

Applicant	Discipline	Average Score (%)	Request Amount	Grant Amount	Budget
Embodiment Project	Dance	96.20	\$ 20,000	\$ 20,000	<\$150K
CubaCaribe	Dance	96.00	\$ 20,000	\$ 20,000	<\$150K
Circo Zero	Dance	95.60	\$ 20,000	\$ 20,000	<\$150K
Epiphany Productions Sonic Dance Theater	Dance	95.00	\$ 20,000	\$ 20,000	<\$150K
Dancers' Group	Dance	94.00	\$ 20,000	\$ 20,000	>\$400K
Fresh Meat Productions	Dance	93.80	\$ 20,000	\$ 20,000	>\$400K
World Arts West	Dance	93.80	\$ 20,000	\$ 20,000	>\$400K
Mural Music and Arts Project	Music	92.67	\$ 20,000	\$ 20,000	>\$400K
Robert Moses KIN	Dance	92.20	\$ 20,000	\$ 20,000	<\$150K - \$400K
Urban Jazz Dance	Dance	92.20	\$ 12,000	\$ 12,000	<\$150K
Bindlestiff Studio	Theater Arts	91.80	\$ 20,000	\$ 20,000	<\$150K
Funsch Dance	Dance	91.80	\$ 7,650	\$ 7,650	<\$150K
Brava! for Women in the Arts	Theater Arts	91.60	\$ 20,000	\$ 20,000	>\$400K
Chinese Cultural Productions	Dance	91.40	\$ 20,000	\$ 20,000	<\$150K - \$400K

Campo Santo	Theater Arts	91.20	\$	20,000	\$	20,000	\$150K-400K
SAFEhouse for the Performing Arts	Dance	91.00	\$	20,000	\$	20,000	<\$150K - \$400K
Scott Wells & Dancers	Dance	90.80	\$	20,000	\$	20,000	<\$150K
Push Dance Company	Dance	90.60	\$	20,000	\$	20,000	<\$150K
Crowded Fire Theater Company	Theater Arts	90.40	\$	20,000	\$	20,000	\$150K-400K
San Francisco Youth Theatre	Theater Arts	90.40	\$	20,000	\$	20,000	<\$150K
Erika Chong Shuch Performance Project	Dance	90.25	\$	20,000	\$	20,000	<\$150K
Alliance for California Traditional Arts	Music	89.20	\$	20,000	\$	20,000	>\$400K
Asian Improv Arts	Music	89.20	\$	20,000	\$	20,000	\$150K-400K
Flyaway Productions	Dance	89.20	\$	20,000	\$	20,000	<\$150K
African-American Shakespeare Company	Theater Arts	89.00	\$	20,000	\$	20,000	\$150K-400K
San Francisco International Hip Hop DanceFest	Media Arts	88.80	\$	20,000	\$	20,000	<\$150K - \$400K
Topsy-Turvy Queer Circus	Theater Arts	88.80	\$	15,067	\$	15,067	<\$150K
AfroSolo Theatre Company	Theater Arts	88.60	\$	20,000	\$	20,000	<\$150K
detour dance	Dance	88.40	\$	8,400	\$	8,400	<\$150K

Kearny Street Workshop	Literary Arts	87.60	\$	20,000	\$	20,000	<\$150K
Theatre Rhinoceros	Theater Arts	87.60	\$	20,000	\$	20,000	\$150K-400K
Women's Audio Mission	Music	87.60	\$	20,000	\$	20,000	>\$400K
Accion Latina	Music	87.40	\$	20,000	\$	20,000	\$150K-400K
Genryu Arts	Music	87.40	\$	20,000	\$	20,000	<\$150K
Circuit Network	Theater Arts	86.80	\$	20,000	\$	20,000	\$150K-400K
Queer Cultural Center	Theater Arts	86.60	\$	20,000	\$	20,000	>\$400K
Center for the Art of Translation	Literary Arts	86.40	\$	20,000	\$	20,000	>\$400K
Contraband / Mixed Bag Productions	Dance	86.00	\$	20,000	\$	20,000	<\$150K
Festival of Latin American Contemporary Choreography	Dance	86.00	\$	7,952	\$	7,952	<\$150K
OngDance company	Dance	86.00	\$	20,000	\$	20,000	<\$150K
Golden Thread Productions	Theater Arts	85.00	\$	20,000	\$	20,000	\$150K-400K
National Japanese American Historical Society, Inc.	Visual Arts	85.00	\$	20,000	\$	20,000	>\$400K
Eldergivers	Visual Arts	84.80	\$	20,000	\$	20,000	\$150K-400K
First Voice Inc.	Music	84.80	\$	20,000	\$	20,000	\$150K-400K

LIKHA Pilipino Folk Ensemble	Dance	84.80	\$	18,040	\$	18,040	<\$150K
EXITHEATRE	Theater Arts	84.60	\$	20,000	\$	20,000	\$150K-400K
Cutting Ball Theatre Company	Theater Arts	83.80	\$	20,000	\$	20,000	>\$400K
Queer Women of Color Media Arts Project	Media Arts	83.80	\$	20,000	\$	20,000	\$150K-400K
Joe Goode Performance Group	Dance	83.40	\$	20,000	\$	-	>\$400K
Deborah Slater Dance Theater	Dance	82.80	\$	15,000	\$	-	<\$150K
Litquake	Literary Arts	82.40	\$	20,000	\$	-	>\$400K
Bernal Heights Outdoor Cinema	Media Arts	82.00	\$	9,700	\$	-	<\$150K
Carnaval San Francisco	Music	81.60	\$	20,000	\$	-	\$150K-400K
Southern Exposure	Visual Arts	81.50	\$	20,000	\$	-	>\$400K
Au Co Vietnamese Cultural Center	Music	81.25	\$	20,000	\$	-	\$150K-400K
Margaret Jenkins Dance Studio, Inc	Dance	81.00	\$	20,000	\$	-	>\$400K
PlayGround	Theater Arts	81.00	\$	20,000	\$	-	>\$400K
San Francisco Flamenco Dance Company	Dance	80.80	\$	18,000	\$	-	<\$150K
Still Here SF	Literary Arts	79.20	\$	6,786	\$	-	<\$150K

San Francisco Cinematheque	Media Arts	78.60	\$	20,000	\$	-	<\$150K
San Francisco Friends of Chamber Music	Music	78.40	\$	15,000	\$	-	>\$400K
Asian Pacific Islander Cultural Center	Visual Arts	78.20	\$	20,000	\$	-	\$150K-400K
Volti	Music	77.40	\$	20,000	\$	-	\$150K-400K
Northern California Music & Art Culture Center	Dance	77.00	\$	20,000	\$	-	<\$150K - \$400K
San Francisco Green Film Festival	Media Arts	77.00	\$	20,000	\$	-	<\$150K
Musical Traditions, Inc./Paul Dresher Ensemble	Theater Arts	74.40	\$	15,000	\$	-	>\$400K
Irving Street Projects	Visual Arts	73.40	\$	7,802	\$	-	<\$150K
San Francisco Bay Area Theatre Company	Theater Arts	73.40	\$	12,400	\$	-	<\$150K
Asian American Women Artists Association	Visual Arts	73.00	\$	20,000	\$	-	<\$150K
Circus Bella	Theater Arts	72.80	\$	20,000	\$	-	<\$150K
FACT/SF	Dance	72.80	\$	20,000	\$	-	<\$150K
San Francisco Camerawork	Visual Arts	70.80	\$	15,000	\$	-	>\$400K
One Found Sound, Inc	Music	69.80	\$	20,000	\$	-	<\$150K
The Village Project	Music	69.60	\$	20,000	\$	-	<\$150K

Capacitor Performance	Dance	69.20	\$	20,000	\$	-	<\$150K
Post:Ballet	Dance	68.80	\$	20,000	\$	-	<\$150K
LEVYdance	Dance	67.40	\$	20,000	\$	-	<\$150K - \$400K
San Francisco Independent Film Festival	Dance	66.80	\$	20,000	\$	-	\$150K-400K
Gray Area Foundation for the Arts, Inc.	Dance	66.00	\$	20,000	\$	-	>\$400K
Embark Arts, Inc.	Visual Arts	62.60	\$	20,000	\$	-	<\$150K
The Bay Bridged, Inc.	Music	60.60	\$	20,000	\$	-	<\$150K
				Total	\$	909,109	

Grantee	Grant Amount	Project Description
Acción Latina	\$20,000	SFAC funds will be used to support marketing, coordination, and musicians' fees associated with production of the 2017 Encuentritos Summer Concert Series/Contests and the 36th Annual Encuentro del Canto Popular Festival. The Festival will offer a stage to winners of the summer series as well as to headlining Latino performers who draw inspiration from and extend the reach of the musical genre of nueva canción.
African American Shakespeare Company	\$20,000	SFAC funds will be used to support the development of A MidSummer Night's Dream set in Trinidad and Tobago during Carnival. The production will incorporate elements of aerial artistry (Zaccho Dance Company), live Carnival music (SambaFunk), magic/clowning, and of course Shakespeare with one of the leading Shakespeare actors, L. Peter Callender playing Oberon, King of the Fairies. The funds will specifically go to support the production elements of costume, sets, and artistic personnel that captures the Carnival world on stage. This production will open the 2017-18 Season in September 2017.
AfroSolo Theatre Company (Fiscal Sponsor: Cultural Odyssey)	\$20,000	SFAC funds will be used to support artist fees and production costs associated with the 2017 AfroSolo Arts Festival. The festival will feature our seminal Black Voices Performance Series, the AfroSolo in the Gardens free outdoor jazz concert at Yerba Buena Gardens; and the AfroSolo in the Gallery visual arts exhibit at the Main Branch of the San Francisco Public Library.

Alliance for California Traditional Arts	\$20,000	SFAC funds will be used to support a performance, bringing together four significant San Francisco traditional artists or groups to present their work and practice. The event will be part of ACTA's statewide initiative called "Sounds of California," a multi-faceted project involving performance, recording, archiving, and dialogue, that explores the soundscape of our state through the lens of migration. Funding will support artists who will present their ways of knowing, beauty, and commentary on traditional arts practice and share experiences of immigration and migration in the Bay Area.
Asian Improv aRts	\$20,000	SFAC funds will be used to support commissioning and presenting of composer Jon Jang's The Pledge of BlackAsian Allegiance: A Tribute to Malcolm X and Yuri Kochiyama. This 45-50 minute work will be performed by an 8-member cross cultural ensemble of African American and Asian American artists: Francis Wong (saxophone), John Worley (trumpet), Nick DePinna (trombone), Angela Wellman (trombone), Jon Jang (piano), Gary Brown (double bass), Deszon X. Claiborne (percussionist) and Tatsu Aoki (taiko). The work's premiere performance will take place at the African American Art and Complex on 5/19/18.
Bindlestiff Studio	\$20,000	TAGALOG 2017 is a one-act festival featuring original works by Filipino playwrights written entirely in Tagalog. Tagalog 2016's use of translated text projected on stage proved highly successful, and our audiences from our 3-week run, comprised of both Tagalog and non-Tagalog speakers, were highly impressed by how much they felt a part of the the story. The use of supertitles was seamlessly integrated into the set design and provided a rich interpretation of the Tagalog script. Our goal is to capture our audience by engaging them in familiar stories as told by Filipinos.

Brava Theater Center/Brava! For Women in the Arts	\$20,000	SFAC funds will be used to support UNTOLD, a theatrical adaptation of the Sea Change anthology Untold Stories: Life, Love, and Reproduction, which uses intersectionality to expand reproductive rights discourse. Written by playwright Lisa Marie Rollins and writer Susan Ito and directed by Jessa Brie Moreno, the production features eight interconnected scenes that showcase experiences of adoption, transition, abortion, and choosing not to have children. Brava will produce the work for more than 3,000 audience members in fall 2017.
Campo Santo (Fiscal Sponsor: Intersection for the Arts)	\$20,000	SFAC funds will be used to support the development, outreach activities and premiere performances of Casa De Spirits from Roger Guenveur Smith and performance group Campo Santo-a new performance piece following our interactions with liquor stores in two California neighborhoods in different cities (SF and LA.) The focus is on areas most populated by liquor stores- our low income, people of color and immigrant neighborhoods. SFAC will help support the artistic and outreach personnel in interviewing; photography/dance /writing workshops; development; and premiere performances in San Francisco.
Center for the Art of Translation	\$20,000	SFAC funds will be used to support artist honoraria and staff salaries for the Center for the Art of Translation's Two Voices event series, which brings international authors and translators to the Bay Area for readings, lectures and craft talks about literature, language and culture. The 2017-18 season will include 3-5 events with authors and translators in parallel with book releases by the Center's Two Lines Press; 7-10 events with authors and translators about contemporary world literature; and 6-7 Two Voices Salons, our intimate, in-house discussions with translators conducted via Skype.

Chinese Cultural Productions	\$20,000	SFAC funds will be used to support the creation, development and production of a new dance piece entitled SenseScape, the fourth in a series of works created using Artistic Director Lily Cai's choreographic techniques based on ancient Chinese movement theories. Together with a re-staging of the 5-movement piece The Mist Beneath, SenseScape will premiere at Chinese Cultural Production's Home Season Concert at San Francisco's Cowell Theatre in October 2017.
Circo Zero / Zero Performances (Fiscal Sponsor: CounterPulse)	\$20,000	SFAC funds will be used to support Freedom, a series of public-site and theatrical performances instigated by Keith Hennessy in collaboration with J Jha, Annie Danger, Grisel Torres and other queer artists. The performances will be generated from artistic collaboration, experimental dance/performance research, and a queer troubling of the near mythical relationships between dancing and freedom, democracy and public space, queer and abject. Freedom premieres as a trio of street performances at public sites around San Francisco, culminating in a theatrical performance at The Joe Goode Annex.
Circuit Network	\$20,000	SFAC funds will be used to support Circuit Network to commission and premiere a new performance piece, Curren\$y, by Dan Wolf, a member of the hip hop theater collective Felonious. Curren\$y is a play in verse, beats and rhymes examining the way we beg, borrow and steal for cultural capital, using William Shakespeare's play The Merchant of Venice as a jumping off point. It will feature an all-women cast and focus on struggling artists and their quest for success in the entertainment and media industry as they follow their heart and look for the opportunities that will make them rich and famous.

Contraband / Mixed Bag Productions	\$20,000	SFAC funds will be used to support the development and premiere "echo/the voice of stones", an evening-length dance piece to be choreographed and directed by Sara Shelton Mann. "Echo" is a site-specific work that will use the three studios in Dance Mission and the 24th Street BART Plaza opposite the theater to engage audiences in an experience of active viewing and listening by guiding them physically from one space to another. Composer Pamela Z will create a layered sound world for "echo", with visual elements designed by Lauren Elder. The piece will premiere in spring 2018.
Crowded Fire Theatre Company	\$20,000	SFAC funds will be used to support the production materials and space rental for Crowded Fire's 2017 world premiere of Bay Area playwright Christopher Chen's A TALE OF AUTUMN. This modern day fable will be Crowded Fire and Chen's most ambitious collaboration to date. Born from a deep mutual concern over the ever-increasing power of corporate personhood in present day capitalism, A TALE OF AUTUMN is about the psychology of a one-time altruistic corporation whose seemingly benign tactics destroy a people over time.
CubaCaribe	\$20,000	SFAC funds will be used to support theater rental and artist fees of the 14th Annual CubaCaribe Festival in San Francisco and Oakland in April 2018. Programming will include eight performances, two master classes, one lecture/demo and one film screening on the art, religion, history, and politics of the Caribbean, showcasing over 50 dancers and musicians from Cuba, Haiti, Brazil and the US. The curatorial vision, Sugar & Cotton is based on the music and dances that came out of the lifestyle of human labor.

Cutting Ball Theatre Company	\$20,000	SFAC funds will be used to support artist costs for the world premieres of Rob Melrose’s cutting of “Timon of Athens” and the opera-play pairing of “The Coffee Cantata,” both of which will bookend Cutting Ball Theater’s 2017-18 season. Bach’s Coffee Cantata and will be a staged opera in a fashion that is true to Cutting Ball’s experimental roots. The new play by Yussef El Guindi, based on the opera’s libretto, promises to address familial conflict as well as addiction. Both of these productions will highlight CBT’s focus on re-envisioned classics and experimental works set in contemporary times.
Dancers’ Group	\$20,000	SFAC funds will be used to support presentation costs for the world premiere of “The Garden Project,” the 12th commission in Dancers Group’s ONSITE program. A site-specific, outdoor piece choreographed by Stephen Koplowitz for Yerba Buena Gardens (YBG), “The Garden Project” will feature AXIS Dance Company and up to 20 community performers with and without disabilities. The project will bring public attention to AXIS’ commitment to an inclusive society and align with Dancers’ Group’s goal to position dance at the center of civic life.
Detour Dance (Fiscal Sponsor: Dancers’ Group)	\$8,400	SFAC funds will be used to support detour dance’s 2017 Season with the world premiere of FUGUE, a site-specific performance in the streets and buildings of San Francisco’s Mission District. FUGUE is a foray into cultural amnesia and nostalgia, featuring forgotten stories of queers, people of color, and long-time SF residents.

Eldergivers	\$20,000	SFAC funds will be used to pay for an Exhibit Coordinator, Curator, Photographer and to meet some of the costs associated with the production of the Annual Exhibit Celebration and Traveling Exhibit. The Annual Exhibit Celebration will include 100 works of art produced from students in the Art With Elders classes and be open to the artists, peers, family member and general public. The Traveling Exhibit "AWE Inspiring" will be featured in six to eight San Francisco venues reaching a culturally diverse audience that is ordinarily relatively insulated from elders and/or their creative gifts.
Embodiment Project (Fiscal Sponsor: Intersection for the Arts)	\$20,000	SFAC funds will be used to support They Didn't Know We Were Seeds, a documentary dance theater production by Embodiment Project. This performance piece will explore the ways restorative justice can disrupt America's school-to-prison pipeline, a well-documented national trend in which marginalized groups of youth are funneled out of public schools and directly into juvenile and criminal justice systems. The project, created in collaboration with filmmaker Shakti Butler, will premiere at ODC in June 2018 for 800 audience members.
Epiphany Productions	\$20,000	SFAC funds will be used to support artist fees for San Francisco Trolley Dances during Epiphany Productions' 20th anniversary season. Six to seven local choreographers will be commissioned to each create a site-specific piece to be performed in public spaces along the N-Judah MUNI line. The three-day festival's 16 performances will highlight the work of choreographers whose work has relevance to the N-Judah route, which travels through the Sunset District of the city, home to a large Asian American population, surfers, Golden Gate Park, Ocean Beach, and UCSF Medical Center.

<p>Erika Chong Shuch Performance Project (ESP Project)</p> <p>(Fiscal Sponsor: Intersection for the Arts)</p>	<p>\$20,000 SFAC funds will be used to support artist fees for Erika Chong Shuch Performance Project's "TheaterTheater", a new performance that digs into questions of complacency, intervention, and voyeurism. The performative adventure asks audiences nightly to collaborate on the development of the performance work itself, and also draws from the tropes of traditional theater, resulting in a variable and specialized experience.</p>
<p>EXIT Theater</p>	<p>\$20,000 SFAC funds will be used to support the 26th annual San Francisco Fringe Festival which will present 150 performances by 35 indie theater companies between September 8, 2017 and September 23, 2017 in the Tenderloin neighborhood of San Francisco. The Fringe Festival is open to all artists and performers will be selected by lottery. Tickets are low cost with no ticket over \$12 and the festival will attract 5,000 people, including 1,000 free admissions. Performers will receive 100% of their ticket sales and will earn \$38,000. SFAC funds will be used for key staff for the festival.</p>
<p>Festival of Latin American Contemporary Choreography</p>	<p>\$7,952 SFAC funds will be used to support the 4th annual Festival of Latin American Contemporary Choreographers in December 2017, with funds being allocated to choreographer fees, technical staff (lighting & sound), advertising & Marketing, and performance facility rental.</p>

First Voice	\$20,000 SFAC funds will be used to support commissioning fees to develop, publically perform and webcast the world premiere of Japanese-American Stories to Light, a collaboration of musical, theatrical, and audio-visual artists written by Asian Pacific storyteller/mono-dramatist Brenda Wong Aoki and scored by Emmy-winning Asian Jazz composer Mark Izu. The finished work features spoken word in live ensemble with both traditional Asian and Western instrumentation. The anchor of the creation is a “home movies” film of five generations of Japanese Americans, a visual and cathartic “talk story.”
Flyaway Productions	<p>\$20,000 SFAC funds will be used to support the artist fees for Flyaway Productions new work, “The Credibility Project”, a site-specific collaboration with Z Space. The Credibility Project will be created and performed on a whole block in the Tenderloin; with Artistic Director, Jo Kreiter, Oakland-based Hip hop artist/writer MADLINES, internationally recognized photojournalist Lynn Johnson, and Flyaway Productions dancers.</p> <p>This performance about a women’s right to be believed, confronts the question of why, in the heat of the 21st century, are women still fighting for the basics of human dignity?</p>
Fresh Meat Productions	<p>\$20,000 SFAC funds will be used to support the 17th Annual Fresh Meat Festival of transgender and queer performance (June 14-16, 2018). Curated by Artistic Director Sean Dorsey, the Festival’s three performances will take place at Z Space. The nation’s largest annual transgender arts event, the Festival will offer high-caliber original work by transgender and queer artists.</p> <p>The 2018 Festival will feature a dynamic mix of dance, music and theater performed by 10 accomplished transgender and queer ensembles and soloists. Awarded funds will support artists’ fees, theater rental and technical staff.</p>

<p>Funsch Dance</p> <p>(Fiscal Sponsor: Dancers' Group)</p>	<p>\$7,650</p>	<p>SFAC funds will be used to support choreographer and performer fees for Funsch Dance's full-length work, Women Dancing San Francisco which re-imagines the work of the 1910s dance company San Francisco Dancing Girls. WDSF features a cast of 10 dancers all aged over 40 and will premiere at Dance Mission Theater March 8-11, 2018. WDSF includes new music by composer Gretchen Jude, performed live, and a set by visual artist Cybele Lyle. As a run-up to the premiere, five of the ten performers will create "tangential performances" at the same outdoor sites that the original SFDG performed at.</p>
<p>Genryu Arts</p>	<p>\$20,000</p>	<p>SFAC will be used to support a new interdisciplinary work entitled Boxes. Boxes, referencing the work of Japanese writer and political activist Kobo Abe, will be a 45 minute work featuring Melody Takata, saxophonist Francis Wong, bassist, shamisen (3 string Japanese lute), taiko artist, and film maker Tatsu Aoki of Chicago & Grandmaster of the nagauta shamisen tradition Chizuru Kineya of Tokyo. The work will integrate traditional and contemporary music, Japanese dance, and projection mapping in the Tateuchi Auditorium June 2018 for 4 nights to celebrate Genryu Arts 23th Anniversary Season.</p>
<p>Golden Thread Productions</p>	<p>\$20,000</p>	<p>SFAC funds will be used to support the artistic salaries and production expenses for the 2017 ReOrient Festival, Golden Thread's hallmark program slated to run Nov 17 to Dec 10 at the Thick House in San Francisco. Launched in 1999, the biennial Festival presents a fully-produced evening of short plays from or about the Middle East showcasing the diversity of the region. The 2017 program includes 7 world premieres and features local playwrights Betty Shamieh, E.H. Benedict, and Torange Yeghiazarian, in addition to Palestinian Hannah Khalil, Armenian Sevan K Green, and Turkish Melis Aker.</p>

Kearny Street Workshop	\$20,000	SFAC funds will be used to support Kearny Street Workshop in producing its new bimonthly series, KSW Presents, showcasing 2-3 performing artists held in conjunction with a visual arts exhibition at the KSW Office Gallery. In alternate months, they will present the KSWorkshop Series, a platform for artists to further engage with their practices through workshops, participatory projects, and discussions. Both programs will strengthen KSW's investment in its artists by creating paid opportunities that advance their work while deepening their audience's experience and knowledge.
LIKHA Pilipino Folk Ensemble	\$18,040	SFAC funds will be used to support the honorariums and professional fees for performing artists and staff in LIKHA's 25th Anniversary production, Karangalan (HONOR). Karangalan will showcase LIKHA's continued commitment to Philippine folk arts through the presentation of new works as well as revisiting LIKHA's best work over its 25 years of service to the San Francisco community. The production will also highlight LIKHA's commitment to building bridges with Philippine culture bearers by sharing the stage with artists who have made significant contributions to Philippine folk arts.
Mural Music & Arts Project	\$20,000	SFAC funds will be used to support the music performances at the Mural Music & Arts Project's second annual BayviewLIVE Festival on 10/21/17, including local low-income, youth of color performers, emerging San Franciscan artists, and a headliner.

National Japanese American Historical Society	\$20,000	SFAC funds will be used to support Artist's Eyes, Art of Incarceration, a multigenerational visual art exhibition, revealing the consequences of the presidential Executive Order 9066 and its impact on Japanese Americans. Presented as a successive unearthing of emotions through three generations, these new works by Japanese American artists reveal the profound loss and eventual reclamation of their history and identity. The exhibit will be hosted at both NJAHS galleries: the MIS Historic Learning Center in the Presidio and the Peace Gallery in Japantown.
OngDance Company (Fiscal Sponsor: Dancers' Group)	\$20,000	SFAC funds will be used to support an original dance performance piece called "The Salt Doll" at the World Arts West San Francisco Ethnic Dance Festival 2017. The funds will go toward the salary of the artists, costumes, administration, and rehearsal space. This piece is an innovative contemporary piece that combines the movements and philosophy of traditional dance and music of three countries: Korea, China, and Japan.
Push Dance Company	\$20,000	SFAC funds will be used to support PUSH Dance Company in collaborating with the art & technology collective We Inventing the Real (WIR), to produce Dreams Deferred, a performance exploring hope, access, and justice through work that integrates dance and new media tools like motion capture, wireless sensors, projection mapping onto moving surfaces. Through a dialogic process, PUSH and WIR will explore the possibilities of combining movement and creative technologies while building bridges between communities which have been often set against one another in San Francisco's affordability crisis.

Queer Cultural Center	\$20,000	This proposal requests \$20,000 to support the production costs of 8 commissioned presentations by Queer artists of color at the June 2017 20th Anniversary National Queer Arts Festival. These performances, exhibitions and screenings will examine the lives and experiences of Queer people of color. Awarded SFAC funds will support the fees of artists and technicians as well as venue rental and insurance expenses.
Queer Women of Color Media Arts Project (QWOCMAP)	\$20,000	SFAC funds will be used to support the Artistic Director's salary for the 14th annual San Francisco Queer Women of Color Film Festival, June 8-10, 2018. The free Film Festival will present a diverse array of films from around the world created by critically acclaimed and emerging, queer women of color, gender variant and transgender people of color filmmakers. The Film Festival will feature a Focus on Disabled LGBTQ People of Color with a Panel Discussion and 4 screening programs.
Robert Moses' Kin	\$20,000	SFAC funds will be used to support artists fees and theater costs for RMK's summer season in 2017. This consists of The BY Series, a high-level commissioning project that engages that engages 3-4 guest choreographers to create a piece for the company; and DRAFT, a short-term, high-level creative and performance residency for 20-30 dancers to work with Moses and the company. BY and DRAFT will generate artistic content that forms the centerpiece of Robert Moses' Kin's second season performances at The Green room of the War Memorial and performing arts center.

SAFEhouse for the Performing Arts	\$20,000	SFAC funds will be used to support 100 residencies at SAFEhouse Arts on 1 Grove St. as part of the RAW (resident artist workshop) residency program, culminating in approximately 50 programs (100 public performances). Annually, RAW supports approximately 100 emerging and established artists in development of new performance in contemporary dance, experimental theater, and queer performance. During the 100 twelve-week residencies, each group receives 50 hours of free rehearsal space; plus mentorship, fundraising, marketing, administrative and technical support for a 2-night presentation.
San Francisco International Hip Hop DanceFest (Fiscal Sponsor: Dancers' Group)	\$20,000	SFAC funds will be used to support the 19th annual San Francisco International Hip Hop DanceFest, scheduled to take place in November 2017. Featuring an array of local, national, and international dancers and dance companies, performances will reflect a wide range of styles and will engage audiences through movement, costuming, and music. Over one weekend, two separate programs will take place, for a total of four performances, at the Palace of Fine Arts Theatre. Additionally, master classes will take place at a San Francisco dance studio, led by dancers performing in the festival.
San Francisco Youth Theatre	\$20,000	SFAC funds will be used to support the production of a new play by Gary Soto about teen death, THE AFTERLIFE. Funds will support the play's creation, 3 staged readings and 3 performances. THE AFTERLIFE tells how a single outburst of anger ends a young man's life. After Chuy, the protagonist, is stabbed to death, he floats through a ghostly limbo above his hometown, meeting Krystal, a suicide victim with her own tragic story. From above, Chuy tries to stop his friends from the retribution for his murder. The target audience is teens who have experienced violence and death in their community.

<p>Scott Wells and Dancers</p> <p>(Fiscal Sponsor: CounterPulse)</p>	<p>\$20,000 SFAC funds will be used to support The Legacy of Ephemerality, a new performance by Scott Wells & Dancers. The work investigates the survival of San Francisco arts spaces amidst massive displacement through the lens of one location: the historic Danceground Studio. After over 40 years as an arts space, the studio will close January 2017 due to an Ellis Act Eviction, coincidentally during the company's 25th anniversary home season. The two-week performance includes a commission by long-time Bay Area choreographer Kathleen Hermesdorf and a performance marathon with 8 additional local artists.</p>
<p>Theatre Rhinoceros</p>	<p>\$20,000 SFAC funds will be used to support a project through which Theatre Rhinoceros (The Rhino) will partner with Rhodessa Jones of Cultural Odyssey to mine Ms. Jones's material from her work with incarcerated women and women living with HIV to develop and rehearse a theatrical presentation focusing on queer-identified or lesbian women who are incarcerated and living with HIV.</p>
<p>Topsy Turvy</p> <p>(Fiscal Sponsor: Queer Cultural Center)</p>	<p>\$15,067 SFAC funds will be used to support 3 performances of Paradise2, Topsy-Turvy Queer Circus' newest multidisciplinary production at the 360-seat Brava Theater during the June 2017 National Queer Arts Festival. The production will feature LGBTQ artists of color who fuse traditional circus disciplines, such as trapeze and acrobatics, with contemporary dance, video projections and physical theater. A Saturday matinee will be marketed to LGBTQ non-profit organizations and their constituents. Awarded funds will support the participating artists' fees, technical support and venue costs.</p>

<p>Urban Jazz Dance Company</p> <p>(Fiscal Sponsor: Zaccho Dance Theatre)</p>	<p>\$12,000</p>	<p>SFAC funds will be used to support the production of the 5th annual Bay Area International Deaf Dance Festival (BAIDDF). A project of Urban Jazz Dance Company (UJD), the Festival will be held August 2017 at Dance Mission Theater in San Francisco and consist of an exciting weekend of performances and dance workshops that highlight the important contributions that Deaf and Hard of Hearing artists make to our community and to raise Deaf awareness in non-Deaf populations</p>
<p>Women's Audio Mission</p>	<p>\$20,000</p>	<p>SFAC funds will be used to support Women's Audio Mission (WAM)'s Local Sirens: Women in Music Series, a free, quarterly performance series that promotes exceptional Bay Area women composers, musicians & artists and commissions the creation of new and innovative musical works that are presented as part of a free concert series at a variety of San Francisco venues in WAM's surrounding neighborhood of Central Market/SoMa/Tenderloin. Women's Audio Mission is a San Francisco-based nonprofit dedicated to the advancement of women & girls in music production, performance, & the recording arts.</p>
<p>World Arts West</p>	<p>\$20,000</p>	<p>SFAC funds will be used to support the 2017 SF Francisco Ethnic Dance Festival and the Rotunda Dance Series. The Festival offers the opportunity for underserved ethnic dance artists to present work that is deeply rooted in their cultural traditions and to connect with other artists and wider communities. Audiences engage in the breadth of the region's unique ethnic dance community, enriching their understanding and access to world cultural traditions and celebrating our rich and varied music and dance traditions.</p>



**Panelist Biographies
FY2016-2017 Organization Project Grants (OPG) – Dance
Friday, February 10, 2017**

José Navarrete, Artist/Cultural Worker, EastSide Arts Alliance

José Navarrete is a native of México City where he was first exposed to theater and dance, choreographing and performing in parks, hospitals, and children's parties as a clown and dancer. In 2001, he co-founded NAKA Dance Theater, a company that creates interdisciplinary performance works using movement, theater, art installation, multimedia, and site-specific environments. His work is rooted in ritual, cultural studies, and the political and environmental concerns of the world in which we live. He studied dance at the National Institute of Fine Arts in México, and has a B.A. in Anthropology from UC Berkeley and an M.F.A in Dance from Mills College. Navarrete is the recipient of a CHIME Across Borders fellowship with Ralph Lemon. He has taught dance and installation performance to youth and adults in Mexico; in the San Francisco Bay Area at Berkeley High School, Marin Academy, Cal State East Bay, and the Young-Artist-at-Work program at Yerba Buena Center for the Arts. He currently curates a performance series of socially-engaged experimental work by artists of color at EastSide Arts Alliance.

Hope Mohr, Hope Mohr Dance

Hope Mohr is a curator, choreographer and writer. She trained at SF Ballet School, studied theater at Yale and earned her BA in women's studies at Stanford. After working as an AmeriCorps Team Leader in South Central LA, Mohr moved to NYC to train on scholarship at the Merce Cunningham and Trisha Brown Studios. She had a long performance career in the companies of dance pioneers Lucinda Childs and Trisha Brown. Passionate about pursuing both community organizing and dance, Mohr earned a JD from Columbia Law School, where she was a Columbia Human Rights Fellow. In 2007, Mohr returned to San Francisco to establish Hope Mohr Dance to create, present and foster outstanding contemporary dance at the intersection of critical thinking and the body. In addition to making dances that take a rigorous conceptual approach to fundamental questions about the body in space and time, Mohr curates as a form of community organizing. Her signature curatorial platform the Bridge Project recruits the prime movers of postmodernism to the Bay Area to spark conversations that cross discipline, geography, & perspective. Mohr has held residencies at Stanford Arts Institute, ODC Theater, Montalvo Arts Center, and the Interdisciplinary Laboratory for Art, Nature & Dance. She is a 2016 YBCA Fellow.

**Alleluia Panis, Executive & Artistic Director of Kularts; Independent
Choreographer & Director**

Alleluia Panis is the driving force behind Kulintang Arts, Inc. (Kularts) and respected elder artist in the US and the Philippines. One of the founding members of Kularts, Panis has served as the Director since its inception in 1985. She has received grant awards from the Rockefeller Foundation, the National Endowment for the Arts, New Langton Arts, Brava! for Women in the Arts, the San Francisco Arts Commission-

Individual Artists, Choreographic Fellowship from the California Arts Council, Creative Work Fund and Gerbode Foundation. She was the Managing Director for Brava! For Women in the Arts from 1999-2001 and Theater Director for ODC Theater 1996-98. She is 2010 Shannon Institute Leadership and Wildflowers Institute fellow and is currently a Board member of Asian Pacific Islander Cultural Center and Yerba Buena Festival. Since 1980, Panis has created over fifteen full-length dance theater works, which have been performed on main stages in the US, Europe, and Asia. She has collaborated with numerous artists, including: National Heritage Fellow Danongan Kalanduyan, composers Jon Jang, Fred Ho, visual artist Santiago Bose, and Chicana playwright Cherrie Moraga, among others. Her works include the following: 2009 direction and choreography of composer Florante Aguilar's Lalawigan-Tagalog Song Cycle; the 2010 direction of Aguilar's Harana Cinematic Concert in the Philippines; the 2014 direction of Maség Typhoon and 2016 Ba-e Makiling. In 2015, she conceived and created the multidisciplinary work, She Who Can See.. She collaborated with playwright Jeannie Barroga on San Jose Stage 2012 production of Buffalo'ed, and with Cherrie Moraga on Brava Theater 2012 production of New Fire. She returns biennially to the Philippines for cultural research and to commune with tribal elders and communities.

Denise Pate, Cultural Funding Coordinator, City of Oakland

As Cultural Funding Coordinator, Denise manages the City of Oakland's competitive, arts grants process that includes conducting review panels, grantee workshops, preparing and processing 80-100 grant applications and contracts, and assisting with the development of policy and guidelines for the program. She has spent over 25 years working in the nonprofit management community as an executive director, program manager, board members, development professional, dancer, teacher, and choreographer. She has raised funds, managed programs, and provided technical assistance and mentoring for over 25 non-profit organizations in the S.F. Bay Area. Her past affiliations include Oakland's CitiCentre Dance Theater, World Arts West (SF Ethnic Dance Festival), The Wolftrap Institute, and the Isadora Duncan Dance Awards Committee. She is the former Associate Director of Operations for California College of the Arts' Center for Art and Public Life. She received her B.A. from Dominican University and MBA from the University of Phoenix.

Randee Paufve, Artistic Director of Paufve Dance

Encouraged by support from critics, funders, presenters, residencies and a growing audience Randee formed Paufve | dance in 2002 after 16 years developing solo and smaller works. Randee and Paufve | dance have been recognized with a 2016 TBA award nomination for her work with SF's Cutting Ball Theater, a 2015 Outstanding Individual Performance Isadora Duncan Award, the 2013 Della Davidson Prize and a featured segment on NPR's All Things Considered. Randee teaches workshops and master classes in the Bay Area and Portland, has served on the dance faculties of UC Davis, Reed College, Lewis & Clark College, USF, and CSU Sacramento, and currently teaches at Shawl-Anderson Dance Center, St. Mary's College of California, and Marin Academy.

OPG – Theater & Media
Friday, February 17, 2017

Tajma Beverly, Artist

Tajma Beverly is a composer, lyricist, librettist and arts educator. She holds an MM in Commercial Music Composition/Emphasis Pan-African Studies, from California State University, LA and an MFA in Musical Theatre Writing and Composition from NYU's Tisch School of the Arts. As a Musical Theatre writer, Beverly uses the musical stage as the site for the profound examination of the history, conditions, and lives of the African Diaspora community. Musical works include TRANS- a docu-musical about a young Nigerian girl's journey through the Middle Passage, THE GAME-a dramedy about masculine identity formation, and SHARPEVILLE-a musical cantata about apartheid and the Sharpeville massacre. She is currently working on a musical about post-civil rights America and the virtues of soul food.

Velina Brown, Collective Member, San Francisco Mime Troupe

Velina Brown is an actor/singer/director/writer. She has worked in theaters large, medium and small such as ACT, Berkeley Rep, TheatreWorks, The Magic, CenterRep, Shotgun, Lorraine Hansberry, Central Works, Symmetry, Lilith to name a few within the Bay Area as well as toured nationally and internationally. Her artistic home is the multiracial, multiethnic, multigenerational, Tony, Obie and many other awards winning San Francisco Mime Troupe. Velina is a founding faculty member of Theatre Bay Area's ATLAS program, and co-author of the recently published text book for the program. She is a member of the TBA Gender Parity committee, and for 9 years has written an advice column for TBA Magazine named after her coaching practice called The Business of Show Biz.

Brad Erickson, Executive Director, Theatre Bay Area

Brad Erickson serves as executive director for Theatre Bay Area, one of the nation's largest regional performing arts service organizations, with more than 300 theatre and dance company members and some 2,200 individual members. For thirteen years, he has led the organization's efforts to support, promote and advocate for the region's vibrant theatre and dance community. Under Brad's leadership, Theatre Bay Area has gained a national reputation for innovative programs and services for the field. Theatre Bay Area's nationwide study on the intrinsic impact of the theatre experience on the audience is a leading example. Brad serves as treasurer of Californians for the Arts and California Arts Advocates and as California State Captain for Americans for the Arts. Also a playwright, his plays have won several awards and have been produced in theatres from San Francisco to Indianapolis. Brad received a BFA in Acting from the Goodman School of Drama (now The Theatre School) at DePaul University.

Alexa Hall, Program Fellow in the Performing Arts Program, The William and Flora Hewlett Foundation

Alexa Hall is the Program Fellow in the Performing Arts Program at the Hewlett Foundation. In her role as a fellow, she focuses on deepening the reach and impact of Performing Arts funding and developing public awareness of the 50 year history of the Hewlett Foundation. Earlier in her career, Alexa served in a range of arts administration roles at organizations including the Brooklyn Academy of Music, Tribeca Film Festival and the Oakland Museum of California. A California native interested in visual and performing arts, urban planning, culture and travel, Alexa is committed to creating access for new audiences to develop and be inspired through the arts. She holds a Bachelor's Degree in Intermedia Arts from Mills College, and a Master's Degree in Arts and Cultural Management from Pratt Institute.

Michella Rivera-Gravage, Digital Strategist and Producer

Michella is a multimedia strategist and producer dedicated to working with compelling stories and successful user experiences. Over the past 15 years, she has produced evocative moving images, new media and participatory projects within the public media sector. Currently she works consistently with her own studio and other agencies to produce digital media for a variety of innovative businesses, non-profits and artists. Before going into agency work, she was the director of digital and interactive media at the Center for Asian American Media. She earned my MFA in Digital Art/New Media from the University of California, Santa Cruz, specializing in social and interactive media. She has taught classes in design and media-making at such fine schools as The San Francisco Art Institute, UC Santa Cruz, and San Francisco State University.

OPG – Visual, Literary, and Music Thursday, February 23, 2017

Michele Carlson, Executive Director, Daily Serving and Art Practical

Michele Carlson is a practicing artist, writer, educator, and curator whose trans-disciplinary research investigates the intersections of history, loss, power, and visual culture. Her visual works, primarily collaged drawings on paper, have been exhibited nationally at venues including Patricia Sweetow Gallery, the San Francisco Arts Commission, Intersection for the Arts, and Cerasoli Gallery, Los Angeles. She has received awards and fellowships from Kala Art Institute, San Francisco Arts Commission, and the Reader's Digest Museum Foundation. Carlson is the Editor in Chief for Hyphen, a national print and online publication focusing on Asian American culture and politics. She is a member of the Curatorial Committee at Southern Exposure, in San Francisco, where she recently co-curated an exhibition titled Reverse Rehearsals, which was an iterative collaboration between 18 artists and writers. She was recently awarded the curatorial award at ProArts Gallery, Oakland, CA, where she curated the solo exhibition for ceramic artist Ehren Tool.

Jaime Cortez, Artist

Jaime Cortez is an artist, writer, and cultural worker. His art practice encompasses mixed media, photo, sculpture, installation, and drawing. He has exhibited his art at the Berkeley Art Museum, the Oakland Museum of California, The Intersection for the Arts, Galería de la Raza, Southern Exposure, Martina Johnston Gallery, and the Yerba Buena Center for the Arts. Jaime's short stories, comics, and essays have been anthologized in over a dozen anthologies, including "KinderGarde" (SPT, 2013), "Street Art San Francisco" (Abrams Press, 2009), and the groundbreaking LGBT comic anthology "No Straight Lines" (Fantagraphics, 2012). He has juried art awards for the Center for Cultural Innovation, The San Francisco Foundation, the Headlands Center for the Arts, and the East Bay Community Foundation. He received his visual arts M.F.A. from U.C. Berkeley.

Adam Fong, Executive Director, Center for New Music

Adam Fong is a cultural entrepreneur, and a composer, performer and producer of new music. He has helped build two innovative arts service organizations in the San Francisco Bay Area: Emerging Arts Professionals (Co-Founder 2008; Director 2011-14) is a network dedicated to the development and growth of next generation arts and culture workers; Center for New Music (Co-Founder 2012; Executive Director) serves the practitioners of creative, non-commercial music in San Francisco by providing resources including space to work, rehearse and perform, and access to a like-minded community. Fong received the MFA in Music Composition at California Institute of the Arts, where he studied with James Tenney and Wadada Leo Smith. As Associate Director of Other Minds (2006-2012), he produced the annual Other Minds Festival and led many special projects including CD issues, tribute concerts, and a composer fellowship. Fong's own compositions have been performed internationally in Auckland, London, Berlin, Tübingen and Darmstadt, at many US universities, and throughout California. Fong also holds a master's degree from Stanford University (English). He further serves the arts and his communities through numerous advisory boards, panels, and committees at the local and national level.

Ben Frandzel, Institutional Gifts & Community Engagement Officer, Stanford Live

Ben Frandzel is the Institutional Gifts and Community Engagement Officer for Stanford Live, where he is responsible for K-12 education and community engagement programs in addition to foundation and government grants. He was previously Managing Director of Oakland educational theatre company Opera Piccola, which brought both performances and arts education to underserved audiences. The company's ArtGate program provided artist residency programs to over 20 Oakland public schools, often in schools with little or no additional arts programming. He writes about music and the arts for a variety of publications, most frequently the San Francisco Classical Voice website. Ben studied Music and English at Northwestern University and studied in the graduate program in music composition at San Francisco State University. He has performed as a guitarist, and has written chamber works and collaborated with dance, theater, and visual artists.

Rhiannon Macfadyen, Co-Director, Emerging Arts Professionals San Francisco/Bay Area

Rhiannon Evans MacFadyen is a curator, consultant, project-based artist, and a San Francisco native with over 15 years of in-depth experience in the performing and visual arts. Inspired by productive discomfort, her curatorial focus is on projects that push formal and contextual boundaries and her cross-discipline personal work engages symbols, identity, communication, and the unseen. Founder of A Simple Collective and the experimental project space Black & White Projects, Rhiannon has curated exhibitions and presented work nationally, including USF's Thacher Gallery, Yerba Buena Center for the Arts and Root Division in San Francisco, SCOPE in New York, and Pro Arts in Oakland. She has been featured in the San Francisco Chronicle, KQED Arts, SF Weekly, The New Asterisk Magazine, SFArts, and Art Practical, among other publications. Deeply involved with community-building through the arts, she is on the Advisory Board for the Women's Environmental Artist Directory, the Curatorial Committee for Root Division, and the Advisory Committee for Sites Unseen, and is a career coach for artists and creative entrepreneurs. Rhiannon is also a founding member of Pacific Felt Factory and Co-Director of Emerging Arts Professionals San Francisco/Bay Area.