

# sfac san francisco arts commission



Intersection for the Arts 2025 Thrive Cohort photo by Sloane Larsen

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## I. Introduction

This report summarizes the Fiscal Year 26 Community Investments funding recommendations, including grant panelist demographics, applicant and recommended grantee data.

The Cultural Equity Endowment and Arts Impact Endowment, guided by the [Cultural Services Allocation Plan](#) (CSAP), supports San Francisco-based artists and organizations through two grant categories, the Artistic Legacy Grant (ALG) and the Arts Impact Endowment (AIE). For five years spanning 2024 – 2029, AIE supports three funding channels: Sustaining Ongoing Initiatives (SOI), Resilience & Growth (R&G), and New Creative Opportunities (NCO). The guidelines and [grant opportunities](#) offered this year were informed by a community engagement process, including the AIE Year One Survey shared at the [August 26, 2025 Community Investments Committee](#).

## II. Overview of Applications and Funding

Metric	Total
<b>Total Applications Received</b>	412
<b>Total Applications Reviewed</b>	326
<b>Percent Eligible</b>	79%
<b>Total Funds Requested</b>	\$27,780,438
<b>Total Applicants Funded</b>	110 (49 Orgs, 61 Individual Artists)
<b>Total Funds Awarded</b>	\$7,320,268
<b>Overall Applicant Success Rate</b>	34%

### A. Funding by Category & Channel

Category/Channel	Applications Reviewed	Funded	% of Total Awarded	Total Awarded
<b>Artistic Legacy Grant (ALG)</b>	11	2*	18%	\$200,000
<b>Sustaining Ongoing Initiatives (SOI)</b>	155	52	34%	\$4,290,710
<b>Resilience &amp; Growth (R&amp;G)</b>	12	5	42%	\$312,000
<b>New Creative Opportunities (NCO)</b>	148	51	34%	\$2,517,558

\*The ALG category usually awards one grant. Two grants were awarded this year due to a tie score.

### B. Funding by Artists and Channel

Channel	Applications Reviewed	Funded	% of Total Awarded	Total Awarded
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<b>Sustaining Ongoing Initiatives (SOI)</b>	58	18	31%	\$890,710
<b>Resilience &amp; Growth (R&amp;G)</b>	4	2	50%	\$87,000
<b>New Creative Opportunities (NCO)</b>	125	39	31%	\$1,917,558

### C. Funding by Organizations and Channel

<b>Channel</b>	<b>Applications Reviewed</b>	<b>Funded</b>	<b>% of Total Awarded</b>	<b>Total Awarded</b>
<b>Sustaining Ongoing Initiatives (SOI)</b>	97	34	35%	\$3,400,000
<b>Resilience &amp; Growth (R&amp;G)</b>	8	3	38%	\$225,000
<b>New Creative Opportunities (NCO)</b>	23	13	52%	\$600,000

## III. Panel Composition and Demographics

- **Total Panels:** 11 (4 organizations, 7 artists)
- **Total Panelists:** 51
- **Expertise Areas:** Arts administration, community programming, arts education, craft, curation, dance, drag, foodways, visual arts, digital art, design, media, music, theater & performance, dance, film, social practice, traditional arts, writing, nonprofit leadership, arts administration, cultural worker, academia/education, philanthropy/grantmaking, and more.
- **Identities Represented:**
  - Racial/Ethnic: African American, Cape Verdean, American Indian/Native American (Coahuiltecan and Kickapoo), Asian (Chinese, Filipino, Japanese, Desi, South Asian, Thai, Tongan), Latinx (Ecuadorian, Mexican, Salvadoran, Peruvian), Middle Eastern/Arab (Iranian American, Turkish, White (Italian), Multiracial
  - Gender: Women, Men, Non-Binary, Gender Non-Conforming, Trans, Two-Spirit
  - Other: LGBTQIA+, Elders/Seniors, Deaf/Hard of Hearing and other disabilities

## IV. Applicant Demographics

### A. By Race/Ethnicity (Individual Applicants)

<b>Race/Ethnicity</b>	<b>% Applicants</b>	<b>% Grantees</b>
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<b>American Indian (having origins in North, Central and/or South America) or Alaskan Native</b>	5%	3%
<b>Arab/Middle Eastern American or Arab/Middle Eastern or Southwest Asian descent</b>	9%	8%
<b>Asian American or Asian (central, East, South or Southeast Asian descent)</b>	27%	33%
<b>Black/African American or African Diaspora</b>	16%	20%
<b>Caribbean descent</b>	2%	3%
<b>Latinx (Latin, Central or South American descent)</b>	20%	23%
<b>Pacific Islander (Native Hawaiian or Pacific Island descent)</b>	4%	2%
<b>White/European descent</b>	33%	20%
<b>Prefer not to answer</b>	3%	3%
<b>Not Listed above</b>	2%	2%

*B. By Gender Identity (Individual Applicants)*

<b>Gender Identity</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>Woman</b>	47 %	61%
<b>Man</b>	34%	23%
<b>Non-binary or non-conforming</b>	12%	11%
<b>Two Spirit</b>	1%	2%
<b>Prefer not to answer</b>	4%	2%
<b>Not Listed Above</b>	0	0

*C. By Trans Identity (Individual Applicants)*

<b>Trans Identity</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>Yes</b>	5%	5%
<b>No</b>	90%	93%
<b>I decline to state</b>	5%	2%

*D. By Sexual Orientation (Individual Applicants)*

<b>Sexual Orientation</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>Asexual</b>	2%	2%
<b>Bisexual</b>	9%	3 %
<b>Demisexual</b>	1%	0%
<b>Gay/Lesbian/Same-Gender Loving</b>	10%	10%
<b>Queer</b>	25%	36%
<b>Questioning/Unsure</b>	2%	3%
<b>Straight/Heterosexual</b>	36%	36%
<b>Two Spirit</b>	1%	0%
<b>Pansexual</b>	2%	0%
<b>Prefer not to answer</b>	13%	10%
<b>Not listed above</b>	1%	0%

*E. By Genre (Individual Applicants)*

<b>Artistic Genre</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>Craft</b>	15%	8%

<b>Curation</b>	28%	13%
<b>Dance</b>	43%	23%
<b>Design</b>	15%	8%
<b>Film</b>	32%	28%
<b>Foodways</b>	4%	2%
<b>Media</b>	31%	13%
<b>Multi-genre/Multidisciplinary</b>	85%	33%
<b>Music</b>	49%	22%
<b>Social Practice</b>	34%	32%
<b>Theater &amp; Performance</b>	60%	28%
<b>Traditional Arts</b>	24%	17%
<b>Visual Art</b>	63%	43%
<b>Writing</b>	36%	15%
<b>Not listed above</b>	32%	2%

*F. By Income (Individual Applicants)*

<b>Income Range</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>Less than \$40,000</b>	33%	18%
<b>\$40,000 - \$59,000</b>	17%	23%
<b>\$60,000 - \$79,000</b>	13%	15%
<b>\$80,000 - \$99,000</b>	9%	13%
<b>\$100,000 - \$119,000</b>	7%	8%
<b>\$120,000 or more</b>	8%	11%
<b>Prefer not to answer</b>	13%	11%

*G. By Supervisorial District*

<b>District</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>District 1</b>	10%	18%
<b>District 2</b>	3%	2%
<b>District 3</b>	9%	7%
<b>District 4</b>	9%	10%
<b>District 5</b>	12%	10%
<b>District 6</b>	7%	0%
<b>District 7</b>	3%	5%
<b>District 8</b>	15%	20%
<b>District 9</b>	18%	13%
<b>District 10</b>	11%	8%
<b>District 11</b>	5%	8%

*H. By Cultural District*

<b>District</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>African American Arts &amp; Culture District</b>	5%	5%
<b>American Indian Cultural District</b>	2%	2%
<b>Calle 24 Latino Cultural District</b>	3%	5%
<b>Castro LGBTQ Cultural District</b>	3%	3%
<b>Compton's Transgender Cultural District</b>	1%	0%
<b>Japantown Cultural District</b>	1%	2%

<b>Leather &amp; LGBTQ Cultural District</b>	1%	0%
<b>Pacific Islander Cultural District</b>	1%	3%
<b>SOMA Pilipinas Cultural District</b>	4%	0%
<b>Sunset Chinese Cultural District</b>	9%	10%

## V. Organizational Demographics

A. *Is more than half of your executive leadership (Board and executive staff) BIPOC (Black, Indigenous, People of Color)?*

<b>Over 50% BIPOC executive leadership?</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>Yes</b>	58%	77%
<b>No</b>	42%	22%

B. *If yes, of that BIPOC majority, please select which one of the following groups is most represented.*

<b>Race/Ethnicity</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>American Indian (having origins in North, Central and/or South America) or Alaskan Native</b>	0%	0%
<b>Arab/Middle Eastern American or Arab/Middle Eastern or Southwest Asian descent</b>	0%	0%
<b>Asian American or Asian (central, East, South or Southeast Asian descent)</b>	25%	31%
<b>Black/African American or African Diaspora</b>	13%	26%
<b>Caribbean descent</b>	0%	0%
<b>Latinx (Latin, Central or South American descent)</b>	8%	1%
<b>Pacific Islander (Native Hawaiian or Pacific Island descent)</b>	1%	0%
<b>White/European descent</b>	0%	0%
<b>Prefer not to answer</b>	5%	6%
<b>Not Listed above</b>	5%	12%

C. *Is more than half of your audience BIPOC (Black, Indigenous, People of Color)?*

<b>Over 50% BIPOC audience?</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>Yes</b>	63%	79%
<b>No</b>	37%	20%

D. *If yes, of that BIPOC majority, please select which one of the following groups is most represented.*

<b>Race/Ethnicity</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>American Indian (having origins in North, Central and/or South America) or Alaskan Native</b>	0%	0%
<b>Arab/Middle Eastern American or Arab/Middle Eastern or Southwest Asian descent</b>	0%	0%

<b>Asian American or Asian (central, East, South or Southeast Asian descent)</b>	40%	38%
<b>Black/African American or African Diaspora</b>	10%	18%
<b>Caribbean descent</b>	0%	0%
<b>Latinx (Latin, Central or South American descent)</b>	13%	12%
<b>Pacific Islander (Native Hawaiian or Pacific Island descent)</b>	1%	0%
<b>White/European descent</b>	0%	0%
<b>Prefer not to answer</b>	8%	8%
<b>Not Listed above</b>	6%	10%

*E. By Genre (Organization Applicants) NEW*

<b>Artistic Genre</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>Craft</b>	5%	6%
<b>Curation</b>	18%	33%
<b>Dance</b>	34%	37%
<b>Design</b>	4%	6%
<b>Film</b>	16%	22%
<b>Foodways</b>	2%	2%
<b>Media</b>	16%	20%
<b>Multi-genre/Multidisciplinary</b>	70%	73%
<b>Music</b>	32%	29%
<b>Social Practice</b>	5%	12%
<b>Theater &amp; Performance</b>	45%	53%
<b>Traditional Arts</b>	16%	20%
<b>Visual Art</b>	27%	24%
<b>Writing</b>	17%	12%
<b>Not listed above</b>	45%	49%

*F. By Budget Size (Organization Applicants)*

<b>Income Range</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>&lt;\$100,000</b>	22%	22%
<b>\$100,001 - \$500,000</b>	52%	45%
<b>\$500,001 - \$2,000,000</b>	27%	33%

*G. By Supervisorial District (Organization Applicants)*

<b>District</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>District 1</b>	5%	2%
<b>District 2</b>	7%	8%
<b>District 3</b>	8%	8%
<b>District 4</b>	2%	4%
<b>District 5</b>	13%	12%
<b>District 6</b>	20%	31%
<b>District 7</b>	1%	0%
<b>District 8</b>	7%	0%
<b>District 9</b>	23%	20%
<b>District 10</b>	9%	12%

<b>District 11</b>	5%	2%
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#### *H. By Cultural District*

<b>District</b>	<b>% Applicants</b>	<b>% Grantees</b>
<b>African American Arts &amp; Culture District</b>	5%	8%
<b>American Indian Cultural District</b>	2%	0%
<b>Calle 24 Latino Cultural District</b>	3%	2%
<b>Castro LGBTQ Cultural District</b>	1%	0%
<b>Compton's Transgender Cultural District</b>	5%	0%
<b>Japantown Cultural District</b>	1%	2%
<b>Leather &amp; LGBTQ Cultural District</b>	0%	2%
<b>Pacific Islander Cultural District</b>	1%	0%
<b>SOMA Pilipinas Cultural District</b>	6%	10%
<b>Sunset Chinese Cultural District</b>	2%	4%
<b>2 or more Cultural Districts</b>	2%	1%

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## VI. Panel Review Process

- Panels convened from February 12, 2026 through April 1, 2026.
- Applications were scored based on alignment with funding channel goals and scoring criteria related to racial equity, public benefit, and ability to complete the proposed project.
- Applicants scoring 85+ were prioritized.
- Panelists reviewed applications independently and then convened to deliberate and finalize rankings through a staff facilitated public process.

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## VII. Key Observations

- Strong applications clearly articulated a robust understanding of racial equity and demonstrated community impact.
  - Challenges included very few applications in Funding Channel 2 – Resilience & Growth, not enough applications to warrant a separate panel or continued separate category; equipment purchases are a general operating expense and will be included in the General Operating category in Fiscal Year 2026-2027.
  - Valuable feedback from participants including panelist Tara Christina who stated that our process is the "most comprehensive grant process that I've seen thus far."
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## VIII. Attachments

- Appendix A: List of Recommended Applicants by Category & Channel
  - Appendix B: Panelist Biographies
  - Appendix C: Funding Channel Descriptions
  - Appendix D: Demographic Charts (Applicants & Grantees)
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## Appendix A: List of Recommended Applicants by Category & Channel

Community Investments  
 FY26-27 Artistic Legacy Grant Funding Recommendations

Applicant Pronouns Grant Amount	Average Score	Project Description
Madeleine Lim She/Her/Hers, They/Them/Theirs \$100,000	95.0	<p>San Francisco Arts Commission funds will be used to support an eight-week sabbatical in 2026 and 2027 for rest, reflection, and documentation. I will document my artistic legacy, archive and share over 25 years of films, curricula, and community practices. This project preserves the legacy of my work, which is deeply rooted in San Francisco’s LGBTQIA+ BIPOC communities, to ensure that the movement built endures beyond me.</p>
Michael Jang He/Him/His \$100,000	95.0	<p>San Francisco Arts Commission funds will be used to support a series of wheat paste public mural projects and All American: 100 Years of Jang, a landmark retrospective exhibition celebrating photographer Michael Jang’s 40+ year career documenting California life and culture. This project preserves and activates Jang’s legacy as a fine art photographer and contemporary street muralist. Presenting at Chinese Historical Society of America, Jang will create a portrait of immigration from 1923 to today.</p>

Community Investments

FY26-27 Arts Impact Endowment (AIE): Organizations Funding Recommendations

Applicant Pronouns Grant Amount Funding Channel	Average Score	Project Description
Alleluia Panis She/Her/Hers \$50,000  Funding Channel 1: General Support 1	91.2	San Francisco Arts Commission funds will be used to support choreographer and nonprofit arts leader, Alleluia Panis - sustaining her work through July 1, 2026-July 31, 2028 including: developing a new dance-theater work Mang-Daragat; mentoring Pilipino diasporic artists; and shepherding the buildout, opening and operation of the new KULARTS-APICC arts center opening in Winter 2027 with partner organization Asian Pacific Islander Cultural Center.
Amal Bisharat She/Her/Hers; \$50000  Funding Channel 3: Project Support	95.4	San Francisco Arts Commission funds will be used to support the continued development of "Mornings in Jenin Musical," an original musical theater production created by Amal Bisharat and adapted from the internationally best-selling novel by susan abulhawa. Funds will support finalizing the script and music arrangements, and administrative support for upcoming development workshops and a free outdoor concert at Yerba Buena Gardens Festival in fall 2026, ahead of a theatrical premiere in 2027 or 2028.
Amihan She/Her/Hers; They/Them/Theirs  (Fiscal Sponsor: Filipino-American Development Foundation) \$50,000  Funding Channel 3: Project Support	90.9	San Francisco Arts Commission funds will be used to support the process and completion of a 6-track live and visual album entitled "City Frequencies: Solidarity in the SFC" focused on themes of gentrification and displacement as they impact working class migrant communities in SF—specifically, in the Excelsior, Mission and SOMA. Interweaving both film and music, the project will be a collection of songs performed, recorded and filmed live on the streets of San Francisco.

<p>Amy Grace Lam She/Her/Hers; They/Them/Theirs \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>93.5</p>	<p>San Francisco Arts Commission funds will be used to support the world premiere of Project Quantum Heart, a participatory play-game following assistant professor Em Wong, who after being denied tenure, applies to be a video game designer-only to slip into the game’s landscape, a shadow realm. A San Francisco production and “community belonging toolkit” exploring healing through theatrical storytelling, community ritual, and immersive technology will be presented in 2027.</p>
<p>Andrea Nicolette Gonzales She/Her/Hers \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>91</p>	<p>San Francisco Arts Commission funds will be used to support the creation of Currency, an experimental film and art project exploring the stories and creative processes as 10 Latinx educators are interviewed and painted. Through their own voices, they share how their personal journeys, struggles, triumphs, and experiences with prejudice have shaped their identities as educators. Currency also highlights their hopes and aspirations for the future of the city’s youth..</p>
<p>Anita W. Chang She/Her/Hers; They/Them/Theirs \$50,000</p> <p>Funding Channel 1: General Support 1</p>	<p>89</p>	<p>San Francisco Arts Commission funds will be used to support the basic needs of my ongoing artistic practice in documentary filmmaking. My arts practice has been based in San Francisco for 24 years. To help me complete my largest media project to date, the feature documentary Her Excellency, support needed include studio/home payments, computing tools for post-production, and post-production compensation for collaborators, consultants and other personnel to support ongoing artistic work.</p>
<p>Anne Bluethenthal She/Her/Hers \$50,000</p> <p>Funding Channel 1: General Support 1</p>	<p>90</p>	<p>San Francisco Arts Commission funds will be used to support choreographer/community artist/mentor, Anne Bluethenthal, sustaining her work in San Francisco from July 1, 2026- July 31, 2028. Transitioning from nonprofit founder-director, to independent artist, her work will include: artistic direction on a new community-based performance work, Beyond the Shadow World; advancing her arts advocacy work in the Tenderloin; and expanding her mentorship of artists and arts administrators in her pioneering community arts methodology.</p>

<p>Anthony Jimenez He/Him/His; \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>92.7</p>	<p>San Francisco Arts Commission funds will be used to support “Frisco is Still Here,” a series of three to five murals throughout San Francisco, telling the stories of people who have survived displacement. Each mural will be painted in a different neighborhood where people have been historically pushed out. The neighborhoods I will include are The Mission District, SOMA, Excelsior, Chinatown, and the Tenderloin, with each mural outdoors, available for the public to experience.</p>
<p>Ari Salim Marcus He/Him/His \$50,000</p> <p>Funding Channel 1: General Support 1</p>	<p>94.5</p>	<p>San Francisco Arts Commission funds will be used to support a 2nd-generation artist of Arab traditional music dedicated to preserving and sharing traditional Arab music. Funds will be used to pay for rent, private music and Arabic lessons, and community programming costs. The project, “Echoes of the Homeland: Arab Music Education and Community Engagement in the Tenderloin” will provide free Arabic music performances and Arab music and dance workshops for working-class immigrants in the Tenderloin.</p>
<p>Ariel Mihic She/Her/Hers \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>92.2</p>	<p>San Francisco Arts Commission funds will be used to support the next iteration of the ‘Take Power, Make Power’ residency for BIPOC, queer, and trans circus artists. This program includes a six-month virtual curriculum followed by two weeks of in-person devising, culminating in public performances. All artistic and production roles will be BIPOC and trans creatives. This project builds on the success of last year’s SFAC-funded residency, “triggeRED,” which premiered at ODC Theater October 2025.</p>
<p>Benni Baker He/Him/His; \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>93</p>	<p>San Francisco Arts Commission funds will be used to support DYNAMISM Movement, a two-year community dance-theater workshop and performance series led by Ben Baker. This project will provide free, ongoing ensemble-devised theater and dance workshops uplifting BIPOC and queer voices while fostering healing through creative expression. Culminating in site-specific public performances across San Francisco, DYNAMISM Movement cultivates belonging, artistic growth, and interconnection between artists, audiences, and the city’s shared public spaces.</p>
<p>Betsy Tsai She/Her/Hers \$46,310</p>	<p>89</p>	<p>San Francisco Arts Commission funds will be used to support filmmaker and industry professional Betsy Tsai, who has worked in the independent film sector for over ten years.</p> <p>During the grant period, Betsy will be producing a feature documentary. She will also be directing two films—one scripted, one documentary.</p>

Funding Channel 1: General Support 1		The SFAC funds would primarily support Betsy as a key creative on these projects.
Cesar Cadabes He/Him/His; \$50,000  Funding Channel 3: Project Support	91.4	San Francisco Arts Commission funds will be used to support the creation of a new autobiographical solo show exploring aging, cancer, and queer resistance. Interweaving personal narrative with political urgency, the piece confronts illness, memory, and survival in a body marked by HIV, liver and prostate cancer. Set against the backdrop of rising fascism, this work reclaims storytelling as protest, care as power, and the queer body as both archive and act of defiance.
Cheryl P. Derricotte She/Her/Hers \$50,000  Funding Channel 1: General Support 1	93.7	San Francisco Arts Commission funds will be used to support my studio practice by providing studio rent plus several months of my housing costs during the grant period. A small portion of the funds will be used for art supplies for my public benefit activity, a new art show entitled "The Gold and the Gray."
Christina Li She/Her/Hers \$50,000  Funding Channel 3: Project Support	91	San Francisco Arts Commission funds will be used to support the creation, development, production, and marketing of "Mission: Chinatown," a bilingual (Cantonese and English) musical about real women who rescued girls from sex trafficking in San Francisco Chinatown in the early 20th century. The piece will focus on Tien Wu, Tye Leung, and Donaldina Cameron, who saved up to 3000 girls. The themes of xenophobia, sex trafficking, and community organizing still resonate today.
Cia Lu She/Her/Hers \$41,030  Funding Channel 3: Project Support	94.4	San Francisco Arts Commission funds will be used to support the creation of new works by Mission-born muralist Lucia Gonzalez Ippolito. These pieces continue her Heart Portals series, transforming hand carved, heart-shaped wood into portals that illustrate love and imagined community futures. Dedicated research and studio time will allow Lucia to debut new works across San Francisco in 2027, including presentations at Incline Gallery, Lovers Lane, Fort Mason Prom Night, and History of the Bay.

<p>Claudia Andrea Escobar She/Her/Hers \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>90.4</p>	<p>San Francisco Arts Commission funds will be used to support post-production of <i>El Tiempo Anda Suelto</i>, a hybrid film exploring the loss of a loved one from afar—a migrant’s grief when returning home is impossible. Through the intertwined stories of a grandmother, mother, and granddaughter who reunite in a cosmic space to say goodbye, the film meditates on distance, memory, and ancestral connection.</p>
<p>Cornelius O (FKA Mica Sigourney, aka VivvyAnne ForeverMORE!)) (Fiscal Sponsor: Counterpulse) They/Them/Theirs \$50,000</p> <p>Funding Channel 1: General Support 1</p>	<p>89.2</p>	<p>San Francisco Arts Commission funds will be used to support Cornelius O in renting a studio, paying consultants, paying artist fees to collaborators for planned work, supplementing housing rent, and purchasing office equipment and sound and light equipment.</p>
<p>David Tim He/Him/His; \$37,000</p> <p>Funding Channel 2: General Support 2</p>	<p>91.7</p>	<p>San Francisco Arts Commission funds will be used to support the transformation of my home studio into a fully equipped printmaking workspace, ensuring stability and sustainability amid San Francisco’s rising displacement pressures. This upgrade will house professional equipment, enable ongoing production, and create a shared creative hub for workshops and collaborations with emerging artists—strengthening community connection and fostering lasting artistic presence within the city’s cultural landscape.</p>
<p>Gina Mariko She/Her/Hers \$50,000</p> <p>Funding Channel 1: General Support 1</p>	<p>91.2</p>	<p>San Francisco Arts Commission funds will be used to support my studio rent and essential living expenses so I can sustain my ongoing cultural event production work, including Pinayista &amp; POC Food &amp; Wine Festival. San Francisco Arts Commission funds will be used to support continue creating community-rooted, culturally relevant public programming in SF. I have not been able to pay myself for this work and have personally invested over \$180K in the past four years to keep these communities going.</p>

<p>Idris Ackamoor He/Him/His \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>94.2</p>	<p>San Francisco Arts Commission funds will be used to support, “STAYSF”, providing creative opportunities targeting historically marginalized multicultural musicians through performances in non-traditional arts venues and diverse spaces and one-on-one mentoring. This will provide indispensable earned income while connecting them to the theme: "Keeping Artists in San Francisco". The vehicle for this activity will be performances by Idris Ackamoor and The Pyramids, as well as, the more recent Big Band, Idris Ackamoor Ankhestra.</p>
<p>Javier Roberto Carlos He/Him/His \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>91.7</p>	<p>San Francisco Arts Commission funds will be used to support the writing, production, and distribution of El Sabor Amargo del Silencio (The Bitter Taste of Silence), an experimental documentary tracing my survival of childhood sexual abuse and the lasting effects of PTSD. Using 16mm and Super 8mm film, hand-processing, and experimental digital techniques, I explore fractured memory, disassociation, and healing. Though deeply personal, the film speaks to a shared experience and the universal search for recovery.</p>
<p>Joanne Kreiter She/Her/Hers \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>88.2</p>	<p>San Francisco Art Commission funds will be used to support the production of FREEDOM COMES WHEN ONE WALKS THROUGH IT. Collaborating with incarcerated writer April Harris, composer Kalyn Harwood, and Empowerment Avenue, Jo Kreiter is creating an original dance-based public art project that juxtaposes libraries—designed to freely nourish people and inspire belonging—with the institution of prison—designed for exploitation and ostracization. Freedom Comes will expose the technical, emotional, and soul-driven processes of getting free.</p>
<p>John Walter Calloway He/Him/His (Fiscal Sponsor: Kulintang Arts, Inc.) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>85.2</p>	<p>San Francisco Arts Commission funds will be used to support a new multidisciplinary performance and video project by multi-instrumentalist John Calloway in collaboration with five Afro-Filipino artists across music, spoken word, and dance. The ensemble will explore their unique mixed-race cultural identities and how these inform their artistic expression. As Lead Artist, Calloway will serve as producer/contributor and coordinator, facilitating a collaborative creative process that celebrates their dual heritage through performance and reflective dialogue</p>
<p>Joshua Chuck He/Him/His Fiscal Sponsor (Community Youth Center of San</p>	<p>94.2</p>	<p>San Francisco Arts Commission funds will be used to support the production of DRAGON BOAT, a documentary uplifting youth from San Francisco’s underserved neighborhoods. Funding will provide mentorship and training for youth to film their own stories and</p>

Francisco) \$50,000  Funding Channel 3: Project Support		experiences, and support two free community screenings featuring panels with the young filmmakers, fostering dialogue on racial equity, resilience, and solidarity.
Jubilee They/Them/Theirs \$50,000  Funding Channel 1: General Support 1	91.4	San Francisco Arts Commission funds will be used to support Haus of Jubilee, a queer-led fashion and performance studio in SoMa dedicated to producing grassroots fashion shows and public art events. Through collaboration, mentorship, and design, funds will provide paid opportunities for queer and trans BIPOC artists, models, and makers across San Francisco’s SoMa, Tenderloin, Mission, and Castro neighborhoods, culminating in two public runway events—Trash Prom: Walk of Shame and Flowers, Salt, Tears.
Kathryn Vercillo She/Her/Hers; They/Them/Theirs \$50,000  Funding Channel 1: General Support 1	85	San Francisco Arts Commission funds will be used to support the creation of Mapping Adaptive Practice in San Francisco, a multidisciplinary project combining writing, visual art, and social practice. The grant will fund interviews with 18-24 artists, a digital archive, a published book, and a public exhibition with community programming. This project documents how life circumstances shape creative work, preserving San Francisco artists’ resilience while providing resources for artists, educators, and cultural workers.
Keli Dailey She/Her/Hers \$50,000  Funding Channel 3: Project Support	93.2	San Francisco Arts Commissions funds will be used to support the development and execution of MenoPower, a participatory menopause festival series at San Francisco Public Library branches. MenoPower will serve as a rite of passage for aging San Franciscans, uplifting Black, Brown, Asian, transgender, and women’s voices. Through storytelling, humor, education, creativity, and shared experience, the series fosters intergenerational dialogue, cultural visibility, and community connection for people experiencing or curious about menopause.
Lena Lee She/Her/Hers \$50,000	90.7	San Francisco Arts Commission funds will be used to support several new series from “We Need More Abstract - Beyond the Boundaries,” expanding my exploration of emotional healing and resilience through color, form, and composition. This project will culminate in public exhibitions and an inclusive community workshop where participants of all ages can experience the therapeutic power of abstract painting by using familiar everyday objects to express, explore, and build collective connections through art.

Funding Channel 3: Project Support		
Leticia Hernández-Linares She/Her/Hers \$50,000  Funding Channel 3: Project Support	94.2	San Francisco Arts Commission funds will be used to support the creation of a performance poetry manuscript blending spoken word, persona, and concrete poetry with elements of theatrical writing. The work tells the story of intergenerational immigrant women resisting displacement and grounded in histories of struggle, envisioning self-determined futures. Intended for publication, the manuscript will also foster community readings that spark dialogue about racial equity, housing justice, and collective resilience through art.
Lyam J Bewry He/Him/His \$39,000  Funding Channel 3: Project Support	89.2	San Francisco Arts Commission funds will be used to support a photobook on Presidio Pet Cemetery, a local overlooked historical site. Tucked beneath a highway, the site reflects how urban development can bury cultural memory—a story familiar across San Francisco. Yet the photographs uncover something enduring: love and resilience. Free copies will be distributed to libraries citywide, ensuring the work is accessible as both art and cultural preservation.
M Eilo They/Them/Theirs (Fiscal Sponsor: Intersection for the Arts) \$50,000 Funding Channel 3: Project Support	85.4	San Francisco Arts Commission funds will be used to support Bedennial, a two-month, multi-site exhibition of disabled artists across San Francisco in March–April 2028. The project will feature tactile, multisensory, and wearable artworks presented at CounterPulse, the Disability Cultural Center, Ruth’s Table, and in the homes of disabled community members. Bediannual expands disability access, builds cross-community connection, and strengthens San Francisco’s legacy as a national leader in disability arts and culture.
Marcella Elizabeth Sanchez She/Her/Hers \$50,000  Funding Channel 3: Project Support	90	San Francisco Arts Commission funds will be used to support Becoming and Belonging: Portraits of BIPOC Adoptees, a project documenting transracial adoptee experiences through portraiture and storytelling.  Using the same methodology as my successful Be Seen project, this work centers Black, Indigenous, people of color adoptees in San Francisco and explores themes of identity, cultural belonging, and home. Twenty-five participants will receive professional portraits and be featured in a free public gallery exhibition.

<p>Maria Silk She/Her/Hers (Fiscal Sponsor: Jess CurtisGravity Inc.) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>96.2</p>	<p>San Francisco Arts Commission funds will be used to support the development and production of a new play exploring themes of cultural memory and loss in relation to San Francisco’s queer and trans underground.</p>
<p>Mattie Loyce She/Her/Hers \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>89.7</p>	<p>San Francisco Arts Commission funds will be used to support community-based installation artist/curator/community advocate, Mattie Loyce directing “San Franciscan Resilience” - a year-long community engaged process creating a majestic 30-foot quilt constructed from hundreds of fabric squares created through 20 workshops within the Tenderloin and Supportive Housing community. The final work will be constructed by Loyce during a one-month residence at the Tenderloin Museum and displayed in various cultural locations throughout the Tenderloin neighborhood.</p>
<p>Maya Cameron-Gordon She/Her/Hers \$43,425</p> <p>Funding Channel 3: Project Support</p>	<p>95</p>	<p>San Francisco Arts Commission funds will be used to support the creation of 20 Years Later: An SF Juvenile Hall Reunion, a documentary uniting former San Francisco juvenile hall residents to reflect on their shared past, trauma, and growth. The funding will cover fair pay for cast and crew, production and post-production costs, and community partnerships that highlight resilience, healing, and justice reform rooted in San Francisco’s most impacted neighborhoods.</p>
<p>Maya Fuji She/Her/Hers \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>91</p>	<p>San Francisco Arts Commission funds will be used to support the development and public presentation of Maya Fuji’s new work “TANABATA: SAN FRANCISCO WISHES”, a large-scale tryptic painting and community workshop series that explores Japanese American rituals and identity, uplifting stories, future wishes of San Francisco artists and residents.</p>
<p>Nina Límon She/Her/Hers (Fiscal Sponsor: Independent Arts &amp;</p>	<p>94.5</p>	<p>San Francisco Arts Commission funds will be used to support all artist fees and fiscal administration through Independent Arts and Media (IAM) to support Andreína Maldonado to co-create “Aging with Dignity,” a socially engaged musical written and performed with Coro Nueva Era—her ensemble of domestic workers and day laborers. Building on their 2022 hit “Our Work, Our Dignity,” the project amplifies elder Latinx</p>

Media) \$50,000  Funding Channel 3: Project Support		workers' voices, provides paid opportunities, and sustains a Mission-rooted cultural ecosystem.
Parya Saberi She/Her/Hers; They/Them/Theirs \$50,000  Funding Channel 1: General Support 1	89.2	San Francisco Arts Commission funds will be used to support a restaging and renewal of Dancing with Hafez, which was originally funded by SFAC. Dancing with Hafez is an immersive experience, featuring an all-woman cast of contemporary dancers, musicians, and visual artists. This project will restage Dancing with Hafez for Yerba Buena Center for the Arts and develop new pieces to be presented in 2026.
Rhiannon Evans MacFadyen They/Them/Theirs \$50,000  Funding Channel 3: Project Support	95.5	San Francisco Arts Commission funds will be used to support Rhiannon Evans MacFadyen with the research, development, and creation of an Afro-Futurist archive exploring liberation, ancestry, and imagined histories of Black women descended from African chattel slavery. Funding will provide artist compensation, consultant stipends, and materials for an immersive installation with public rituals, gatherings, and an exhibition in San Francisco. The project will preserve cultural memory while envisioning liberated futures grounded in community, imagination, and creative resilience.
Richard A. Mosqueda She/Her/Hers; He/Him/His; They/Them/Theirs \$50,000  Funding Channel 1: General Support 1	88.2	San Francisco Arts Commission funds will be used to support my continued practice of engaging San Francisco audiences as a theatrical director and producer. Funding will directly support my monthly rent for the full term of the grant; a full Stage Directors and Choreographers Society (professional directors union) membership; and to support the costs associated with the public theatrical presentation that I will create uniquely for San Francisco audiences.
Roisin Isner She/Her/Hers \$47,853	92	San Francisco Arts Commission funds will be used to support the production of a short narrative film, "Male Point of View," about the aftermath of sexual assault. The project will conclude with public screenings and artist talkbacks that include audience discussion.

Funding Channel 3: Project Support		These events will be presented in collaboration with SFFILM, the SF Public Library, and other community partners.
Rose Damato She/Her/Hers; They/Them/Theirs \$44,400  Funding Channel 1: General Support 1	85	San Francisco Arts Commission funds will be used to support Rose D'Amato in an ongoing body of work in painting which celebrates the California subcultures of Sign Painting and Lowriding through the documentation of San Francisco Historical signs and cars.
Samantha Berlanga She/Her/Hers; They/Them/Theirs (Fiscal Sponsor: Bay Area Video Coalition Inc.) \$50,000  Funding Channel 3: Project Support	91.5	San Francisco Arts Commission funds will be used to support "Pleasure Seekers", a feature length documentary following the lives of three intertwined women— Mayra, a first-generation Ecuadorian immigrant reclaiming her relationship to sex and aging; her daughter Sam, a filmmaker exploring her own resistance to traditional womanhood; and Emily, Sam's childhood friend navigating love and independence. Through intersectional and intergenerational lenses, the film explores sexuality, stigma, and identity as these women reclaim pleasure and selfhood.
SAMI SEE She/Her/Hers; \$50,000  Funding Channel 2: General Support 2	89.7	San Francisco Arts Commission funds will be used to support my professional growth and long-term sustainability as a San Francisco artist through mentorship with arts consultant Jerome Reyes, website redevelopment with designer Christine Ferrer, and participation in a professional development cohort for women artist-leaders. These activities will culminate in a public (virtual) panel to share strategies for sustainability, space access, and collective resilience among San Francisco artists.
Samina Ali She/Her/Hers \$50,000	95.5	San Francisco Arts Commission funds will be used to support the creation of HIS CHOSEN ONES, a dystopian novel set in SF exploring race and belonging in an authoritarian America enforcing racial internment policies. The grant will fund research, writing time, and community engagement: a four-week writing workshop and public showcase for 15

Funding Channel 3: Project Support		SF immigrant/BIPOC writers. As these communities currently face detention and erasure, this project creates an urgent literary record of resistance and resilience.
Shawna Virago She/Her/Hers; They/Them/Theirs \$50,000  Funding Channel 3: Project Support	92.7	San Francisco Arts Commission funds will be used to support Transgender musician and longtime Trans activist Shawna Virago to create and perform a new song-cycle: "WE LIVED (in silence)" will challenge the continued erasure of elder Trans San Franciscans. Virago will host Community Conversations with surviving Transwomen elder peers (aged 55-64), and research the GLBT Historical Society's archives to drive the content for the new song-cycle. The premiere of "WE LIVED (in silence)" will be at Joe Goode Annex, March 2027.
Shrey Purohit He/Him/His \$50,000  Funding Channel 3: Project Support	95.4	San Francisco Arts Commission funds will be used to support the creation and presentation of "Unsung SF: Portraits of the Working City," a series of 18 large-scale mixed-media paintings by Shrey Purohit honoring the workers who keep SF running. Each portrait visualizes personal histories through surreal collage, informed by interviews and local ephemera. The series will be professionally presented across five venues with audio interviews between the artist and sitter, and accompanied by a catalog.
Snik He/Him/His \$50,000  Funding Channel 3: Project Support	94.4	San Francisco Arts Commission funds will be used to support the development and pre-production of "Abracadabra TV Repair," a feature film set in 1995 San Francisco that follows an Iranian immigrant navigating work, fatherhood, and belonging in the city's electronics repair shops. Inspired by the filmmaker's family story, the project has received support from SFFILM, the Kenneth Rainin Foundation, and The Black List Projects Lab and is now preparing for community-engaged pre-production.
Stephanie Ann Sherman She/Her/Hers; \$50,000  Funding Channel 1: General Support 1	86.5	San Francisco Arts Commission funds will be used to support The Table, a salon and performance series uniting Jewish and Palestinian artist-activists through shared meals, dialogue, and interdisciplinary performance fostering community, mutual understanding, and healing in times when Zionism divides us. SFAC funding sustains my housing, artmaking, and community leadership in SF, allowing me to host salons, compensate collaborators, and present public performances at Dance Mission Theater, preventing my displacement and sustaining vital spaces of healing, solidarity, and cultural exchange.

<p>Susannah H Smith She/Her/Hers; \$50,000</p> <p>Funding Channel 1: General Support 1</p>	<p>86.7</p>	<p>San Francisco Arts Commission funds will be used to support my general operating costs as a documentary film artist, including rent, health insurance, edit station upgrades, legal services, and software subscriptions. The support will provide stability during the release and impact campaign development of my first feature film, WE BELONG, as well enabling my continued collaboration with other artists as a documentary filmmaker, editor, installation artist, and curator.</p>
<p>Takeshi Moro He/Him/His \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>93</p>	<p>San Francisco Arts Commission funds will be used to support photographic work of historically significant San Francisco trees. In the early 20th century, Japanese American gardeners, facing employment discrimination and excluded from white-collar work, shaped the region's landscape. Collaborating with Japantown archives (Japanese American National Library and Japanese Cultural and Community Center of Northern California (JCCNC)'s History Archives), this project uncovers lesser-known botanical specimens and stories, preserving an under-recognized horticultural legacy by connecting plants to broader stories of resilience, history, and culture.</p>
<p>Tania Santiago She/Her/Hers; \$50,000</p> <p>Funding Channel 1: General Support 1</p>	<p>90.2</p>	<p>San Francisco Arts Commission funds will be used to support an SF-based AfroBrazilian choreographer, culture bearer, and teaching artist, Tania Santiago to continue her work through July 2028, including choreographing and directing a new dance piece, "O Pescador" (working title) set to premiere at Dance Mission Theater, and passing on tradition by teaching weekly community adult dance classes and hosting AfroBrazilian dance workshops.</p>
<p>Taraneh Hemami She/Her/Hers; \$50,000</p> <p>Funding Channel 1: General Support 1</p>	<p>88</p>	<p>San Francisco Arts Commission funds will be used to support general expenses for on-going studio projects, from production and fabrication, expenses and assistance for on-going projects including Makaan at Minnesota Street Project Foundation, providing opportunities for residency, production and exhibition for artists from CWANA diaspora at MSP's expanding multi-venue campus in Dogpatch, as well as programming for Art + Water at Pier 29 (2026-28) as one of the artist/teachers of the program.</p>
<p>Therese Davis She/Her/Hers \$50,000</p>	<p>94.5</p>	<p>San Francisco Arts Commission funds will be used to support Healing in Harmony: The SF A Cappella Showcase, a citywide series of four pop-up vocal collaborations led by Therese "Ms. Mo" Davis and Robert Lee in the SOMA, Fillmore, Mission, and Bayview districts. Blending music, mindfulness, and storytelling, this project invites adult community members to explore the healing power of the human voice, fostering</p>

Funding Channel 3: Project Support		connection, celebrating cultural resilience, and creating a living sound archive of harmony and hope.
Virgie Tovar She/Her/Hers \$46,250  Funding Channel 3: Project Support	96.4	San Francisco Arts Commission funds will be used to support "Bodies of Water," a public art project that transforms local pools into free community art hubs in Summer 2027. Through sound, movement, and storytelling workshops, participants will explore water as a source of body liberation and collective memory. The project reclaims pools - historically exclusionary spaces for people in racialized and/or fat bodies - as sites of creativity, rest, and belonging for San Francisco's communities.
Wailana Simcock She/Her/Hers; He/Him/His; They/Them/Theirs \$50,000  Funding Channel 3: Project Support	95.7	San Francisco Arts Commission funds will be used to support the research and development of a new dance theater performance project called "Full Release" devised from and centering the stories of artists employed in SF's sex work industry.  Diverse community outreach engagements and interviews will culminate in a public performance (60min) to be performed in one SF's historical sex club/theater site. The funds will support artist fees, administration, rehearsal space, costumes, production managers and technicians.
William Underwood III He/Him/His; \$50,000  Funding Channel 1: General Support 1	90.5	San Francisco Arts Commission funds will be used to support "Good Form", an exploration of lineage and continuum. Funding will enable the recording and performance of J.S. Bach's authentic and attributed works for flute, commissioning of a new work for flute, rehearsal and performance space, field research, and artist collaboration. Good Form examines the ongoing dialogue between historical and modern expression, offering audiences an immersive experience that celebrates our musical past and promulgates our present.

## Community Investments

### FY26-27 Arts Impact Endowment (AIE): Organizations Funding Recommendations

Applicant Funding Channel Grant Amount Funding Channel	Org Budget	Average Score	Project Description
Arenas Dance Company (Fiscal Sponsor: Dancers Group) \$100,000  Funding Channel 1: General Support 1	<\$100,000	91.4	San Francisco Arts Commission funds will be used to support Arenas Dance Company's general operations through July 2028, making it possible for the company to continue to share AfroCuban folkloric and popular dance traditions with SF via the presentation of a new dance work, on-going weekly dance classes, and specialized workshops. Specifically, SFAC funds will support space rental and compensation for our Artistic Director (Susana Arenas Pedroso), our performance and teaching artists, and our managing director.
Arts Education Alliance of the Bay Area (Fiscal Sponsor: Intersection for the Arts) \$100,000  Funding Channel 1: General Support 1	\$100,001 - \$500,000	93.6	San Francisco Arts Commission funds will be used to support the Arts Education Alliance's ongoing community artist support and coalition-building efforts through the San Francisco Arts Community Collaborative (SFACC). SFACC is a coalition of community artists, community based arts organizations, and SFUSD students, families, and advocates. Together, we support arts learning that is culturally responsive, anti-racist, and reflective of our communities through meetings, advocacy efforts, and equitable access to culturally responsive tools and resources.
Artspan \$100,000  Funding Channel 1: General Support 1	\$500,001- \$2,000,000	92.4	San Francisco Arts Commission funds will be used to support the continued production of ArtSpan's Art-In-Neighborhoods and San Francisco Open Studios programs, connecting artists with the general public via the production of (1) exhibitions presented in partnership with local businesses; (2) a citywide SF Open Studios program featuring artwork for sale by 600+ local artists in their studios; and (3) professional development activities for 900+ member artists. ArtSpan programs sustain SF's vibrant, accessible arts community.

<p>Asian American Women Artists Association Inc. \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>94.6</p>	<p>San Francisco Arts Commission funds will be used to support key personnel at the Asian American Women Artists Association (AAWAA) in sustaining systems and improving programs that strengthen the organization’s capacity to serve its creative communities in San Francisco. Funding will also support the ongoing maintenance of AAWAA’s membership directory as well as bolster personnel access to consistent professional development coaching.</p>
<p>Bayview Hunters Point Center for Arts and Technology \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$500,001- \$2,000,000</p>	<p>95.6</p>	<p>San Francisco Arts Commission funds will be used to support Bayview Hunters Point Center for Arts and Technology (BAYCAT) ongoing programs, producing four BAYCAT Studio videos showcasing local San Francisco artists, businesses, and community based organizations. BAYCAT Studio interns and intern alumni will staff the projects, offering paid experience to emerging San Francisco-based artists while providing professional quality videos to important individuals and groups in our community.</p>
<p>Bernal Heights Outdoor Cinema (Fiscal Sponsor: Independent Arts &amp; Media) \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>&lt;\$100,000</p>	<p>91.6</p>	<p>San Francisco Arts Commission funds will be used to support Season #23 and Season #24 of Bernal Heights Outdoor Cinema’s free accessible film screenings for neighborhood and city-wide film loving audiences. SFAC’s support will preserve a 20+ year-old neighborhood tradition of building and strengthening community through staging a showcase for diverse local artists and providing a platform for neighbors to appreciate and engage with their “next door” artists and each other.</p>
<p>BIPOC Acro Collective Care Ecosystem (Fiscal Sponsor: Independent Arts &amp; Media) \$75,000</p> <p>Funding Channel 2: General Support 2</p>	<p>&lt;\$100,000</p>	<p>93.6</p>	<p>San Francisco Arts Commission funds will be used to support capacity building for BIPOC Acro Collective Care Ecosystem (BACCES) current volunteer staff to expand our mission to advance equity in circus arts. This would sustain core programs—representation at circus training events, open-source training on dismantling White supremacy culture, and public performances. It would also enhance new initiatives such as a comprehensive BIPOC teacher directory and a dedicated San Francisco circus festival to increase local community involvement in recreational circus.</p>

<p>Black &amp; White Projects (Fiscal Sponsor: Independent Arts &amp; Media) \$75,000</p> <p>Funding Channel 2: General Support 2</p>	<p>&lt;\$100,000</p>	<p>92.0</p>	<p>San Francisco Arts Commission funds will be used to support the creation and implementation of Black &amp; White Projects' new Artist-Centered Advisory Circle and a suite of mutual-aid-based professional tools. Funding will resource facilitators, a project manager, and legal and business consultants to guide a collaborative process with 8 core artists. The project will produce open-source agreements, templates, and a public event sharing equitable models for artist-led governance and sustainability in San Francisco.</p>
<p>Bridge Live Arts \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>92.6</p>	<p>San Francisco Arts Commission funds will be used to support Bridge Live Arts' core program, the Community Engagement Residency, which supports movement-based artists to complete an equity-driven live arts project while building their infrastructure and strengthening their career development with support from B.L.A. staff and community partners. The funds will also sustain a portion of the core staff's salaries, many of whom are also working artists-administrators.</p>
<p>Canyon Cinema Foundation \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>93.2</p>	<p>San Francisco Arts Commission funds will be used to support Canyon Cinema Foundation's (CCF) ongoing programs and initiatives, notably our free Canyon Salon series; Canyon at The Roxie series spotlighting Bay Area filmmakers; Discovered fellowship, which invites curators to research our collection and prepare new screening programs for San Francisco audiences; Print Generations program, which facilitates creation and exhibition of new films by local artists; and our virtual Canyon-on-Demand series; as well as maintaining our Distribution Assistant position.</p>
<p>Chinese Historical Society of America \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>\$500,001 - \$2,000,000</p>	<p>93.6</p>	<p>San Francisco Arts Commission funds will be used to support the expansion of Chinese Historical Society of America's (CHSA) Popups and Traveling Exhibitions program, specifically the Mobile Art Lab—a hands-on, pop-up art and history experience for all ages. The Mobile Art Lab delivers artist-lead, hands-on silk-screen poster-making opportunities for the public and layers these with scaffolded educational curricula about Asian American history. CHSA will collaborate with San Francisco fairs and festivals, California College of the Arts and SFUSD teachers to engage diverse audiences.</p>

Counterpulse \$100,000  Funding Channel 1: General Support 1	\$500,001 - \$2,000,000	94.0	San Francisco Arts Commission funds will be used to support CounterPulse’s core programming serving artists, audiences, and residents of historically marginalized communities by contributing to the operating budget that fuels staff salaries and facility stewardship supporting these programs. Our staff have strong experience in and connection to such communities: over half are BIPOC, more than 90% LGBTQIA+, and most are practicing artists. SFAC funds will also support our committed work toward community engagement and equity.
Crowded Fire Theater Company \$100,000  Funding Channel 1: General Support 1	\$500,001 - \$2,000,000	87.8	San Francisco Arts Commission funds will be used to support Crowded Fire’s bold and justice-driven theatrical premieres and productions as well as initiatives that provide career-expanding resources for a diverse group of both established and emerging theater makers. Most specifically, these funds will support material needs such as venue costs, accessibility services and supplies, and resources for CFT’s professional training initiatives.
Detour Productions \$100,000  Funding Channel 1: General Support 1	\$100,001 - \$500,000	89.8	San Francisco Arts Commission funds will be used to support Detour Productions in producing work that blurs the boundaries of contemporary dance, theater, and drag, centering the prismatic experiences of San Francisco’s BIPOC and LGBTQ+ artists and community members. In addition to these performances, Detour will present professional development workshops and a monthly salon series for emerging artists, while strengthening organizational capacity and sustainability by investing in coaching, professional services, and salaries for our co-directors.
Diamond Wave (Fiscal Sponsor: Independent Arts & Media) \$75,000  Funding Channel 2: General Support 2	\$100,001 - \$500,000	92.2	San Francisco Arts Commission funds will be used to support Diamond Wave’s next phase of growth; concretizing a community-guided organizational structure, producing two THEYFRIEND Nonbinary Performance Festivals, and establishing year-round programming and the Library of Nonbinary Belonging. Through equitable pay, artist-centered governance, and new revenue streams, Diamond Wave will deepen its role as a cultural home for nonbinary artists and audiences in San Francisco, fostering belonging and creative collaboration across the city.

<p>Duniya Dance and Drum Company (Fiscal Sponsor: Dancers Group) \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>91.2</p>	<p>San Francisco Arts Commission funds will be used to support Duniya Dance and Drum Company’s free, accessible programs that center West African and South Asian communities. Funding will sustain artist pay, rehearsal space, and administrative capacity while producing the African Arts Festival (Fall 2026) at Yerba Buena Gardens and 20-year anniversary programming (2027), including a repertoire retrospective and the creation of a company archive documenting performances, photos, press and marketing materials in preparation for the milestone celebration.</p>
<p>Emerging Arts Professionals San Francisco Bay Area (Fiscal Sponsor: Independent Arts &amp; Media) \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>90.4</p>	<p>San Francisco Arts Commission funds will be used to support Emerging Arts Professionals in compensating our majority BIPOC, LGBTQIA2S+, women, and disabled leaders who sustain our San Francisco-based network of 3,000+ arts and culture workers. Funds cover stipends, contractor fees, and artist facilitation for our core programs (Fellowship, Emergence convening, Affinity Circles, Artists’ Adaptability Circles, and Professional Development Workshops), while stabilizing our equity-centered Co-Director model, supporting arts workers as whole people and advancing cultural equity citywide.</p>
<p>Eugenie Chan Theater Projects (Fiscal Sponsor: Intersection for the Arts) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>&lt;\$100,000</p>	<p>96.8</p>	<p>San Francisco Arts Commission funds will be used to support 7 free in person English-Chinese screenings and community engagement activities and 1 online streaming of The Truer History of the Chan Family, (THCF) a musical, at community centers and arts organizations that center AAPI communities in Chinatown, and neighborhoods with growing Chinese communities, including the Sunset, Mission/Outer Mission, Excelsior and BayView/Hunters Point. Screenings and engagements also serve BIPOC and general audiences.</p>
<p>Femme Rage (Fiscal Sponsor: The African American Art and Culture Complex) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>&lt;\$100,000</p>	<p>96.4</p>	<p>San Francisco Arts Commission funds will be used to support Femme Fury, a multidisciplinary performance and public arts initiative by Femme Rage that centers QTBIPOC femmes and queer communities in San Francisco. Integrating live performance, somatic workshops, and public art, the project employs 15 local artists, strengthens creative equity in the Fillmore, SoMa, and Tenderloin, and establishes a lasting cultural archive through the GLBT Historical Society.</p>

<p>Filmmakers Collaborative Inc. \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$500,001- \$2,000,000</p>	<p>90.2</p>	<p>San Francisco Arts Commission funds will be used to support Filmmakers Collaborative SF (FCSF)'s fellowship program for San Francisco filmmakers telling stories about San Francisco communities. The one year program will provide five filmmakers from historically marginalized communities with mentorship, production stipends, and support in co-designing and co-presenting their film in a community screening event. This program's structure and resources will help these filmmakers advance their films and artistic careers, preventing their displacement.</p>
<p>Friends of Scrap, Inc. \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$500,001- \$2,000,000</p>	<p>86.0</p>	<p>San Francisco Arts Commission funds will be used to support SCRAP's community reuse and art materials programs that make art-making accessible, affordable, and sustainable. Grant funds will sustain Depot operations, free public workshops, artist showcases, and teacher giveaways—advancing creative opportunity and equitable access to the arts for all San Franciscans.</p>
<p>Honey Art Studio (Fiscal Sponsor: Independent Arts &amp; Media) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>&lt;\$100,000</p>	<p>95.8</p>	<p>San Francisco Arts Commission funds will be used to support a Citywide Mural Project. Honey Art Studio artists will create ten large-scale mixed media artworks celebrating iconic Black San Francisco pioneers who helped shape the city's cultural and historical landscape. Each mural will be reproduced and displayed on public sites located throughout San Francisco, transforming everyday spaces into vibrant storytelling landmarks. This citywide exhibition will honor the legacy of individuals who contributed to San Francisco.</p>
<p>Intersection for the Arts \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$500,001- \$2,000,000</p>	<p>89.0</p>	<p>San Francisco Arts Commission funds will be used to support Intersection for the Arts' core operations, ensuring the sustainability of one of San Francisco's longest-running arts service organizations. Funds will provide salary support for key staff: Executive Director Yesenia Sanchez, Director of Finance &amp; Fiscal Sponsorship Vicky Cassis, Fiscal Sponsorship Program Manager Willy Caldwell, and Community Programs Manager Sloane Larsen, who collectively sustain the infrastructure that enables 100+ San Francisco-based artists and fiscally sponsored arts organizations to thrive.</p>

<p>jhn//hands&amp;feet (Fiscal Sponsor: Asian Pacific Islander Cultural Center) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>&lt;\$100,000</p>	<p>95.2</p>	<p>San Francisco Arts Commission funds will be used to support HOME IS HERE / NHÀ Ở ĐÂY for 2027 and 2028 - a new annual bilingual multidisciplinary performance program featuring the work of contemporary Vietnamese American artists and engaging intergenerational Vietnamese audiences. The event takes place at the Tenderloin Recreation Center, serving the surrounding Vietnamese community in SF's Little Saigon.</p>
<p>Lyrical Opposition \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>87.0</p>	<p>San Francisco Arts Commission funds will be used to support convening spaces that center artists and community voices from San Francisco's historically BIPOC neighborhoods like Bayview-Hunters Point, Fillmore, SoMa, and Visitacion Valley. Lyrical Opposition will partner with neighborhood community organizations and local native artists to facilitate arts programming and curate admission-free art exhibits, live performances, film screenings, as well as to provide artist residencies for those in need of housing or creative space.</p>
<p>Manilatown Heritage Foundation \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>89.2</p>	<p>San Francisco Arts Commission funds will be used to support the Manilatown Heritage Foundation's year-round cultural programming, exhibitions, and educational initiatives at the International Hotel Manilatown Center. This funding will strengthen operations, staff capacity, and intergenerational community arts programs such as Club Mandalay and the Manilatown Ancestral program, advancing cultural preservation, economic revitalization, and belonging for San Francisco's Filipino, Asian American, and BIPOC communities through arts, heritage, and civic engagement.</p>
<p>Movement (Fiscal Sponsor: Intersection for the Arts) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>\$100,001 - \$500,000</p>	<p>92.2</p>	<p>San Francisco Arts Commission funds will be used to support the Movement Immigrant Orchestra in a residency, gathering, and performance series that brings together San Francisco Bay Area immigrant musicians to collaborate, co-compose and engage the SF community. The project includes two multi-day SF residencies, two SF public performances and four open community jams hosted by Meklit Hadero.</p>

<p>NA Lei Hulu I Ka Wekiu Hula Halau \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$500,001- \$2,000,000</p>	<p>89.2</p>	<p>San Francisco Arts Commission funds will be used to support Nā Lei Hulu i ka Wēkiu’s core programs of Hawaiian cultural performance and instruction, reflecting our organizational mission dedicated to the preservation and education of the Hawaiian culture through the art of hula. SFAC support would provide vital funding towards our efforts as advocates for Native Hawaiian identity and heritage, as we add diversity and vibrancy to San Francisco’s social and cultural environment.</p>
<p>NAKA Dance Theater (Fiscal Sponsor: Dancers Group) \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>85.8</p>	<p>San Francisco Arts Commission funds will be used to support two years of NAKA Dance Theater’s groundbreaking dance-theater performance and social justice advocacy work in San Francisco – creating, presenting, and supporting work by and of artists of color through ongoing community-engaged programs Live Arts In Resistance; Dismantling: Fugitivity; Círculos de Aprendizaje, and pro bono language justice consulting.</p>
<p>OX (Fiscal Sponsor: Counterpulse) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>&lt;\$100,000</p>	<p>92.8</p>	<p>San Francisco Arts Commission funds will be used to support the research period for WorkMORE! 12: A New Sky, 6 solos created collaboratively by 6 artists. These solos explore themes of tenacity and resilience in the face of human made catastrophe, based on research of survivors. An expression of radical hope, A New Sky is an invitation to dream of ways to survive, connect, and uplift each other in uncertain times.</p>
<p>Queer Women of Color Media Arts Project \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$500,001- \$2,000,000</p>	<p>100.0</p>	<p>San Francisco Arts Commission funds will be used to support staffing, mentorship, and accessibility, sustaining Queer Women of Color Media Arts Project’s mission to build narrative power through film. Through the FREE Film &amp; Freedom Academy, annual Film Festival at Presidio Theater, and two partner screenings (other districts), we will continue to create and exhibit films that shatter bias, expose inequality, and illuminate the creative leadership of queer and trans women and gender-expansive People of Color.</p>

Rawdance \$100,000  Funding Channel 1: General Support 1	\$100,001 - \$500,000	97.5	San Francisco Arts Commission funds will be used to support RAWdance’s community artist programs, including four iterations of RAWdance’s CONCEPT series with two guest curators, a large-scale public performance in downtown SF featuring four commissioned choreographers, a theatrical season with two commissions, and one round of RAWdance’s Radiate Fellowship, supporting two early-career BIPOC dancemakers. Together, these programs will support 37 local dancemakers (and ≈100 performers) and reach over 4300 audience, through 20 San Francisco events.
San Francisco African American Arts and Cultural District \$100,000  Funding Channel 1: General Support 1	\$500,001- \$2,000,000	97.8	San Francisco Arts Commission funds will be used to support the creation of the San Francisco African American Arts and Cultural District \$100,000 (SFAAACD) Design Toolkit, a set of Afrocentric design standards that celebrate Black culture in Bayview’s public spaces. By engaging local artists and community members, this project will result in vibrant, culturally resonant visual elements, including murals, signage, and street fixtures that activate Third Street, support creative economic development, and offer an inspiring, educational public benefit for residents, businesses, and visitors alike.
San Francisco Bay Area Theatre Company \$100,000  Funding Channel 1: General Support 1	\$500,001- \$2,000,000	97.8	San Francisco Arts Commission funds will be used to support SFBATCO’s next two years of programming, which will include at least two world premiere productions, after-school and in-school free youth programming, and professional development programs. We will not only provide employment opportunities to hundreds of local arts workers; we’ll also provide training that will help emerging arts workers build and sustain careers here in San Francisco.
San Francisco Children’s Art Center \$100,000  Funding Channel 1: General Support 1	\$100,001 - \$500,000	100.0	San Francisco Arts Commission funds will be used to support San Francisco Children’s Art Center (SFCAC)’s teaching artists in their service to youth in economically vulnerable and historically marginalized San Francisco neighborhoods, increasing equitable access to creative experiences for children via artist residencies in SFUSD Elementary Schools and Head Start Early Education classrooms. Expanded community outreach programs will enhance SFCAC’s connections with San Francisco families via artmaking workshops in San Francisco Public Library neighborhood branches.

<p>San Francisco Creative Writing Institute (Fiscal Sponsor: Counterpulse) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>&lt;\$100,000</p>	<p>93.0</p>	<p>San Francisco Arts Commission funds will be used to support DISPATCHES FROM THE CITY OF AWE, a two-year storytelling initiative commissioning local writers and collecting first-person narratives from San Franciscans. Through a mobile listening booth, writing workshops, and public events, the project will engage up to 3,000 participants and culminate in readings, an anthology, and a digital archive, spotlighting resilience and connection.</p>
<p>San Francisco Filipino Cultural Center \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>94.5</p>	<p>San Francisco Arts Commission funds will be used to support Sentro Filipino’s community-centered arts programming within the SOMA district, expanding access to creative spaces, education, and public cultural events. Through free exhibitions, workshops, and festivals, the program will engage artists, families, and youth—especially from Filipino and BIPOC communities—strengthening cultural pride, cross-cultural understanding, and equitable representation. This initiative ensures that San Francisco’s diverse artistic voices remain visible, valued, and rooted in the city they call home.</p>
<p>San Francisco International Arts Festival, Inc. \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>97.3</p>	<p>San Francisco Arts Commission funds will be used to support, stabilize and grow San Francisco International Arts Festival’s (SFI AF) core programs in the Mission District including: 2027 festival commissions for BIPOC San Francisco artists; staffing, marketing and production costs for the annual Festivals in May 2027 and 2028; artist fees and/or staff costs in 2027 for our free BIPOC focused programs taking place throughout the year: The Last Supper Party, Lift Every Voice, and Women in Jazz &amp; World Music (WJWM).</p>
<p>Sew Productions, Inc. \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>\$100,001 - \$500,000</p>	<p>94.8</p>	<p>San Francisco Arts Commission funds will be used to support the development of a new satirical comedy, AFRICAN STEW, and the presentation of its world premiere production. Written by award-winning artist and scholar, Lisa B. Thompson, and featuring an ensemble of Bay Area actors, this thought-provoking play turns simplistic stereotypes of middle-class Black people on their heads. The project will be presented by the Lorraine Hansberry Theatre (LHT) in the fall of 2026.</p>

<p>Shipyard Trust for the Arts \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>97.5</p>	<p>San Francisco Arts Commission funds will be used to support Shipyard Trust for the Arts (STAR) in ensuring the survival of San Francisco's largest artist community at the Hunters Point Shipyard amid ongoing displacement threats, and to strengthen STAR's capacity to advocate, preserve artist spaces, and sustain Open Studios, exhibitions, and community engagement in the city's southeast neighborhoods.</p>
<p>Tableau Stations (Fiscal Sponsor: Intersection for the Arts) \$50,000</p> <p>Funding Channel 3: Project Support</p>	<p>&lt;\$100,000</p>	<p>92.8</p>	<p>San Francisco Arts Commission funds will be used to support the intergenerational performance project "Landscapes of Youth", a multi-disciplinary work engaging the formative environments, agency, and memories of childhood in places of precarity. Engaged with the Japanese concept of "Kodomo Fudoki" through folklore and contemporary outdoor records of childhood, the collaborative project is led by interdisciplinary dance artists Marina Fukushima and Isak Immanuel and serves to cultivate place-based intergenerational arts practices.</p>
<p>The Great Star Theater \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$500,001- \$2,000,000</p>	<p>87.8</p>	<p>San Francisco Arts Commission funds will be used to support more than 100 performances by Asian American, immigrant, and LGBTQ artists, including burlesque, circus, and multilingual community events. By strengthening the Great Star Theater's role as a cultural and economic anchor, this grant will ensure that artists, audiences, and the arts continue to thrive—preserving a vital historic space while inspiring new forms of community connection and creativity in the heart of the city.</p>
<p>Una Inc. \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$100,001 - \$500,000</p>	<p>97.8</p>	<p>San Francisco Arts Commission funds will be used to support UNA Inc. in strengthening our general operating capacity as a Queer- and trans-led organization, enabling expansion of year-round programming. Over the next two years, we will produce performances of new work Infinity in San Francisco, contract Queer, trans, and nonbinary artists, offer sliding-scale dance classes, free community studio showings, and outreach exchange partnerships with local public high schools and pre-professional dance programs.</p>

Voice of Witness \$50,000  Funding Channel 3: Project Support	\$500,001- \$2,000,000	93.4	San Francisco Arts Commission funds will be used to support Sonic Tablecloth, a multimedia storytelling project that will engage several Bay Area immigrant communities, as well as the development of new multimedia projects, accompanying curricula, and educational resources for community partners and schools. These programs further Voice of Witnesses’s goal of centering and amplifying marginalized voices through oral history and storytelling projects that illuminate social justice issues.
Womens Audio Mission \$100,000  Funding Channel 1: General Support 1	\$500,001- \$2,000,000	98.5	San Francisco Arts Commission funds will be used to support WAM’s programming that provides critical resources and support to BIPOC women and gender-expansive artists, including our Local Sirens paid Artist Recording Residencies, commissions and performance opportunities, as well as providing financial support for diverse women/gender-expansive artists to easily access WAM Academy music production and composition training. Both of these initiatives will directly impact 500+ San Francisco Bay Area artists from historically marginalized communities annually.
World Arts West \$100,000  Funding Channel 1: General Support 1	\$500,001- \$2,000,000	93.5	San Francisco Arts Commission funds will be used to support World Arts West’s programs promoting artistic and economic development for our San Francisco community of cultural dance companies and artists. Awarded funds will support artist fees and World Arts West’s staff who administer and implement our capacity-building services dedicated to keeping cultural artists in San Francisco, including: annual World Arts West Dance Festival; Artist Service Program; Special Artist Commissions; Arts Equity Research; and Visibility & Advocacy.
Writers Grotto \$100,000  Funding Channel 1: General Support 1	\$100,001 - \$500,000	98.8	San Francisco Arts Commission funds will be used to support Grotto initiatives for BIPOC writers: our annual Rooted & Written conference for writers of color along with Flor Y Canto Black and Latinx writer fellowships. Fees will pay Grotto Literary Artists, Keynote Speakers, Instructors, and Rooted & Written Directors. Additionally, SFAC funds will cover a portion of rent for our San Francisco office.

<p>Yerba Buena Arts &amp; Events \$100,000</p> <p>Funding Channel 1: General Support 1</p>	<p>\$500,001- \$2,000,000</p>	<p>97.3</p>	<p>San Francisco Arts Commission funds will be used to support Yerba Buena Gardens Festival's year-round program of 100+ performing arts performances that feature Weekend Sessions, Thursday Lunchtime Concerts, Poetry Programs, Dance Night Series, Children's Garden Series, and other special programs. All performances and events are outdoors, admission-free, family-friendly, ADA compliant, easily accessible by public transit, and open to the public.</p>
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## Appendix B: Panelist Biographies



## **FY26 Artistic Legacy Grant (ALG)**

### **Panelist Biographies**

**Indra Mungal (She/Her/Hers):** has produced successful arts and cultural events, and educational programs for non-profits throughout the San Francisco Bay Area for decades. She was associate producer of the San Francisco Ethnic Dance Festival (now the World Arts West Dance Festival) in the 1980s. She worked in the education departments at the Asian Art Museum, the Oakland Museum of California, and KQED. She retired from her role as director of programs and exhibitions for the Oakland Asian Cultural Center, where her programs and exhibitions highlighted the diverse and intersectional voices of the Asian diaspora. She received the 2025 Arts Seva Award from Chitresh Das Institute.

**Fátima Ramírez (She/Her/Hers)** is a curator and Salvadoran folkloric dancer. She is the former Executive Director of Acción Latina, a legacy arts and media organization and the nonprofit publisher of the award-winning El Tecolote bilingual newspaper in San Francisco. She is also a former member of the San Francisco Latino Parity and Equity Coalition (SFLPEC). Currently, she is the Fund Development Manager at Mission Housing Development Corporation, where she is cultivating a new path towards collective giving and support for affordable housing. She is also a part of the Community Advisory Panel at KQED.

**Torange Yeghiazarian (She/Her/Hers):** is a playwright, director, and translator passionate about building community through theater. Her artistic practice reflects her values of radical hospitality and inclusiveness aimed at disrupting stereotypes of the Middle East both within the community and outside of it. Dubbed the “Margo Jones–founding-mother-figure of Middle Eastern–American theatre”, Torange founded Golden Thread Productions, the first American theatre company devoted to the Middle East, and served as its artistic director for twenty-five years developing visionary programs such as ReOrient Festival and helping launch the careers of countless artists. Torange’s writing is featured in “New Iranian Plays,” “Middle Eastern American Theatre,” “Performing Iran,” “Salaam. Peace: An Anthology of Middle Eastern–American Drama,” and “Casting a Movement,” among others. Torange is a founding board member of Middle Eastern North African Theatre Makers Alliance, and serves on the board of Consortium of Asian American Theaters and Artists. Born in Iran and of Armenian heritage, Torange has a Masters in Theater from San Francisco State University. For more information, visit Torange’s website at [TorangeYeghiazarian.com](http://TorangeYeghiazarian.com).



## **FY26 Arts Impact Endowment (AIE): Artists Panelist Biographies**

**Abby Rocha Carlisle (she/her/hers, they/them/theirs) (Funding Area 1 – Funding Area 1 – General Support 1):** Abby Rocha is a Chicax that has settled in the foggy coastal embrace of the East Bay after graduating from CCA. They create from the intersection of their Latinidad and the multifaceted subject of death as well as the world around them. Graduating from CCA with a B.A. in Illustration, she focused on art activism for her thesis, writing and illustrating a five story compendium, “VOICES: A Comic Anthology About Immigrant Interviews, Stories, And Reflections.” She’s continued this work with her visual and writing practice creating comics, images and graphic essays for local and national publications and their artwork has been shown in galleries and museums. She’s also a member of the collective, the East Bay BIPOC Cartoonists (EBBIPOCC) and has helped organize, market and showcase the public reading series, “HELLA COMIX” in Berkeley and at various Bay Area libraries, giving BIPOC indie artists a platform to read their creative original work. In her spare time she also volunteers as an art teacher/assistant at her local preschool and middle school. The curriculum focuses on fostering confidence, self expression while developing skills and a lifelong love of creating. She is currently working on her debut graphic novel, “Hearts in Mictlan” and her art teaching credential.

**Anaís Azul (they/them/theirs) (Funding Area 1 – Funding Area 1 – General Support 1):** Anaís Azul (they/them) is a Peruvian-born, California-raised singer-songwriter and educator. Dubbed “the Peruvian Björk” (Bay Times), they produced their debut album *Simp’ashani: Canciones Trenzadas* (2024) as a Fulbright grantee, blending Quechua, English, and Spanish into experimental Andean songs & soundscapes with vocal looping. They've toured as a performer-educator across Perú, Mexico, Germany, France, and Japan, and performed at Mountain View, California’s first-ever Pride. Anaís is committed to learning from

the resistance of colonized people to change the course of history one song at a time.

**Gericault De La Rose (she/her/hers) (Funding Area 1 – Funding Area 1 – General Support 1):** Gericault De La Rose is a queer trans Filipinx, multidisciplinary artist, and educator. While developing her art practice, she worked as a Co-curator of Philippine Objects at the Field Museum of Natural History. After graduating with a BFA with an emphasis in Art History from the School of the Art Institute of Chicago, she formed an artist collective, Export Quality. De La Rose has also showcased her work in group shows in cities like Chicago, Los Angeles, Johnson City, New York, and Toronto. She attended the ACRE residency in Steuben, Wisconsin and the HATCH artist residency for the Chicago Artist Coalition in 2020. In 2022, she received the San Francisco Foundation's Jack K. and Gertrude Murphy Award and received her MFA from UC Berkeley in 2023. She had her first solo exhibition at Co-Prosperity Sphere in Chicago and finished her artist residency, Arrozidency, at Minnesota Street Project in 2024.

**Mukethe Kawinzi (she/her/hers) (Funding Area 1 – Funding Area 1 – General Support 1):** Mukethe Kawinzi is a shepherd and regenerative land steward who has farmed in sustainable and organic agriculture for six years. She is the author of 'touching grass' (Porkbelly Press), 'Koans to a Young Cowboy' (Bottlecap Press), 'rut' (Ghost City Press Summer Series), and 'saanens, nubians, one lamancha' (Winner, Quarterly West Chapbook Contest), as well as the winner of the inaugural ALOCASIA Microgrant for Queer Nature Writers. She is the former Founding and Managing Director of Yell Gallery in Philadelphia. As a rancher, she has presented at Slow Food's Terra Madre, EcoFarm, and at the Culinary Institute of America. As a writer, she has been a featured reader at San Francisco's Litquake Festival, Poetry in the Parks, Flor y Canto, and Sundress Publication's Poetry in Pajamas. She herds goats on the open range in coastal California.

**Sylvie McClelland (she/her/hers, they/them/theirs) (Funding Area 1 – Funding Area 1 – General Support 1):** Originally from San Diego, I moved to San Francisco for a dual degree between California College of Arts & Crafts (now CCA) and USF from 2000-04. I work primarily in oil paint and watercolor and have participated in numerous shows, had my art published, and painted commissions. After college, I made costumes for local performers in theatre/drag, and ran my own clothing label out of boutiques on Haight Street. I have worked

with other queer artists including Peaches Christ (Midnight Mass), Seth Eisen (EyeZen Art), and Emily G. Park (Love is Queer!). For a span of five years, I worked in the local Stop Motion Animation industry fabricating puppets for Henry Selick (ShadeMaker Studios), Athena Studios, and Kat Alioshin (Animation Outlaws). Since Covid I have focused on supporting the local arts scene in the Bay, curating shows of visual artists and musicians, throwing pop-up shows and curating at local galleries.

**Alex Sodari (he/him/his, they/them/theirs) (Funding Areas 1&2 – General Support 1 & 2):** Alex is a graduate of the California College of the Arts with a BFA in illustration, and a practicing visual artist of 15+ years. He is the founder and editor of the Lazer Zine comic and illustration anthology (8 issues), former Zine Director of Oakland arts nonprofit Rock Paper Scissors Collective, and cofounder of the Mission Art and Comic Expo, a Chicano Zinefest highlighting BIPOC and LGBTQ creators in the San Francisco Bay Area. He was also a 2023 Artist in residence at the Midway Gallery in San Francisco. Alex has experience curating and installing gallery art shows, editing publications, events organizing.

**Lisa Liu (she/her/hers) (Funding Areas 1&2 – General Support 1 & 2):** Lisa Liu is a guitarist based in San Francisco, California and is always on the move playing shows around the world. She plays jazz, jazz manouche, and solo guitar. Liu is an Artist Ambassador for Santa Cruz Guitar Company, Sadowsky Guitars, Larkspur Guitars and Krivo Pickups. Liu is a Teaching Artist and writer for Acoustic Guitar Magazine and has performed and taught alongside Mimi Fox, Martin Taylor and John Knowles CGP. Liu also performs with the acclaimed African-American Poet Cornelius Eady who was the Inaugural Poet for Zohran Mamdani's NYC mayoral inauguration. She is a Teaching Artist at TrueFire, Django and June, Puget Sound Guitar Workshop, and has also been an Artist In Residence at The Robert Rauschenberg Foundation, La Maison De Beaumont (France) and Hors Saison (France). Liu also works with the San Francisco Symphony providing educational outreach music performances in the SF Unified schools. Liu has performed at Birdland (NYC), The Guggenheim Museum (NYC), Django Reinhardt Festival (France), SiX The Musical on Broadway (NYC), Djangofest NW (WA), Rocky Mountain Archtop Guitar Festival (CO), AAPI Jazz Festival (NJ), The Freight & Salvage (CA), The Music Center at Strathmore (MD), The Smithsonian National Portrait Gallery (Washington DC), Academy of Music (MA), Yale University (CT), Princeton University (NJ), Joe's Pub (NYC), Barbès (NYC).

**Nekia Wright (she/her/hers) (Funding Areas 1&2 – General Support 1 & 2):**

Nekia Wright is the owner and founder of Ujamaa LLC, a flutist, award winning filmmaker, and holistic wellness & education specialist based out of San Francisco, CA. She holds a MA in Special Education with 16 years experience teaching worldwide. Nekia is certified by the Zimbabwe Ministry of Health as an African Traditional Healer. She is also a certified Practitioner of Sound & Vibrational Therapies and Reiki Master. She has served 100s of individuals in the Bay area through her partnerships with local organizations as a community practitioner over the last 8 years. Nekia has been honored as a 2024 Black Futures Resident with Zaccho, a recipient of the 2024 SFAC Dreamkeeper Award, the 2023 New Champions Runner Up Award from the EALA, the 2023 Ubuntu Award from the AAACC, and the 2025 SFAC Impact Endowment Award. Her film earned 5 awards including best direction, US documentary, and audience choice.

**Nieves (she/her/hers) (Funding Areas 1&2 – General Support 1 & 2):**

Nieves is a scientist turned entrepreneur with a lifelong passion for the arts. She has been drawn to style, design, and fashion since childhood, excelling in drawing from a young age. She is currently making a deliberate transition into independent editorial work and pursuing a graphic design certification online to ground her creative practice in technical foundations. Her fascination with interior design, figurative art, and crafts is reflected in her independent magazine Curated Domesticity; an editorial project exploring domestic space as a site of creative experimentation and meaning-making. Her home, Casa Rosa, serves as both living space and creative laboratory, where curated thrifted finds and personal touches showcase her evolving aesthetic vision.

**Shirin Makaremi (she/her/hers) (Funding Areas 1&2 – General Support 1 & 2):**

Shirin is an Iranian-American artist and curator based in San Francisco, California. She has 10 years of experience working in the Bay Area arts community. She was the former Gallery Director at Incline Gallery in San Francisco, where she curated and facilitated exhibitions and programs. In addition to curating, Shirin has been a panelist, programming committee member, mentor and adviser for numerous arts non-profits and artist run groups here in the Bay Area, such as San Francisco Arts Commission Main Gallery, Makaan Artist Residency, Southern Exposure, Zamin Project, SF Camerawork, and SOMArts. She enjoys working with emerging local artists, collaborating and supporting them to take a leap with their practice.

**April Zhu (she/her/hers) (Funding Area 3 – Project Support):** April is a neurodivergent China-born cultural professional based in New York City, with specialties in visual arts management, public relations, and cultural/legal translation. She works as an assistant project manager for the art program and collection at one of the largest healthcare systems on the East Coast, and runs a grassroots gallery for emerging interdisciplinary artists in need of merit-based Visas.

**Ayesha Samdani (she/her/hers) (Funding Area 3 – Project Support):** Ayesha Samdani was born and raised in Pakistan. She immigrated to US after completing her MA degree in Fine Arts, also earned MFA in abstract painting from Academy of Art University, SF. Her work is inspired by nature, particularly organic shapes, and colors. These colors have a very strong impact on her personality and paintings as they remind her of her cultural background. She uses a various limited color palette for each painting to depict different moods of nature. Through variations of lines, layers, and color palette, she explores the sensitivity and delicacy of changing seasons. Currently she is living and painting as a full-time artist in Bay Area. She is represented by John Natsoulas Gallery in Davis, California. She has participated in numerous solo and group exhibitions including shows at Arc Galley in SF, Berkeley Arts Center in Berkeley, and a recent solo show at Triton Museum, Santa Clara.

**B. DeVeaux (they/them/theirs) (Funding Area 3 – Project Support):** B. DeVeaux has been singing since the age of 3 and performing since the age of 6. B. DeVeaux has extensive vocal and music training, thanks to Oakland School for the Arts, as well as a background in visual art and theater. B. DeVeaux has just recently come back from DC after performing at the Kennedy Center with their band, Oakland Rising. They have also just released their debut album, CHRYSALIS, available now on Bandcamp which B. DeVeaux hopes will be a vehicle for change with their community.

**Bean Tupou (they/them/theirs) (Funding Area 3 – Project Support):** Bean Tupou is an arts administrator, community organizer, and creative practitioner based in the Bay Area. They support youth-centered literary and arts programming with a focus on operational sustainability, artist care, and community-rooted cultural work. Bean brings over a decade of experience across grassroots organizing, operations, and collaborative creative projects, including co-founding Storyland Collective, a community-centered storytelling and arts initiative. They are also a practicing musician and songwriter, with experience

releasing records, touring, and supporting artist-led projects. Bean brings a queer, racial equity lens grounded in lived experience, accountability, and respect for culturally specific artistic practices. They are honored to serve as a panelist and contribute to a thoughtful, transparent review process.

**Christina Xu (she/her/hers) (Funding Area 3 – Project Support):** I'm a self-taught visual artist and muralist based in Oakland, California. My work, shaped by lived experience, explores healing, empathy, and empowerment—focusing on women's stories and advocating for children's well-being. I believe art deepens self-love, expands empathy, and strengthens community. Without formal art school, I developed my practice through college courses, workshops, and conversations with diverse artists. I briefly lived in Laredo, Texas, where I began painting professionally, participating in group shows and murals. Since returning to the Bay Area in 2017, I've centered women's experiences and brought visibility to overlooked stories. During the pandemic, I fundraised and painted 20 murals for Bay Area elementary schools. Since then, I've expanded to public projects and commissions, including collaborations with San Francisco, Oakland, and San Jose. Each work reflects my values of empathy, community, and care. I create with the belief that art heals, connects, and transforms.

**DL Alvarez (they/them/theirs) (Funding Area 3 – Project Support):** DL Alvarez came to the arts via a background in set design and construction for live theater. Their earliest solo works were performance-based actions that incorporated object making, text, and drawing, practices that eventually took greater focus. They have a rich and diverse career which includes having had their art exhibited at—and included in the collections of—the NY MoMA, doing curatorial work for the Berlin Film Festival, and being recently recognized with the 2026 Bo Huston Literary Prize.

**Fred (he/him/his) (Funding Area 3 – Project Support):** Fred is a project based artist focusing on public space and collaboration. His work centers on developing community narratives using D.I.Y. publishing, digital video, murals, and curatorial projects. His projects center on the potential to shift consciousness, promoting healthy communities, and personal growth through creative place making. Fred has been awarded grants from the California Arts Council, Oakland Cultural Arts Program, Southern Exposure's Alternative Exposure grant, Ara Jo Memorial Fund and SOMArts Center. Fred has exhibited nationally and internationally including at The de Young Museum, Laney College, CUNY Graduate Center,

Northeastern University, YBCA, Al-Azhar University Gaza City, and Galeria De Comercio Mexico City.

**Genesis Perez-Melara (she/her/hers) (Funding Area 3 – Project Support):**

Genesis Perez-Melara is a medical student and community advocate whose work in social practice integrates creative expression with community health and advocacy. She began her artistic journey in the photography studio at Artists for Humanity, later returning as an honorary board member in 2024 to support programming and student success initiatives. Genesis has led community-based projects from college through medical school, including mentoring underrepresented students in medicine and organizing health outreach with immigrant communities. Drawing on her background in both the arts and medicine, she uses photography, storytelling, and community engagement as tools to amplify voices, foster dialogue, and promote equity.

**Gizeh Muñiz (she/her/hers, they/them/theirs) (Funding Area 3 – Project Support):**

Gizeh is a movement, teaching and performing artist currently co-existing in Ohlone territory. They are dedicated to the study of being a breathing body through movement and stillness. Through their work, they create spaces that allow them to play and divest from concepts of linearity in a creative process, with the intention of practicing freedom. gizeh's choreographic and teaching work has been shared in the United States, Mexico and Europe in festivals such as P.O.R.C.H in Germany, Improspeckje in Croatia, GUSH in San Francisco and 4x4 in Tijuana, to mention some. gizeh has been an artist in residence at Atland Residency, CounterPulse, PUSH, BANDALOO, and Bridge Live Arts, and was the 2023-25 Radiate fellow of RAWdance. gizeh is the curator and producer of Gatherings - a free movement workshop series in the Bay Area. gizeh carries within their body their work with Kathleen Hermesdorf, Sara Shelton Mann, and a decade of study with Dance, Music and Theater teachers throughout Mexico.

**Jae (she/her/hers) (Funding Area 3 – Project Support):** Musician. Beat creator. Lyricist. Lover of the arts. Born and raised in The Bay. Experience in bands and playing shows.

**John R. Lewis (he/him/his) (Funding Area 3 – Project Support):** I have been a professional theatre actor/director/producer in the Bay Area for nearly 20 years. I've worked with all levels of house and community sizes, with an emphasis on diversification, equity, and safety for all.

**Miku Haile (he/him/his) (Funding Area 3 – Project Support):** Miku Haile is a multidisciplinary artist blending manga aesthetics and street culture into traditional printmaking. Originally from San Francisco, he studied at the Ruth Asawa School of the Arts and the University of Oregon, where he developed a practice grounded in visual storytelling and cultural reflection. Haile draws from zines, graffiti, underground fashion, and his own experiences navigating overlapping identities. His style combines sharp lines and layered textures, using printmaking to explore identity, visibility, and belonging. In 2024, he received a grant from the University of Oregon’s Comic Book Research Fellowship partnering with the University to create comics that explore the complex world of neuroscience, supporting his work at the intersection of comics and culture. Beyond the studio, Haile mentors young artists and champions emerging voices in the arts. On paper or in public space, his work asks us to consider whose stories are visible—and whose remain unheard

**Mudd (she/hers/her, he/his/him, they/them/theirs) (Funding Area 3 – Project Support):** Mudd is a multidisciplinary artist with a focus on Drag! Mudd is actively working on stage and often also works behind the curtain on multiple different productions; Mudd has a Bachelors in Theater Arts.

**Nia Pearl (she/her/hers) (Funding Area 3 – Project Support):** Nia Pearl is an award-winning poet, writer, and environmental justice advocate working at the intersection of art, activism, and public engagement. She is an established host and event curator passionate about creating participatory spaces for creative expression and literary dialogue. Nia’s writing has been published in *Meridians: feminism, race, transnationalism*, *The Town: An Anthology of Oakland Poets*, *Painting the Streets: Oakland Uprising in the Time of Rebellion*, and *terra:soul: echoes from the future ancestors*. She is one of the recipients of the 2023 Nomadic Press/San Francisco Foundation Literary Awards.

**Nicole she/her/hers (Funding Area 3 – Project Support):** Nicole Dubov is an arts administrator and creative program strategist dedicated to building sustainable pathways for emerging artists. She currently serves as Fellowship and Alumni Program Manager at Artists For Humanity (AFH), where she oversees the organization’s 9-month fellowship program and leads alumni engagement initiatives that support artists beyond their initial training.

Nicole specializes in designing mentorship-driven programs that center artistic growth, professional development, and long-term stability. Her work bridges artists with institutional resources, cross-department collaboration, and community partnerships, ensuring that creative talent is not only nurtured—but sustained. She manages exhibitions, strategic partnerships, marketing collaboration, alumni tracking, and program operations, with a focus on measurable impact and equitable access.

Through her leadership, Nicole has helped increase artist visibility, deepen alumni engagement, and strengthen long-term career outcomes for emerging creatives. She is committed to advancing forward-thinking arts programming that prioritizes mentorship, community, and sustainability.

**Qianqian (Q) Ye (she/her/hers, they/them/theirs) (Funding Area 3 – Project Support):** Qianqian (Q) Ye is a Chinese artist, designer, and creative technologist based in Los Angeles. With training in architecture, she creates digital, physical, and social spaces that examine the relationships between technology and systems of power. As Director of Creative Technology at the Processing Foundation, Qianqian leads projects, programs, and partnerships that bridge open-source technology, creative practice, and community. She has taught creative coding courses as an Adjunct Associate Professor in USC's Media Arts + Practice program since 2020. From 2021 to 2025, she served as p5.js Lead at the Processing Foundation, overseeing the design, development, and community of p5.js, an open-source tool for accessible, inclusive creative coding with more than 5 million users worldwide. Qianqian has been an Internet Archive DWeb Fellow, NYU ITP/IMA Project Fellow, and a Senior Civic Media Fellow at the USC Annenberg Innovation Lab.

**Regina Calloway (she/her/hers) (Funding Area 3 – Project Support):** Ms. Regina “Califa” Calloway is a visionary force in Performance Arts and Community Production whose work with Fua Dia Congo and Ceedo Senegalese Dance Company preserving and curating African Ancestral Dance, Song, and Music traditions. She served as Associate Director and Co-Choreographer for Fogo Na Roupas and as founding dance lead for De Rompe y Raja Afro-Peruvian and Obakoso Afro-Cuban. Her early career as Stage Manager at Theater Artaud and Calvin Simmons Theater refined her production expertise, leading to signature works including Night of Tribute in Dance and Cristo Moreno: Afro-Peruvian Saga at San Francisco’s Fort Mason Center. A recognized leader in Cultural

advancement, she has served on panels for the City of Oakland Cultural Funding Advisory, Black Choreographers of the 21st Century, and Sacred Grove Traditions. As founder and Arts-presenting executive of nzoCALIFA Presents LLC, Calloway advances Heritage Legacy Education through story-centered programming and kinship-driven impact—amplifying #YourSTORYmatters.

**Sarah Al-Kassab (she/her/hers, they/them/theirs) (Funding Area 3 – Project Support):** I am a trained Pattern Maker and Costume Designer for theatrical and event performance as well as a third generation actor. I have spent the last 20 years as a self-producing artist in the SF Bay Area: focused on interactive performance, community engagement and event production.

**Sweta Ravisankar (she/her/hers) (Funding Area 3 – Project Support):** Dr. Sweta Ravisankar is a Bharatanatyam practitioner and educator whose work is defined by a lifelong commitment to the classical arts and a curiosity for the human form. Rather than viewing her PhD in Developmental Biology as a separate path, Sweta integrates this analytical background into her understanding of movement, bringing a meticulous focus to the geometry and rhythm of her dance. Throughout more than 100 solo performances across India and North America, Sweta has used the vocabulary of Bharatanatyam to engage with traditional presentations and contemporary social narratives. Her contemporary choreography often explores vital but quiet themes, such as mental health and women’s health—most notably in her work “Imagining Pain: The Menstrual Saga.” This project, supported by SFIAF and Creative West, seeks to bridge traditional storytelling with real-world experiences. As the Director of Sarada Kala Nilayam, she mentors students across two US cities, while her digital series, #thalamthursdays, serves as a space for rhythmic experimentation and community connection. With three decades of training, her practice is rooted in the lineages of Kalaimamani Smt. Roja Kannan and Smt. Padmini Radhakrishnan. She further deepens her technical inquiry through the study of Nritta Karanas under the guidance of Dr. Padma Subrahmanyam.

**Tara Christina (she/her/hers) (Funding Area 3 – Project Support):** Tara Christina is a Writer and Tea Maker originally from San Francisco. She has a Master’s Degree in Social Work, is a Certified Nutrition Educator and has studied Herbalism since 2004. Tara Christina is author of "More Than a Drop: The Evolution of Identity" and currently pens a culture & connection-focused Substack

at <https://tarachristina.substack.com/>. Previously, she was Co-Editor of *Be: A Journal of Black Experimental and Interdisciplinary Work*, which is currently archived at Cuny. Additionally, she has been contributing writer for the Good Men Project and has several self-published articles on Medium.com.



## **FY26 Arts Impact Endowment (AIE): Organizations Panelist Biographies**

**Tierra Allen (She/Her/Hers, They/Them/Theirs) (Funding Area 1 – General Support 1):** has braided performance, activism, healing, and consciousness-raising at theaters, community-based organizations, schools, and parks, behind prison walls and in the streets. She's won an Isadora Duncan "Izzie" Dance Award, earned award nominations from Theatre Bay Area, and performed with the Black Choreographers Festival, Dance Brigade's D.I.R.T. (Dance in Revolt(ing) Times) Festival, Crowded Fire Theater, Campo Santo, Magic Theater, Golden Thread Theater, SFBATCO, and others. She's directed for 3Girls Theatre, Playwrights Foundation, and PlayGround and choreographed for the National Queer Arts Festival, Spectrum Queer Media, and TheatreFIRST. With Cal Shakes & Youth Speaks, Tierra co-curated & co-produced six theater stages at the Life is Living Festival. Their speculative abolitionist short THE REMEMBERING TIME screened at the 18th International Queer Women of Color Film Festival. Listen to her podcast THE REAL WORK: A PODCAST ABOUT THEATER CULTURE AND TRANSFORMATIVE JUSTICE, co-produced with We Rise Production, on Spotify and Apple Podcasts.

**Mana Macaraeg (She/Her/Hers) (Funding Area 1 – General Support 1):** While at San Francisco State University studying for a Studio Arts degree, she was a Community Development Intern at Southern Exposure, she was mentored by Sharmi Basu in event planning, managing deliveries, and database management. She organized their annual events such as The Spring Benefit Art Auction and The Monster Drawing Rally, overseeing volunteer teams and logistics. She also maintained donor and grant databases (CIVICRM) to enhance fundraising efforts.

In her role as Artist Guide and then was promoted to Operations Facilitator at 500 Capp Street, she handled visitor inquiries and finalizing tour appointments, as well as giving tours to groups. She also ran their financial bookkeeping, filing

bills, jurying artist applications and bartending.

**Daniel Moretti (Any Pronouns) (Funding Area 1 – General Support 1):**

has worked at the intersection of storytelling and social justice for 20 years. Daniel administered grants for international narrative films at the Global Film Initiative. As Senior Manager for Engagement and Impact at the Independent Television Service (ITVS), one of the largest documentary funders, Daniel implemented film campaigns to spark dialogue on key issues. As Director of Distribution and Educational Programming at Frameline (San Francisco LGBTQIA+ Film Festival), Daniel oversaw acquisition and distribution for queer films and an education program to bring LGBTQIA+ films into high schools. Currently as Program Management Director at The PRIDE Study (Stanford University), Daniel leverages data for storytelling. Daniel holds a BA in Media Arts from Emerson College. Daniel's dissertation for their MSc in Gender, Media, and Culture from the London School of Economics focused on novel qualitative research with LGBTQIA+ film festival audiences. Daniel is a creative writer, currently working on a micro memoir collection.

**Nicole Dikon (She/Her/Hers) (Funding Area 1 – General Support 1):** is a multidisciplinary visual artist and founder of Dikon Studio, where she creates large-scale woodcut prints, murals, mixed-media installations, and commissioned works for hospitality spaces, public environments, and cultural institutions across the U.S. Her practice is rooted in land-based labor, gardening, and ecological research, drawing from over a decade of work in community gardens, sustainable agriculture, and collaborative design. In addition to her studio work, Dikon has taught gardening and arts programming in public schools, led community engagement initiatives for nonprofits, and organized events that center accessibility, intergenerational learning, and culturally rooted creative practices. She has written grants, managed public-facing projects, and worked extensively within communal studio environments.

As a practicing artist with experience in community design, education, and collaborative arts spaces, Dikon brings a grounded understanding of cultural equity, artist sustainability, and the lived realities of working artists in the Bay Area.

**Ciarra D'Onofrio (They/Them/Theirs) (Funding Area 1 – General Support 1):**

is a queer dancer, aerialist, and choreographer with a passion for using dance as a means of storytelling, social analysis, and community building. They specialize in dance trapeze, contemporary dance, and vertical dance. They have performed in the towering dome of SF City Hall, cathedrals, and redwood forests, and most recently have danced here in the Bay Area with Zaccho Dance Theater, Amelia Rudolph, Nina Sawant, Epiphany Dance Theater, Olallie Lackler, and Helen Wicks Works. Ciarra runs their dance company Ciarra D'Onofrio + Dancers and recently self-produced, directed, and choreographed Heart String: On Death + Grief + Love, their first evening-length production, to fully sold out audiences. As a choreographer + director, they build work from the heart, and are particularly drawn to storytelling through the use of objects, spaces, and aerial apparatuses. Their work often explores grief, queerness, and intimacy.

**Susie Hara (She/Her/Hers) (Funding Area 1 – General Support 1):** A California native of middle eastern descent, Susie Hara served as a San Francisco Arts Commission panelist in 2023 and 2024. Her first novel, Finder of Lost Objects (Ithuriel's Spear 2014), was a finalist for a Lambda Literary Award and recipient of an International Latino Book Award. She is also the author of the novels The House on Ashbury Street (Mumblers Press 2023) and Earthquake Shack (Arte Público Press 2025). Her stories have appeared in Fractured Lit and The New York Times. Her dance and theater pieces have been performed at Z Space Studio, SOMArts, and the Marsh. As an actor, she appeared with El Teatro de la Esperanza and Word for Word. Her play, "Lost and Found in the Mission," received a Best Ensemble Award at the San Francisco Fringe Festival.

**Jolene Yee (She/Her/Hers) (Funding Area 1 – General Support 1):** served as a panelist for the San Francisco Arts Commission in January and February 2025 reviewing individual artists' applications. She also served as a jury member for the selection of public art installations on the SFMTA Potrero Muni Yard Redevelopment Project in 2024. She is a practicing ceramic artist working from the Pottery Studio in the Mission. She also dances for recreation at ODC and swing dances throughout the City. She is a supporter of many forms of art taking classes in drawing, watercolor, and audio design and visits as many Open Studios as she can. She loves attending live music, theater, musicals and spoken word performances in the City and beyond.

Jolene is a first generation Chinese American with strong ties to the community. She currently serves as Board Leader for Friends of Franklin Square, an all-

volunteer group that seeks to engage the community and advocate for improvements at a neighborhood park. She is also a working group member of the SFMTA Potrero Muni Yard Redevelopment Project. Previously she was a District 10 appointee to the Eastern Neighborhoods Citizen Advisory Committee.

**Brennan DeFrisco (He/Him/His) (Funding Areas 1&2 – General Support 1 & 2):** is a poet, teaching artist, editor, and arts coordinator. He has been a National Poetry Slam finalist (3rd place in the nation), a published author, and has represented the Bay Area in multiple national and regional poetry slam competitions. He holds an MFA in Creative Writing from Antioch University Los Angeles. For the past 10 years, he has been a teaching artist with California Poets in the Schools, Young Audiences of Northern California, Get Lit, Writers in the Schools, Arts For Learning Northwest, and other arts organizations. He has been a county coordinator and performance coach for the Poetry Out Loud program for Contra Costa, Alameda, and San Francisco County. He has also been an assistant coordinator for the Redwood Poetry Festival in Eureka, CA and the Bigfoot Poetry Festival in Portland, OR.

**Jay Gash (She/Her/Hers) (Funding Areas 1&2 – General Support 1 & 2):** is a Black, Queer, Creative Producer, 3rd generation photographer, and educator from Oakland, CA. She currently works as a Studio Producer at Re-Present Media Studio and a Teaching Artist at Destiny Arts Center. Key projects include Director of Photography for Sounds About White (2024), Post Production Producer for On the Pulse of Life (2023), and Field Producer for Esé Pelo Tuyo (2022). She also produced her short film, 'When the Garden Comes', through the Re-Take Oakland program. Jay was a 2025 Fellow in Filmmaker Collaborative SF's For Us By Us Incubator Program for local documentary filmmakers. Previously, Jay spent over six years at BAVC Media developing curricula and leading programs in video, audio, animation, and game design courses to empower young creatives. She also served as Strategic Capacity Coordinator and a long-time mentor at the Queer Women of Color Media Arts Project (QWOCMAP), contributing to impactful initiatives for media makers.

**Erika Gee (She/Her/Hers) (Funding Areas 1&2 – General Support 1 & 2):** brings over 20 years of nonprofit experience as an educator, community planner, and cultural worker. At National Coalition for Asian Pacific American Community Development (National CAPACD), she leads the AA and NHPI Creative Placemaking program and contributes to the comprehensive community

development efforts of the Neighborhood and Place-based Strategies team. Previously, she held positions at Chinatown Community Development Center, The San Francisco Foundation, and museums, historic sites, and cultural organizations in New York, San Francisco, and Los Angeles. Erika holds a BA in History/Art History from UCLA and an MEd in Museum Education from Bank Street College of Education. She has sought to build the capacity of artists, cultural workers, and arts organizations so they have the resources and platforms to share their stories and provide a lens for social change and prosperity. She also understands grants management and administration to champion the arts as essential to daily life.

**Karter Louis (He/Him/His) (Funding Areas 1&2 – General Support 1 & 2):** is a multidisciplinary artist and creative professional with a background in music and theatre and experience in television and video production. His work spans performance, storytelling, and community-centered creative projects. In addition to his artistic practice, he has developed and led several hospitality ventures, including Hillbilly Tea, Samovar Tea Lounge, and Soul Slice. He is also engaged in the broader creative arts and design community, contributing to efforts that highlight Black culinary history and support LGBTQ+ visibility, including work with California Lawyers for the Arts.

**Aniela Valtierra (She/Her/Hers) (Funding Areas 1&2 – General Support 1 & 2):** is a nonprofit executive and hospitality leader advancing economic mobility through food and creative entrepreneurship. She serves as Deputy Director of Impact at La Cocina, a nationally recognized nonprofit based in San Francisco, addressing racial and gender wealth disparities in business ownership by providing affordable commercial kitchen space, business incubation, and market access to women, immigrants, and entrepreneurs of color.

With over two decades of experience in hospitality and social enterprise, Valtierra has led operations, revenue strategy, and the launch of the nation's first women-led food hall in San Francisco. Her work centers on building sustainable earned-income models that expand access to ownership, strengthen early-stage businesses, and support long-term wealth creation.

Raised in a family rooted in both food entrepreneurship and music, she brings a cross-sector lens to arts and economic development, recognizing creative industries as essential infrastructure for cultural preservation, community wealth, and economic stability.

**Lonny J Brooks (He/Him/His) (Funding Area 3 – Project Support):** is Professor and Chair of Communication at California State University, East Bay, and a Visiting Professor at Stanford University's Hasso Plattner Institute. His work explores Afrofuturism, design, and democratic imagination. As Co-Founder, with Ahmed Best, of the AfroRithm Futures Group, he helps communities envision liberated futures through the game Afro-Rithms From The Future. A Black speculative storyteller, Dr. Brooks co-executive produces The Afrofuturist Podcast and contributed to the anthology Afrofuturism 2.0: The Rise of AstroBlackness. He served as lead editor of "When Is Wakanda?," Journal of Futures Studies' first Afrofuturism issue, and supports the Black Speculative Arts Movement in Oakland. Beyond academia, he co-founded the Community Futures School at the Museum of Children's Arts, a Robert Wood Johnson Foundation project linking Afrofuturist, Indigenous, and Queer futurisms to healing and social justice. Dr. Brooks is also a Research Affiliate at the Institute for the Future and a Research Fellow at the Long Now Foundation.

**Maxine Flasher-Duzgunes (She/Her/Hers) (Funding Area 3 – Project Support):** works as an arts educator for underserved youth with Marin CalPoets in the Schools (Area Coordinator), Gallery Route One, LINES Community Programs, Child Therapy Institute, and Drawbridge. Maxine is the founder of Marin County's first Youth Poet Laureate Program, supporting young poets to build social change in their communities. Maxine has been commissioned by Sadler's Wells, National Dance Company Wales, and Theater Basel for her dance writing, and by World Stage Design, 92NY's Future Dance Festival, and FACT/SF Summer Dance Festival for her choreography. Her poetry films have been exhibited at Foxyard Studio (UK), Drawing Room SF (CA), Experiments in Cinema (NM), Cadence Video Poetry Festival (WA), and Millennium Film Workshop (NY). Maxine received a B.F.A. in Dance (magna cum laude) from NYU Tisch and an M.A. in Dance Philosophy (with distinction) from University of Roehampton London as a US-UK Fulbright Finalist.

**William E. Hammond Jr. (He/Him/His) (Funding Area 3 – Project Support):** is a multidisciplinary artist, songwriter, and composer whose creative journey began in childhood through choral music and theater in San Francisco. He has worked across music, performance, and sound design for both stage and recorded projects, collaborating with a wide range of artists and theater makers. His career includes writing and producing commercially released music as well

as composing for theatrical productions presented nationally. His work has been supported by major arts funders, including the California Arts Council, The Bernard Osher Foundation, and the National Endowment for the Arts.

**Raksak (Big) Kongseng (She/Her/Hers,They/Them/Theirs) (Funding Area 3 – Project Support):** With an interdisciplinary background, Raksak Kongseng straddles two worlds – the world of theatre and the world of business management. She served as a stage manager and a project manager in multiple events both in Thailand and the US before transitioning into arts administration. She currently works at Theatre Communications Group (TCG) in New York as a Lead of Grantmaking and Global Programs. She is also the founder and the Executive Director of Thai Theatre Foundation (TTF). Raksak holds a BA in Dramatic Arts from Chulalongkorn University and an MS in Arts Administration from Boston University. She was a Graduate Visiting Student in Finance and Accounting at Columbia University. Raksak enjoys theatre, Thai poetry, politics, and, of course, Thai food!

**Vané Velasco (She/Her/Hers) (Funding Area 3 – Project Support):** Vané Velasco's experience in the arts starts from oral tradition. Born in the border, they were told many stories of survival including denying their indigenous roots in public so the Texas rangers would not persecute them. She has been able to make art from these stories by creating art through land work. Once given the opportunity she started painting, writing and leading family rituals. She is part of the Ancestral Arts community, Poetry for the People fellow, she is a Xinatchli practitioner (Indigenous early childhood educator) and has created art in the Bay Area by means of spoken word and cardboard art.

# Appendix C: Funding Channel Descriptions

## Arts Impact Endowment (AIE) – For Artists and Organizations

### About

For the next five years, Arts Impact Endowment (AIE) funds are focused on **Keeping Artists in San Francisco**. This theme comes from the [2024-2029 Cultural Services Allocation Plan \(CSAP\)](#). The CSAP and AIE address needs in the arts community by keeping artists and arts workers from being displaced. It does this by funding:

- Their work
- Their working environments
- Their connections to the communities that nurture them
- The organizations and ecosystem that support them

The CSAP for the AIE 2024-2029 will support three broad areas which have become our funding channels. Racial equity and social justice is the primary lens for all program design. Based on the Arts Impact Endowment year one survey, the funding channels have been renamed for clarity of purpose and now provide examples of the types of projects and expenses each area covers. Please carefully read each funding area and its description as these have changed.

The three funding areas are:

1. **Sustaining Ongoing Initiatives = General Support 1: Ongoing Work**

What this funds:

**Artists:** basic needs

**Organizations:** general operations

### General Support 1: Ongoing Work

This area funds the following types of projects and expenses.

#### **Artists:**

- Rent for studio and/or home and/or utilities
- Tools or supplies (\$9,999 or less per item) for ongoing artist work
- Membership fees
- Compensation and/or benefits for collaborators, consultants and other personnel to support ongoing artistic work

#### **Organizations:**

- Advertising, marketing, and/or community outreach
- Ongoing artistic/program planning and programming
- Compensation and/or benefits for salaried employees, independent contractors, consultants, and other personnel to support ongoing operations or artistic work
- Rent for facility/space and/or utilities

## 2. **Resilience & Growth = General Support 2: Growth & Planning**

What this funds:

**Artists:** equipment purchase of \$10,000 or more for a single item, professional development, capital (not labor)

**Organizations:** equipment purchase of \$10,000 or more for a single item, organizational development, professional development for staff, capital (not labor)

### General Support 2: Growth & Planning

This area funds the following types of projects and expenses.

Equipment purchases of \$10,000 or more per single item. Funds can be used to purchase more than one item of \$10,000 or more and pay for other costs such as the following:

#### **Artists:**

- Professional development opportunities
- Attending artistic workshops and/or trainings
- Studio equipment or space upgrades (NO LABOR COSTS are allowable)
- Compensation and/or benefits for a consultant for growth opportunities

#### **Organizations:**

- Strategic planning
- Professional Development for staff
- Personnel
- Board development and/or recruitment, board manual development
- Equipment for capital upgrades (NO LABOR COSTS are allowable)

## 3. **New Creative Opportunities = Project Support**

What this funds:

**Artists:** artistic works and/or activities, research and development, a phase or portion of a larger project

**Organizations:** artistic works and/or activities, research and development, a phase or portion of a larger project

### Project Support:

This area funds the following types of projects and expenses.

#### **Artists:**

- An artistic work and/or activity that has a distinct beginning and end.
- Development and implementation of an artistic output or series of artistic works.
- Can be a subset or portion of a longer/bigger project such as the draft, storyboarding, interviewing, editing, outreach, or evaluation phase of a project.

- Research & Development such as exploring new artistic methods or materials, conducting field research, creating concepts or pilot for larger initiative, interviewing, documenting, or archiving.

### **Organizations:**

- An artistic work and/or activity that has a distinct beginning and end.
- Development and implementation of an artistic output or series of artistic works.
- Can be a subset or portion of a longer/bigger project such as the draft, storyboarding, interviewing, editing, outreach, or evaluation phase of a project.
- Research & Development such as exploring new artistic methods or materials, conducting field research, creating concepts or pilot for larger initiative, interviewing, documenting, or archiving.

**NEW: Funding for the Arts Impact Endowment comes from the Hotel Tax Fund and is supported by both the Cultural Equity Endowment and Arts Impact Endowment line items.**

*What this means for you:*

All available grant funding for fiscal year FY25-26 from both the Cultural Equity and Arts Impact Endowments will be granted through the Arts Impact Endowment funding areas and the Artistic Legacy Award.

**APPLICANTS LOOKING FOR THE CULTURAL EQUITY INITIATIVES OR SAN FRANCISCO ARTISTS CATEGORIES ARE ENCOURAGED TO APPLY TO THE AIE CATEGORIES.**

### **Purpose**

Arts Impact Endowment grants provide San Francisco-based artists up to \$50,000 and San Francisco-based arts organizations between \$50,000 to \$100,000 depending on the funding area. Grant terms are 25 months. Projects and activities must take place in San Francisco and provide a public benefit to the City of San Francisco and its communities.

- Artists and Organizations **MUST** select one funding area for their application. *Please see above funding area list*
- Creation of work and any related public benefit must take place between July 1, 2026 and July 31, 2028.

The AIE will fund small and mid-sized organizations including artists who are rooted and connected to historically marginalized communities and those communities highlighted in the [Cultural Equity Legislation](#). This funding is open to all.

## Appendix D: Demographic Charts

[April 28, 2026 Community Investments Committee Meeting Agenda & Explanatory Documents](#)

Please scroll down to the Meeting Resources - Related Documents section of the page to access the slide deck for the meeting.