

Community Investments

FY24-25 Arts Impact Endowment (AIE)



Program Overview

Arts Impact Endowment (AIE) Grant Program Overview

The vitality of San Francisco depends on its arts and cultural communities. In November 2018, representatives of these communities worked to support the passage of Proposition E. With 75 percent voter approval, Proposition E established the Arts Impact Endowment, which is jointly administered by the San Francisco Arts Commission (SFAC) and Grants for the Arts (GFTA). Proposition E charged the SFAC and GFTA with a community engagement process to inform the creation of a Cultural Service Allocation Plan (CSAP) and distribution of funds from the Arts Impact Endowment.

Based upon the results of the community engagement process, SFAC and GFTA proposed general allocations into these four areas over the next five years: Individual Artists Support (10 percent), Arts Organizations Core Support (20 percent), Space/Capital Funding (30 percent), and Arts Education (40 percent). Due to anticipated fluctuations in annual allocations and administrative overhead costs, it was decided that a percentage base is the best approach in determining the division of support for each area. We also acknowledge the intersectionality amongst the four areas and aim to work to maximize the impact of the money to support the most vulnerable of our sector. We also anticipate the need to have a variance of up to five percent between each bucket to meet varying needs within our sector.

In 2022-2023 AIE focused on reaching organizations and individuals who have historically been unable to access City arts funding (SFAC & GFTA) through the First-Time Grantees Initiative. This year AIE focused on project-based artistic works that demonstrate originality, vision, and benefit or interest to the community. Individuals applied to the arts education/creative exploration, space/capital, or individual artist support priority funding areas. Organizations applied to arts education/creative exploration, space/capital, or core project support priority funding areas.

The AIE Project-Based Initiative prioritizes **small and mid-sized organizations AND individual artists** who are deeply rooted and connected to Black Indigenous and People of Color (BIPOC), Lesbian, Gay, Bisexual, Transgender, Queer, Questioning, Asexual, Intersex, and more (LGBTQIA+), People with Disabilities, Women, and other communities that are identified in the Cultural Equity Legislation.

Panel Composition

Four distinct panels of three to five members reviewed each of the four AIE sub-categories (Arts Education, Core Support, Space, and Individual Artist Support). Panels convened in the month of February 2024 to rank the AIE applications according to the stated review criteria in the published AIE 2023-2024 guidelines.

The panelists brought a range of expertise as practicing artists, in arts administration, business development and administration, technology, film, community-based programming, curation, dance, editing, education/early childhood education, graphic design, journalism, organizational development, photography, poetry, and non-profit executive leadership. They identify as African American, Black, Filipino American, Latinx, Jewish, White or Multiracial White, Korean and Spanish, and Pacific Islander.

FY24-25 AIE Funding Recommendations

88 grant applications were received across the four AIE Categories (Arts Education, Core Support, Space, and Individual Artist Support) requesting a total of \$7,258,304.

- Arts Education - 16 applications for a total of \$1,452,414
- Core Support - 37 applications for a total of \$3,660,000
- Space - 11 applications for a total of \$991,890
- Individual Artist Support - 24 applications for a total of \$1,154,000

We acknowledged the intersectionality amongst the four areas and aimed to maximize the impact of the money to support the most vulnerable of our sector. In keeping with program best practices, we funded applicants who scored 75 or above and incorporated a funding area variance of up to five percent between each bucket as permitted by the Community Services Allocation Plan.

The panelists reviewed 88 AIE applications according to the stated review criteria. AIE Funding recommendations include 36 applicants for a total of \$3,089,568.

- Arts Education - 12 applicants for a total of \$1,097,678
- Core Support - 8 applicants for a total of \$800,000
- Space - 9 applicants for a total of \$841,890
- Individual Artist Support - 7 applicants for a total of \$350,000

Successful proposals clearly articulated a deep connection and intentionality of community engagement in one or more of the communities identified in the [Cultural Equity Endowment legislation](#).^{*} Strong proposals reflected an artistic practice benefitting San Francisco communities. Narrative responses were compelling and demonstrated an applicant's proposed project design's vision, mission, and actionable plan are culturally significant with impactful awareness regarding the community(ies) engaged.

Funding requests include a range of individual artists and arts organizations that engage San Francisco's diverse audiences and communities, including African American, American Indian, Asian American, Asian and Pacific Islander, South Asian, Chinese American, Vietnamese American, Japanese, Middle Eastern, Indigenous, immigrants, Latinx, LGBTQIA+, multiracial, people with disabilities, and women.

The artists' and arts organizations' span a range of artistic disciplines including print making, literary books, poetry, educational workshops and programming from youth to seniors, theater, multi-media art productions and festivals, film and documentaries, concert symphonies, choreography, contemporary performance art, dance, indigenous cultural practices and arts, professional development, translation, capital campaign, rent relief, and improving and stabilizing physical spaces.

The applicants that did not score well were unable to clearly articulate their project designs as reflective of one or more of the communities identified in the [Cultural Equity Endowment legislation](#). They did not clearly articulate an ability to complete a well-organized project with clear goals, measurements for success, timeline, and relevant work samples. Applicants that didn't score well, were unable to clearly demonstrate projects that are culturally relevant; benefits or is of interests of the community(ies) with whom the artist or arts organization engages and contributes to the vitality of San Francisco's arts ecosystem.

Attachments

Attachments to this memo include the AIE applicants recommended for funding with the project description and panelist biographies.

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FY24-25 Arts Impact Endowment (AIE)- Arts Education Funding Recommendations

Legal Name of Org Applicant Category Grant Amount	Org Budget	Average Score	Project Description
<p>Chrysalis Studio/Queer Ancestors Project</p> <p>Fiscal Sponsor: Queer Cultural Center (QCC)- The Center for Lesbian Gay Bisexual Transgender Art & Culture</p> <p>AIE- Arts Education</p> <p>\$100,000</p>	<p>\$191,849</p>	<p>96.8</p>	<p>San Francisco Arts Commission funds will be used by Chrysalis Studio to support Queer Ancestors Project (QAP) Resists, an annual 20-week printmaking workshop (each meeting 3.5 hours) plus all-day print date for a cohort of 10 LGBTQ2S+ transitional age youth ages 18-28. Workshops culminate in a public exhibition and printmaking party. Weekly assignments include research, printmaking, and art dates. Participating artists will research social justice issues and Queer and Trans ancestors involved in social change and share with the cohort.</p>
<p>Marigold Project Inc</p> <p>Fiscal Sponsor: Intersection For The Arts</p> <p>AIE- Arts Education</p> <p>\$100,000</p>	<p>\$496,000</p>	<p>95.8</p>	<p>San Francisco Arts Commission funds will be used to support our signature event, the annual Day of the Dead Festival of Altars, on November 2nd in San Francisco’s Mission District. The funds will also be used to support educational workshops and immersive arts productions at established institutions. Our community engagement honors the ancestors, centering life-giving elements: air, fire, water, earth, and love; indigenous ecological principals for the health and preservation of the planet and humanity.</p>

Root Division AIE- Arts Education \$100,000	\$1,028,842	95.0	San Francisco Arts Commission funds will be used to support Root Division's ten 2024-2026 BIPOC (Latinx/Filipinx/Black) Studio/Teaching Artist Fellows, who in turn will provide free culturally aligned visual arts programming to 500+ youth in historically marginalized communities in the Mission/SOMA/Tenderloin. Project includes free studio space, stipends, professional development, and mentors for ten artists in exchange for teaching free visual arts classes, facilitating field trips/onsite workshops, and producing a youth artwork showcase & public family arts event.
San Francisco Youth Theatre AIE- Arts Education \$100,000	\$574,000	94.8	San Francisco Arts Commission funds will be used to support San Francisco Youth Theatre's "14-24 Project" with the production of three artworks that amplify the voices of SFYT's high school and transitional-aged voices. These productions specifically engage: youth who are Spanish-bi/monolingual, with Oz Jimenez's "Fantasmitas"; youth who are LGBTQIA+, with Bruce Coleman's "Andi Boi"; and youth grappling with the moral hypocrisy of society's decision-makers, especially regarding women's rights, with a new adaptation of Mark Twain's "The Mysterious Stranger."
Embodiment Project AIE- Arts Education \$100,000	\$166,975	94.2	San Francisco Arts Commission funds will be used to support Embodiment Project's 5th annual Get Free Festival (GFF) in San Francisco, a week-long street dance festival that builds community and uplifts BIPOC dancers. GFF provides unique space and support for emerging BIPOC dancers to showcase vulnerable autobiographical stories. All GFF programming -- including an opening showcase, 30 dance classes, panels, and two experimental battle events -- is free. 80% of GFF's core teaching artists are Black.
Foglifter Press AIE- Arts Education \$100,000	\$128,707	91.2	San Francisco Arts Commission funds will be used to support a new program that would annually hire 4 QTBIPOC San Francisco based literary artists each year of the grant period who will each offer a free, six-week, in-person writer's workshop for a total of 8 six-week writer's workshop series over two years paying 8 SF-based QTBIPOC writers. At the end of each year, we will present a free culminating reading featuring work created during that year's 4 workshop series.
Bindlestiff Studio AIE- Arts	\$325,000	90.4	San Francisco Arts Commission funds will be used to support Bindlestiff's intergenerational theater arts educational programming that provides an

Education \$100,000			opportunity for San Francisco community members to immerse themselves in Filipino theater arts.
Au Co Vietnamese Cultural Center AIE- Arts Education \$100,000	\$160,871	89.8	San Francisco Arts Commission funds will be used to support "Road To A Hidden Home.", a multi-media production created by Van-Anh Vo and produced by Au Co Cultural Center in commemoration of the 50th Anniversary of the Vietnam War. Honoring the resilience of refugees, the production integrates Vietnamese & Western instruments, spoken word, and refugee voices. Prior to the concert, 3 free-to-public workshops will be presented in Tenderloin, providing connections for community members to high quality music.
Push Dance Company AIE- Arts Education \$50,000	\$134,323	89.6	San Francisco Arts Commission funds will be used to support PUSH Dance Company's facilitation of community-based classes, program strategies and workshops for Black, Indigenous and People of Color artists through the BIPOC Artists Sanctuary & Enrichment (BASE) program.
Theatre of Yugen Incorporated AIE- Arts Education \$97,678	\$200,583	86.5	San Francisco Arts Commission funds will be used to support Yugen's unique educational residency program titled Crazy for Words to engage youth members of underserved communities in San Francisco. The students will learn to perform Komai dances and songs, learn about Kyogen, a 650-year old Japanese traditional comedic theatre, and write their stories which will become original contemporary Kyogen pieces performed by Yugen ensemble members at their schools and NOH Space in San Francisco.
Lyzette Wanzer She/her/hers Fiscal Sponsor: Intersection For The Arts AIE- Arts Education	N/A	82.6	San Francisco Arts Commission funds will be used to support a creative writing fellowship program for Afro Latina, African American, and multiracial women of the African diaspora. Fellows will complete an eight-month professional development program designed to advance the trajectory of their literary careers. At the program's close, fellows graduate as writers armed with the strategies, preparation, and blueprints they need to launch careers as successful, autonomous authors.

\$50,000			
Clarion Performing Arts Center AIE-Arts Education \$100,000	\$181,823	75.4	San Francisco Arts Commission funds will be used to support Clarion Children's Theater Program for students of low income and new immigrant families ages 7 to 14 in San Francisco Chinatown. The fund would pay for administration, salary, operating costs and production costs for two years. It would also allow the hiring of a bi-lingual theater specialist to develop lesson plans, workshops, end of session showcases and public performances.

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FY24-25 Arts Impact Endowment (AIE)- Space Funding Recommendations

Legal Name of Org Applicant Category Grant Amount	Org Budget	Average Score	Project Description
Galeria Studio 24 AIE- Space \$100,000	\$1,345,775	90.0	San Francisco Arts Commission funds will be used to support Galeria de la Raza’s Corazón Capital Campaign by hiring of a capital campaign planning consultant and an operations/development associate.
Youth Art Exchange Fiscal Sponsor: Tides Center AIE- Space \$100,000	\$1,083,000	89.0	San Francisco Arts Commission funds will be used for rent relief, the equipping of our printshop, and gallery A/V equipment as we open youth and community-driven art spaces on the ground floor of two 100% affordable housing sites in the Mission and Excelsior, and engage youth of color, artists of color, and their communities through multidisciplinary arts programming, events, and exhibitions. Funds will help to stabilize the new spaces and increased activities in them.
Chinese Culture Foundation of San Francisco AIE- Space \$100,000	\$1,398,421	88.7	San Francisco Arts Commission Funds will be used to support Chinese Culture Center (CCC) to complete pre-planning and planning for a capital campaign. After receiving an eviction notice in 2023 to vacate from our historic spaces, we have identified a physical site in Chinatown to continue our mission and work to uplift underserved communities.
Mannakin Theater and Dance AIE- Space \$100,000	\$285,000	87.8	San Francisco Arts Commission funds will be used to support the installation of state-of-the-art stage lighting and sound into the iMPACT Center for Art & Dance. This will expand the scope and richness of performance activities possible in the center, increase the venue options for San Francisco artists and add to the enrichment of San Francisco audiences

			by providing another quality performance venue within the city's cultural landscape.
Theatre Rhinoceros Incorporated AIE- Space \$41,890	\$317,441	86.8	San Francisco Arts Commission funds will be used to support Theatre Rhinoceros' longevity as a quickly growing Castro cornerstone arts institution and subsidize our rental expenses at 4229 18th St. Our rent (we have a 3-year lease) rises every year, and other sources of rent support usually allotted through District add-backs have fallen through. Though we have appealed our District Supervisor directly, the urgency of our situation continues to be overlooked despite our best efforts.
Kearny Street Workshop Inc. AIE- Space \$100,000	\$300,000	83.8	San Francisco Arts Commission funds will be used to support Kearny Street Workshop's (KSW) transition to co-leasing Arc Gallery and Studios where we are currently a tenant, which will allow for expansion of our visual arts program, build sustainability for our organization and community, as well as support pre-planning for a capacity building capital campaign.
Mixed Bag Productions AIE- Space \$100,000	\$105,652	81.8	San Francisco Arts Commission funds from the AIE Space/Capital category will be used to support Mixed Bag Productions' costs to complete a move to a larger live/work studio space in Project Artaud and to prepare and outfit that space so that it may be used as a site for rehearsals, workshops, healing sessions and salon performances for Mixed Bag's activities as well as other artists in the San Francisco community.
KOHO Fiscal Sponsor: Kultivate Labs AIE-Space \$100,000	\$128,120	80.3	San Francisco Arts Commission funds will be used to support the planning and acquisition of San Francisco Japantown's only intergenerational, multi-use, versatile, multi-ethnic, Co-Creative Arts and Culture Hub for the transmission of the form, practices, and seishin (mind, essence, and spirit) of Japanese art and culture, serving and educating multiple generations of native Japanese and Japanese-American state-wide, visitors from various AANHPI communities and the general public.
Little Boxes Theater Fiscal Sponsor:	\$100,000	79.3	San Francisco Arts Commission funds will be used to support Little Boxes Theater in its executive and arts relations staff, facilitating the implementation of a more just and fair wage system. This advancement aims to ensure sustainable, safer hourly pay rates. It supports the objective

Independent Arts & Media AIE Space \$100,000			of co-producing 12 performance based events annually in addition to the usual 100+ performances, community gatherings, and media projects. This initiative directly involves an organically evolved queer arts community.
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FY24-25 Arts Impact Endowment (AIE)- Core Support Funding Recommendations

Legal Name of Org Applicant Category Grant Amount	Org Budget	Average Score	Project Description
<p>African-American Shakespeare Company</p> <p>AIE- Core Support</p> <p>\$100,000</p>	<p>\$1,363,236</p>	<p>98.7</p>	<p>San Francisco Arts Commission funds will be used to support our 30th anniversary production season which includes bringing the Broadway Tony Award Winner, Rueben Santiago-Hudson to direct Shakespeare’s Hamlet. Other productions lined up for our anniversary include Gunshot Medley, Cinderella, Hamlet’s Big Adventure (in rep with Hamlet), and a new adaptation of Pygmalion. Our celebration incorporates engagement with our BIPOC communities that are uplifting, celebrating, and empowering.</p>
<p>San Francisco Transgender Film Festival</p> <p>Fiscal Sponsor: Fresh Meat Productions</p> <p>AIE- Core Support</p> <p>\$100,000</p>	<p>\$284,350</p>	<p>98.3</p>	<p>San Francisco Arts Commission funds will be used to support the 27th and 28th annual San Francisco Transgender Film Festivals in November 2024 and 2025. Each Festival will feature 4 in-person programs (Roxie Theater, San Francisco) and 4 online programs.</p> <p>All programs will be offered at \$0+ sliding scale, to maximize access. All films will be closed-captioned for Deaf and hard-of-hearing audiences. The Roxie Theater is wheelchair accessible and has all-gender bathrooms.</p>
<p>Cubacaribe</p> <p>AIE- Core Support</p> <p>\$100,000</p>	<p>\$284,917</p>	<p>98.3</p>	<p>San Francisco Arts Commission funds will be used to support the 19th and the 20th Annual CubaCaribe Festival of Dance & Music, the organization’s main vehicle for supporting artists, fostering collaboration and increasing understanding of the larger cultural, social, political, economic underpinnings of these art forms with the general public. Each year, the two-week festival highlights the artistic excellence of under-represented local artists working in a variety of Cuban and Caribbean Diaspora traditions.</p>

<p>Kulintang Arts Inc.</p> <p>AIE- Core Support</p> <p>\$100,000</p>	<p>\$303,500</p>	<p>98.0</p>	<p>San Francisco Arts Commission funds will be used to support KULARTS in developing The Burden of Proof, a project led by Alleluia Panis, in collaboration with poet Dr. Jason Magabo Perez, composer Rachel Lastimosa, and media artist Alvin ‘Cas’ Casasola, delving into the story of nurses Leonora Perez and Filipina Narciso. The performance will explore labor inequity, diasporic survival, and inherited generational traumas in the wake of racist and sexist scapegoating of Pilipinx workers.</p>
<p>The Dance Brigade A New Group from Wallflower Order</p> <p>AIE- Core Support</p> <p>\$100,000</p>	<p>\$1,491,669</p>	<p>98.0</p>	<p>San Francisco Arts Commission funds will be used to support two seasons of Dance Mission Theater’s D.I.R.T. Festival – an innovative presenting program featuring commissioned dance works rooted in social justice. 20 emerging and established San Francisco choreographers will be commissioned over two years to create new works, presented at Dance Mission Theater, 24th & Mission BART Plaza, Café La Bohème, and along the Mission Street Corridor between July 2024-June 2026.</p>
<p>Urban Jazz Dance Company</p> <p>Fiscal Sponsor: Intersection For The Arts</p> <p>AIE- Core Support</p> <p>\$100,000</p>	<p>\$270,550</p>	<p>96.7</p>	<p>San Francisco Arts Commission funds will be used to support the 12th and 13th annual Bay Area International Deaf Dance Festival (BAIDDF) to be held August 2024 and 2025 in collaboration with Dance Mission Theater. The 2024 and 2025 BAIDDF will each feature over 60 Deaf and Hard of Hearing artists for an audience of 500 and will each consist of three performances, three workshops, and an Artist Q&A for Deaf and Hearing audiences and students.</p>
<p>Zaccho SF</p> <p>AIE- Core Support</p> <p>\$100,000</p>	<p>\$884,836</p>	<p>96.0</p>	<p>San Francisco Arts Commission funds will be used to support Zaccho’s presentation of “The Bronx Revolution and The Birth of Hip Hop” (BREV), celebrating the legacy of Hip Hop and its pioneers. A multimedia live performance, BREV will be performed in Fall 2025 at Yerba Buena Center for the Arts (YBCA) in San Francisco and incorporate accompanying educational, performance, and community engagement events for local dancers, DJs, MCs, and community members.</p>

<p>The San Francisco Neo-Futurists</p> <p>Fiscal Sponsor: Intersection For The Arts</p> <p>AIE- Core Support</p> <p>\$100,000</p>	<p>\$142,000</p>	<p>95.7</p>	<p>San Francisco Arts Commission funds will be used to support production of The Infinite Wrench from July 2024 - June 2026. TIW is a weekly hour-long show featuring 30 original short plays written and performed by a diverse ensemble of local artists responding to their lived experiences as Bay Area residents. The show is highly participatory, breaking down the wall between audience and performer, building community, and ensuring that everyone has a voice on our stage.</p>
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FY24-25 Arts Impact Endowment (AIE)- Individual Artist Support Funding Recommendations

Applicant Category Grant Amount	Average Score	Project Description
<p>Arturo Mendez-Reyes he/they</p> <p>Fiscal Sponsor: Acción Latina</p> <p>AIE- Individual Artist Support</p> <p>\$50,000</p>	<p>95.4</p>	<p>San Francisco Arts Commission funds will be used to support the production of the Arts.Co.Lab Arts-Expo-Market 2024 and 2025, a space for connection, collaboration, and celebration.</p> <p>Each Arts-Expo-Market will host 60 artists participating in an intentional and collaborative space, showcasing their projects, selling their artwork, accessing new markets, producing work samples and headshots, and injecting funds directly into the local creative economy.</p> <p>We envision our first event on Saturday, September 28, 2024, at Potrero del Sol.</p>
<p>Kyle Casey Chu she/her/he/him</p> <p>AIE- Individual Artist Support</p> <p>\$50,000</p>	<p>93.4</p>	<p>San Francisco Arts Commission funds will be used to support the film production costs of my Sundance-supported, 2023 SF Indie award-winning short narrative screenplay: “After What Happened at the Library.” Last June, far-right extremists stormed my Drag Story Hour at San Lorenzo Public Library, making viral news. This short film recounts that experience. It will serve as proof-of-concept for my forthcoming debut feature film. This short film will be exhibited at an SF “Screening & Artist Talkback” Public Event.</p>
<p>John Leaños he/him/we/our</p> <p>AIE- Individual Artist Support</p> <p>\$50,000</p>	<p>93.4</p>	<p>San Francisco Arts Commission funds will be used to support “Junipero Serra’s Mission” (working title), a three-part animated documentary that both illuminates Indigenous perspectives and challenges prevailing narratives of California’s settler-colonial legacy. Centering Native oral traditions, scholarly research, and personal narratives, the series navigates the profound cultural transitions from pre-settler eras to the tumult of the Mission system and Gold Rush, underscoring the resilience and futurity of California Indian communities.</p>
<p>Michael Warr he/him/his</p> <p>AIE- Individual Artist Support</p>	<p>93.2</p>	<p>San Francisco Arts Commission funds will be used to support the poetry and photography project “Black in San Francisco.” I will write poems in response to Polaroids of family life in San Francisco taken by my father and mother. I will juxtapose their photos in an exhibition with my contemporary digital photography captured, when</p>

\$50,000		possible, in the same spots they snapped their Polaroids - like McClaren Park. I will recite the poems at the opening.
Sean Dorsey he/him AIE- Individual Artist Support \$50,000	93.0	San Francisco Arts Commission funds will be used to support the creation, development and premiere of my new full-length dance-theater work, THE JOY CHRONICLES. Created through participatory community residencies, THE JOY CHRONICLES investigates and embodies transgender, gender-nonconforming and queer joy, disrupting fatalistic constructs that deny trans and queer folks the space to find/feel/embody joy in America. Performed by Sean Dorsey Dance, the work will premiere at San Francisco's Z Space in September 2025.
Kathy L. Nguyen She/her/hers AIE- Individual Artist Support \$50,000	92.4	San Francisco Arts Commission funds will be used to support my book project, a novel based on my family's journey from Vietnam to San Francisco after decades of colonialism and war. It draws from my family's experiences in refugee camps in the Philippines, Guam, and Camp Pendleton at the end of the war. It tells the story of a Vietnamese family and their struggles to rebuild their lives in America, where they face racism and discrimination.
Rizal Dinglasan he/him AIE- Individual Artist Support \$50,000	88.4	San Francisco Arts Commission funds will be used to support the creation, development, production, and marketing of "Mermaid in Saint Malo," an impactful full-length play. Set in 1800s Saint Malo, Louisiana, it unveils a dark secret: the sale of mermaid eggs on the black market. This gripping narrative directly confronts the harrowing realities of human trafficking, illuminating its disturbing parallels with the Filipino American experience, both in conscious and subconscious acceptance of self.



FY24 Arts Impact Endowment (AIE) Panelist Biographies

Category: Arts Education

Brennan DeFrisco (he/him/his) is a poet, teaching artist, grant writer, program coordinator, and workshop facilitator, serving K-12 classrooms and incarcerated youth through writing and performance workshops. He's spent the last 9 years supporting and coordinating various arts programs and nonprofits throughout the Bay Area, including California Poets in the Schools, Poetry Out Loud, Young Audiences of Northern California, Bay Area Creative, the Emeryville Community Grant, and the arts commissions of San Francisco, Alameda, and Contra Costa. He's edited and published a variety of student poetry anthologies, including the forthcoming 2023 California State Anthology with California Poets In The Schools. He has also served as a panelist for the South Carolina Arts Commission Spoken Word Fellowship, been published by Nomadic Press, and hold an MFA in Creative Writing from Antioch University Los Angeles. He looks forward to continue serving the Bay Area arts community as a poet, teacher, and community member.

Dominique Enriquez (she/her/hers) is working at the intersection of contemporary art practice and education, She is a visual artist working in collage, drawing and painting and has over twenty years of experience working with learning audiences of all ages. Born and raised in the Bay Area, she returned to the East Bay after living and working in Oakland, San Francisco, Santa Cruz and Chicago. Before joining the Arts Ed Alliance, she served in leadership roles across all five regions of the Bay Area. She studied Drawing and Painting at the California College of the Arts, received her B.A in Studio Art from San Diego State University, and her Master's degree in Education from the University of California, Santa Cruz. Additionally, she has over 25 years of recreational dance experience in hip hop and ballet. As an experiential learner, Dominique believes in the intrinsic value of creative practice in the learning process and loves to explore new ideas through observing, talking about, and making art.

June Sargent (she/her/hers) Co-Founded Tech in the Tenderloin (TNT) in 2017. TNT focuses on bringing high-opportunity creative arts-focused technologies to low-opportunity youth in the Tenderloin and beyond.

Michael Stewart (he/him/his) has over 25+ years working with youth and families in crisis. Michael uses his disciplines of art and music to align conversation and healing work. Creating art with purpose for the human spirit is his focus and goal to grow healthy communities.

Ruth Mankin (she/her/hers) has a MA in Education w/ Specialist in Child Development. She also holds a Multiple Subject Teaching Credential. Ruth has worked as the Education Director - Coordinator and Arts Education Consultant - developing and creating visual and performing arts education programs in schools, after school programs, performing arts and community centers:

Luther Burbank Center for the Arts, Young Audiences of No Calif, SF Ethnic Dance Festival, ALICE Arts, Fine Arts Coordinator at Oak Grove USD, Youth Arts Festival, Music in Schools Today.

Category: Core Support

Emily Garvie (she/her/hers) is trained and worked professionally as a musician and teaching artist until she was 30. For the past 13 years, Emily has worked as a nonprofit administrator, executive director, and, now, grantmaker. Emily is the parent of two kids who participate in arts education in San Francisco public schools and afterschool programs, and in nonprofit community arts education. Emily is a resident of San Francisco and participates personally in the arts by attending shows at galleries and museums and performances of theater and music. She also likes to purchase visual art work when she is financially able to do so. She is passionate about public funding for the arts and has been a panelist for public funding programs in LA County and through the California Arts Council (CAC).

Rachel Poulain (she/her/hers), MPH, is an Executive Director at California Newsreel. California Newsreel produces and distributes cutting edge social justice films that inspire, educate and engage audiences. Rachel is currently creating and executive producing Newsreel's forthcoming documentary project about the root causes of our loneliness epidemic, exploring what it will take to restore our power to connection to ourselves, each other, and our world. Previously, Rachel was a Building Healthy Communities Communications Program Manager at the California Endowment supporting PBS SoCal KCET Power & Health documentary, the Building Narrative Power project and other works advancing health and racial equity. She was Director of Public Engagement & Associate Producer for the award-winning documentary series: THE RAISING OF AMERICA: Linking Early Childhood to the Future of Our Nation (2015) and UNNATURAL CAUSES: Is Inequality Making Us Sick? (2008). She also taught Documentary Filmmaking for Health & Social Justice for ten years at San Francisco State University.

Thomas Robert Simpson (he/him/his) for the past 28 years, has been the artistic and executive director of the AfroSolo Theatre Company. Each of those years, he has produced the AfroSolo Arts Festival, a multi-disciplined arts festival giving voice to the Black experience. He has also served as a Board of Director for the Yerba Buena Center for the Arts, Theatre Bay Area. Thomas is presently on the Board of Cultural Odyssey and Yerba Buena Arts and Events that produces the Yerba Buena Gardens Festival.

Category: Space

Darryl Chappell (he/him/his) for the past five years has run a public charity whose mission is to empower Afro descendant artists to achieve their highest potential. There are over 150 artists within the Darryl Chappell Foundation community. Darryl has personally worked with artists through all four of the Darryl Chappell Foundation programs and through their community of mentors.

Heidi D. Duran (she/her/hers) has always been a supporter or volunteer. She currently sits on the board of the Roxie Theater. She is part of the art team for the Priceless Music and Arts Festival and helped with the entire process from grant selection to onsite placement. She has volunteered for SFAC in the gallery. She has also volunteered for the SF Art Book Fair for the last few years. As a lawyer, she has volunteered for CA Lawyers for the Arts. And Heidi actively goes to art shows, museums, galleries and other arts events in SF and any city she travels to.

Julia Beabout (she/her/hers) is an augmented reality (AR) place maker with 30+ years design experience in the built environment and digital immersive experiences. As an expert in AR Placemaking and Collective Memory practice, she has spoken on the subject for ARIA at the MIT Media Lab, U.S. State Department Affairs, Augmented World Expo (AWE), Architects Institute of America, the University of Washington, the VRAR Association, and the National Consortium for Creative Placemaking. Julia is co-founder

of Tech in the Tenderloin and CEO and Creative Director of Novaby AR Studio. She has a BS in Architectural Engineering and an MA in Asian Studies.

Madison Holland (she/her/hers) graduated from the University of San Diego with a bachelor's degree in Psychology, Childhood Development emphasis, and Political Studies, Social Justice Studies emphasis. She later obtained a Master's in Urban and Public Affairs from the University of San Francisco. She is currently the Executive Director of the SF Children and Youth Fund's Service Providers Working Group and has extensive experience working with and for nonprofit organizations. Madison has worked with children for over ten years through various positions in schools, community centers, and nonprofits. She has special expertise in obtaining and managing government grants, leading government relations work, and youth program design and implementation. She is passionate about building better support systems for families, investing in prevention programs, and creating more equitable opportunities for all young people. In her free time, she enjoys film photography and attending plays and art shows.

Category: Individual Artist Support

Aaron Tabada (he/him/his) is a graphic designer with over a decade experience in photo manipulation/retouching, magazine publication, and extra-large format printing. An artist specializing in editorial/poster illustration, storyboard illustration, and watercolor. Over 5 years professionally working in branding and marketing--freelance, design studio, and in-house marketing department.

Andres Alvarez (he/him/his) is a painter and photographer. Throughout his emerging creative career he has had solo and group shows in galleries throughout the Sacramento region. Andres served as a working board member for over 5 years at the Latino Center of Art and Culture (LCAC) in Sacramento, CA. During his tenure he helped plan, facilitate, and coordinate LCAC's public events including Dia de Niño, Frida Festival, and El Panteon de Sacramento Dia de Muertos event. Volunteered my photography services to build visual capital for the organization's outreach and grant applications. Andres continues to build his relationship with the art community and spaces in Sacramento.

Bis-Millah Muhammad (she/her/hers) is a native of California, a professional performing artist, dancer, choreographer, actor, drummer, and educator. She started dancing at age 5 and became a professional dancer by 14 when she attended Berkeley High School under the instruction of Zak and Naomi Diouf. Since then, Bis-Millah has been traveling, studying, performing and teaching West African dance with renowned companies such as Diamano Coura West African Dance Company, Nimely Pan African Dance Company, Oriki Theatre, African Music & Dance Ensemble, Friday Jumbo Afro Beat Band, Pope Flynn's Highlife Band, and various other artists within the U.S. and West Africa.

Kamea Carter (she/her/hers) has a deep-rooted passion for the arts. With a diverse range of experiences and connections, she brings a unique perspective to the grant review panel. Throughout her career, she has had the privilege of collaborating with renowned organizations such as SFBATCO and the African American Shakespeare Company, where she has honed her skills and gained invaluable insights into the world of theater. Kamea has been involved in various theater productions, showcasing her dedication and commitment to the craft. Beyond the stage, Kamea has also ventured into the world of fashion, working with brands like Dope Era clothing and owning her own brand, Kakedupklothing. Her artistic journey began at the Oakland School of the Arts, where she cultivated her talents and developed a deep appreciation for the power of creativity. With her extensive background and unwavering passion for the arts, she is

eager to contribute to the grant review panel and support the growth and development of artists and their projects.

Miriam Phillips (she/her/hers) is a dance educator, ethnologist-scholar, and practitioner whose works are highly informed by living/working in diverse dance communities in India, Spain, the Middle East, Guinea-West Africa and Ireland. Completing a PhD in Arts Practice at the University of Limerick, where she also teaches Ethnochoreology and Choreography. Her current research crafts performed autoethnography through live and filmed dance-theatre, exploring themes of displaced immigrants, intergenerational trauma, and family lore that perpetuates a sense of lost identity through generations.

She has served on dance faculties at University of Maryland, Wesleyan, Cal Arts, Mills College, Sonoma State, UCLA and Towson University. She holds dance degrees from Mills (BA), UCLA (MA) and is certified in the Laban-Bartenieff Movement System. As former founder-director of AZAFRÁN Flamenco in California and longtime advisor to the San Francisco Ethnic Dance Festival, Miriam has served on world arts and cultures review panels for funding agencies and multimedia projects.