the country must find new ways of bonding across racial, political, religious and generational lines, the arts have a critical role to play in forging new pathways to remembering, understanding and forgiveness.

With the planned retirement of the Foundation President in 2023, Jerome will soon embrace a new President who will bring insights, perspectives and commitments of their own, even as they face new potential financial constraints in this uncertain national economy. That said, the Board—which continues to be constituted of arts professionals—has committed to enlisting a leader that will be thoughtful, intentional and fearless in partnership with the arts community as the Foundation moves forward. The Foundation continues to look forward to that partnership and to support artists and arts organizations in the future as they move forward.



Ben Cameron at the Green Box Festival.

# APPENDIX:

## Grantee Arts Organizations Racial Equity Evaluation

Note: the following data regarding organizations is based on the Racial Equity in Grantmaking (REG) coding process. Racial Equity is defined as centering peoples of Black, Native American and Indigenous, Asian, Latinx and/or Middle Eastern/North African descent or POC for the purpose of abbreviation.

The REG coding process involves a small cohort of grantmakers, convened by Program Director Maurine Knighton from Doris Duke Charitable Foundation and Eddie Torres from Grantmakers in the Arts, to test a system for measuring racial equity in arts grantmaking. Jerome staff, in addition to working with our previous data sets, asked Arts Organization grantees and alternate and finalist grantees receiving 2022-24 Renewal Funding to respond to questions in the renewal form focused on racial equity assessment and used this new system to assess the organization grantees across all of Jerome’s grantmaking for FY22.

The first measure of this coding process was to assign a **“Yes”** or **“No”** to each organization. A code of **“Yes”** was assigned to organizations that involve some degree of racial equity, in the organization’s leadership, staff and board and/or artists served in the program. A code of **“Yes”** indicates that these grants will receive further assessment around their racial equity focus. A code of **“No”** was assigned to organizations that don’t address racial equity.





## APPENDIX, continued

Those organizations receiving a “Yes,” are then assessed based on the degree of racial equity in terms of by, for and about peoples of Black, Native American and Indigenous, Asian, Latinx and/or Middle Eastern/North African descent (POC).

### BY

The By rating is an assessment of the organization—the involvement of POC in organization’s leadership (board and staff), mission and focus and impact of programming.

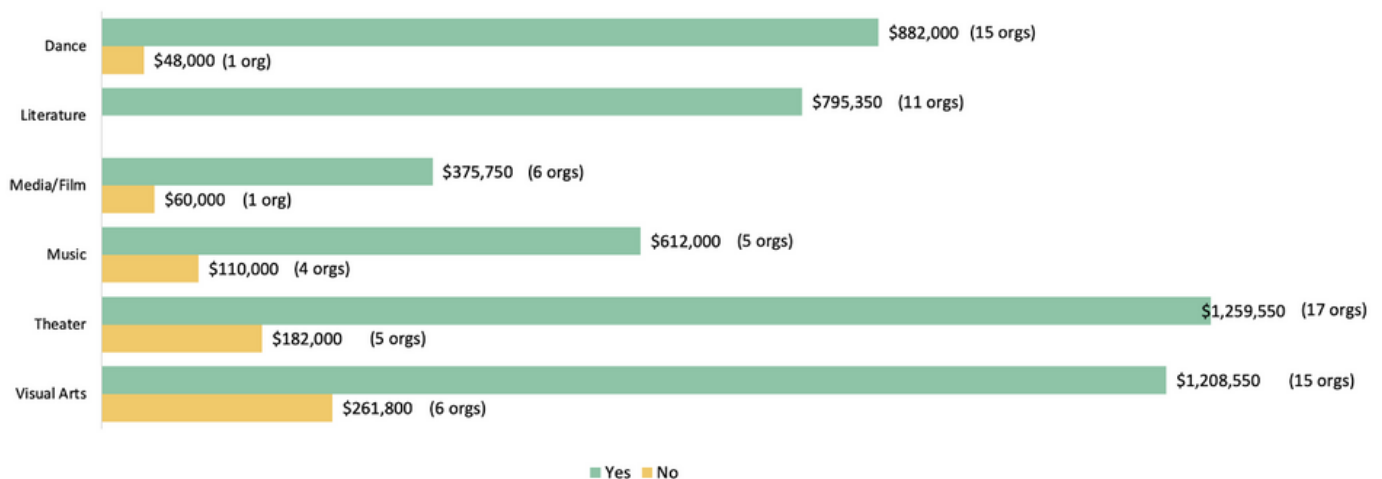
### FOR

The For rating is assessment of the grant program/project—evaluating the percentage of the grant’s beneficiaries that are of POC, along with the organization’s demonstrated commitment to these beneficiaries over time, and program/project intentions reflective of the organization’s mission and vision.

### ABOUT

The About rating is also an assessment of the grant program/project—evaluating the percentage of POC program or project leadership and POC program content (including racial equity intentions in the structure of the program activities and goals or purpose).

## How many grants had a racial equity focus? **69 out of 86.**



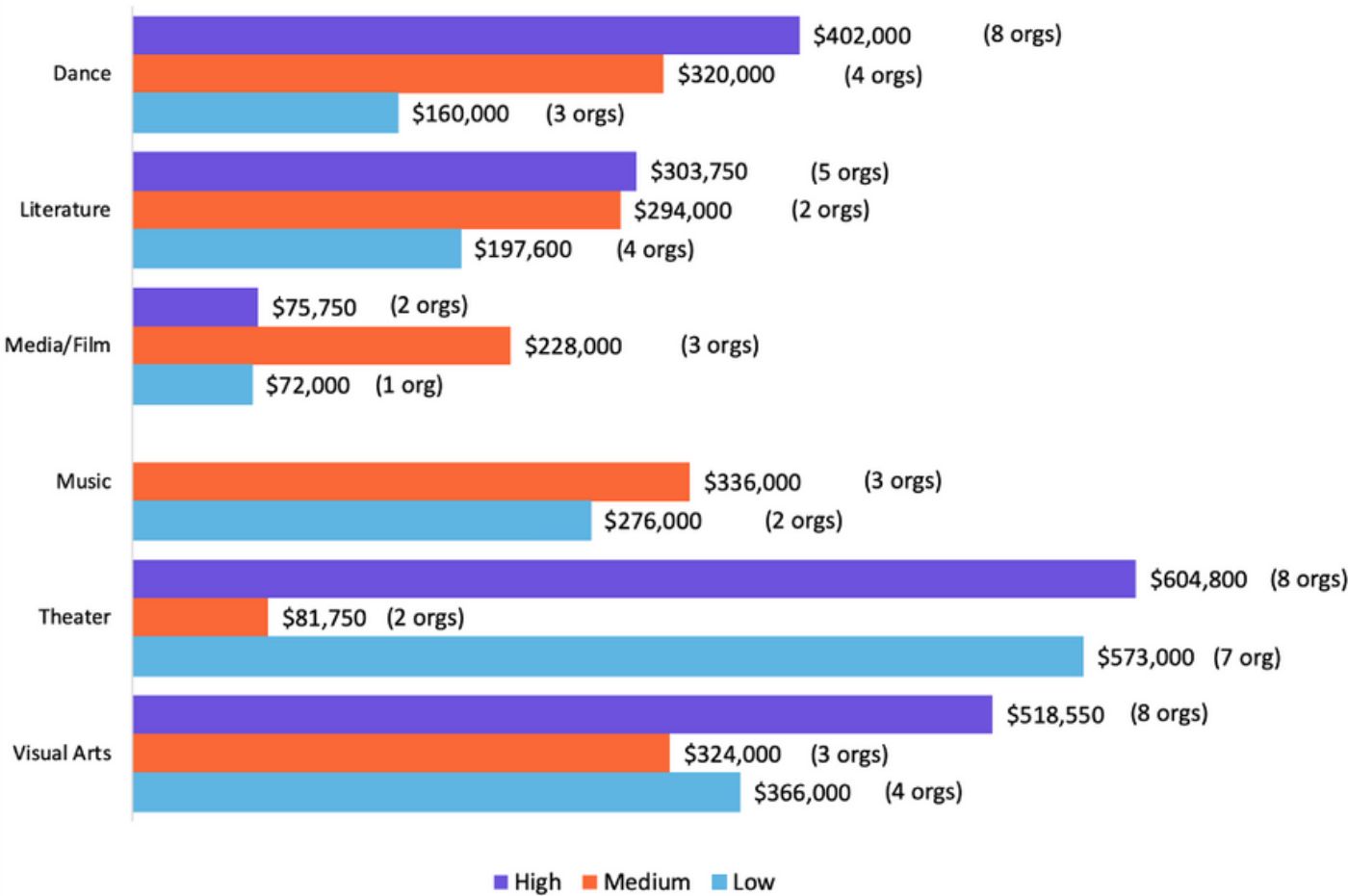
# BY

Organization’s leadership (board and staff) includes POC; the mission and focus and impact of programming center POC

High = Organization’s reason for being is related and is likely articulated in its mission statement. It exhibits deep commitment over time to POC peoples and activities.

Medium = Organization shows evidence of ongoing commitment to equitable practices, over years, beyond language alone, and major progress in at least two of the following: significant presence of POC in senior leadership, board and staff; consistent, substantive programming centering POC; substantial focus and impact on communities of color.

Low = Some evidence of commitment to POC, such as meeting only one of the above measures, or having done EDI trainings, but at a beginning stage in the work or progress is uncertain.



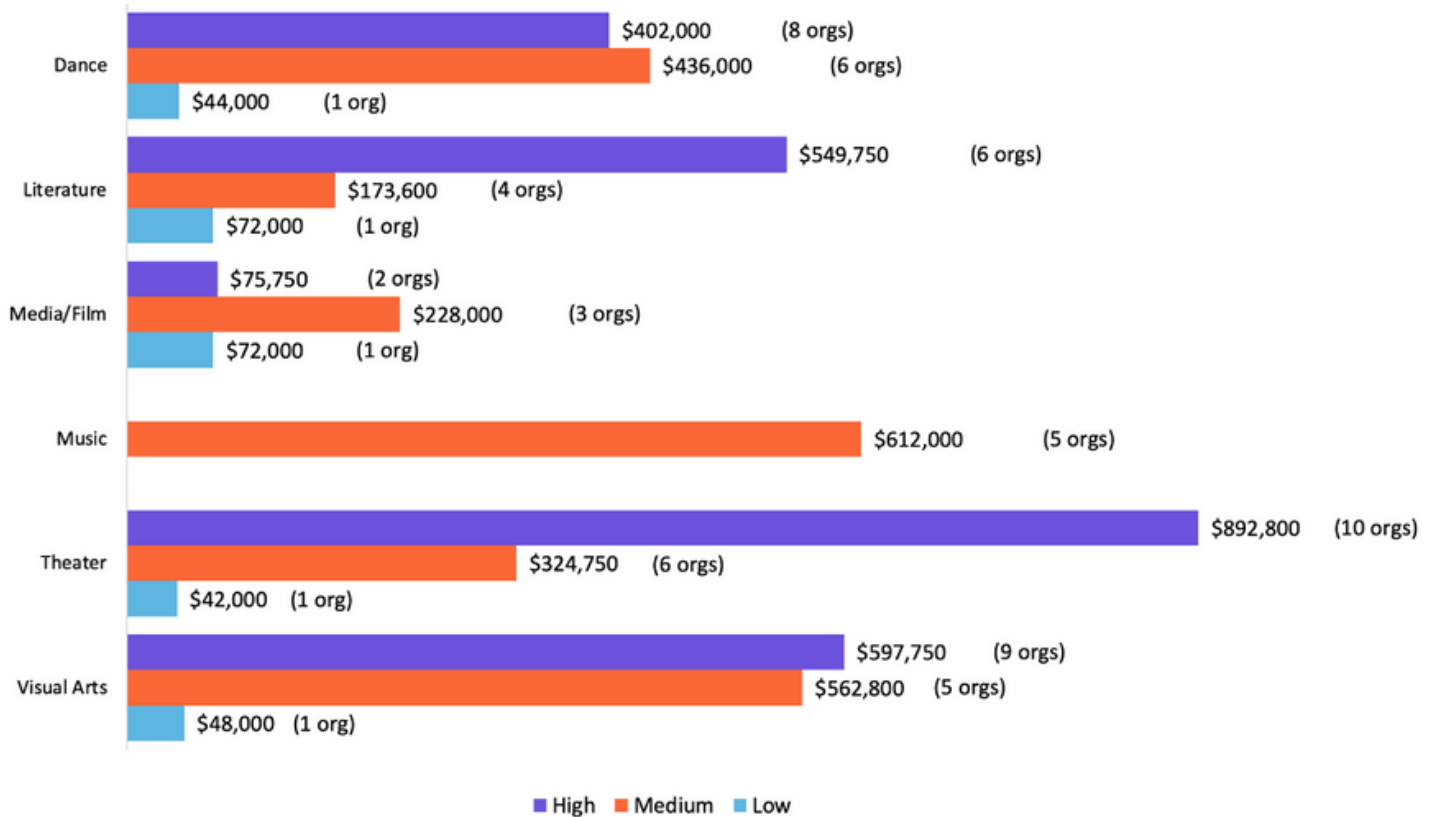
## FOR

Percentage of the grant’s beneficiaries, demonstrated commitment to POC beneficiaries over time, and program/project intentions reflective of the organization’s mission and vision

High = Beneficiaries are predominately (e.g., three quarters or more) POC

Medium = A substantive proportion of beneficiaries (e.g., about one-third to below three quarters) are POC

Low = A low proportion of beneficiaries (e.g., fewer than one-third) are POC



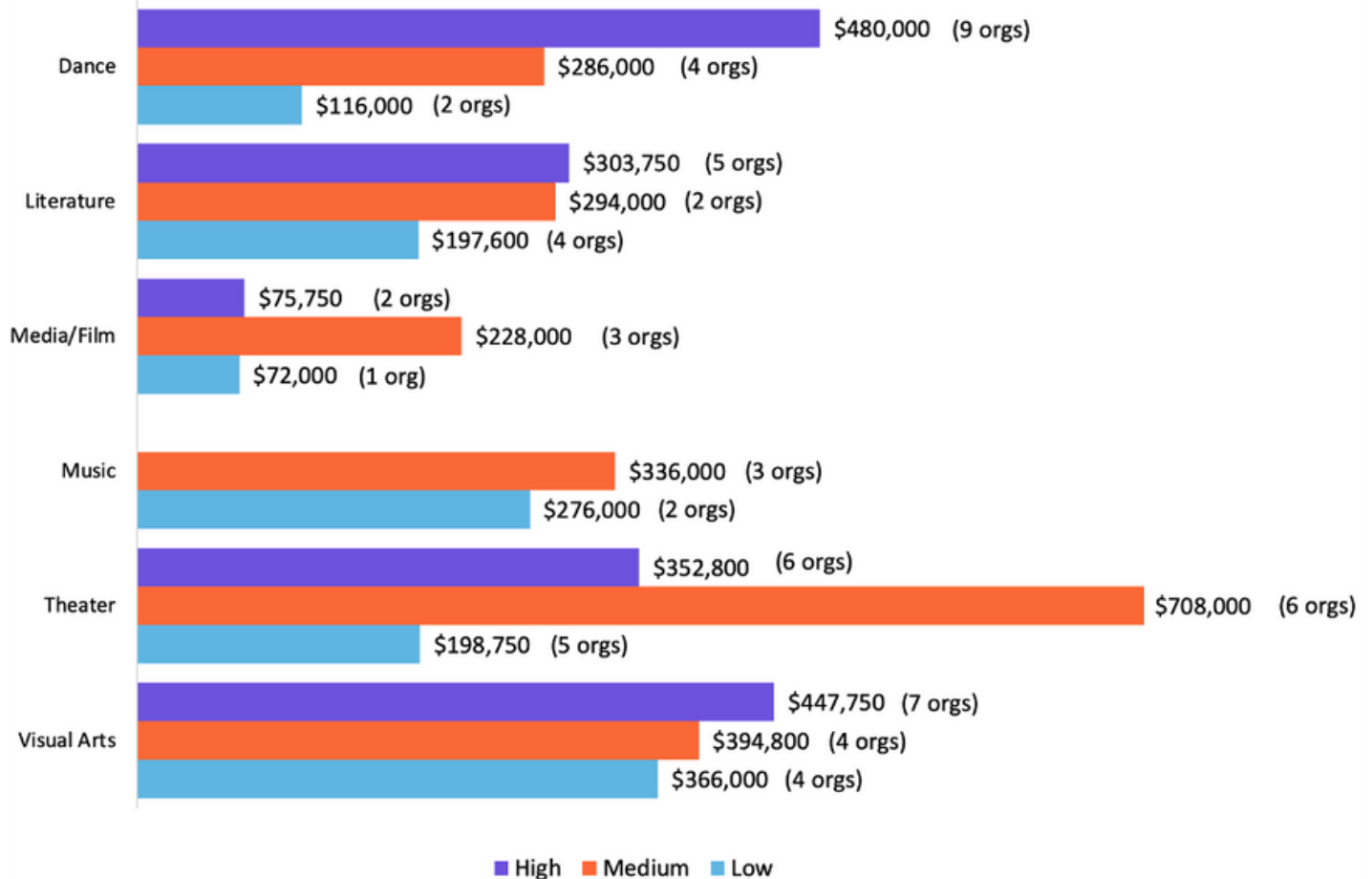
## ABOUT

Percentage of the grant's beneficiaries, demonstrated commitment to POC beneficiaries over time, and program/project intentions reflective of the organization's mission and vision

High = Project structure and intent describes strategies, barriers to progress, and proposed solutions to racial equity with specificity and nuance. Project leadership are POC Project builds on previous similar programs centering POC.

Medium = Some evidence of POC-related intent, but limited specificity, solutions, or past programming. Senior project leadership is all or partially POC.

Low = Little or unclear racial equity intent or POC leadership.





**550 Vandalia Street, Suite 109  
St. Paul, MN 55114**

**tel. 651.224.9431  
info@jeromefdn.org  
www.jeromefdn.org**