We are thrilled as board co-chairs to introduce you to Kyoung’s Pacific Beat in our first annual report as a non-profit organization. Welcome to our work – but we’re not really new. Since 2011, our peacemaking theater company has served 267 artists and 3,867 audience members. In 2021 alone, we served 22 artists, reached over 600 audience and community members via online and in-person events, and all of our programming was free. This included mutual aid work, such as the distribution of over 140 pre-packaged food and personal hygiene items to the general public, especially women of color and senior citizens, in downtown Brooklyn. We are also proud to be supporting for the first time a salaried staff, together with whom we are building a workplace culture of recognition and reciprocity in an attitude of abundance, gratitude, and hope, which isn't a luxury but a discipline, as Mariame Kaba teaches us.

Some of us have known each other for even longer than the 10 years that Kyoung’s Pacific Beat and our creative ensemble, the Mondragons, have been making theater and community-based knowledge with artists and non-artists of color. Coming together as an inaugural board of directors, we created our own Community Guidelines out of hard lessons learned on each of our journeys and just the most powerful affirmations we could imagine, including: “We build proactive ways to address toxic or abusive dynamics and call out tendencies for Urgency and Efficiency,” capitalized to remind ourselves that racial capitalism and white supremacy will extract our labor, exploit our vulnerabilities, deform our intentions and relationships, and take not just our peace but our lives if we let them.

In the coming year, we’re excited for the premiere of NERO, and we’re planning to bring its deimperializing vision and aesthetic into our community partnerships on prison abolition work, on developing radical assessment tools and accountability models for grassroots, arts, and educational organizations in the era of DEI, and more. Alongside Kyoung and the many talented, incomparable Mondragons—and with thanks to our ancestors— we can speak for all of our board siblings when we say, this is the best work we’ve ever done.

Jason Tseng and Stephanie Hsu
BOARD CO-CHAIRS
WHO WE ARE AND WHAT WE DO

WHO WE ARE

BOARD OF DIRECTORS
Stephanie Hsu and Jason Tseng, Board Co-Chairs
Ann Marie Lonsdale, Board Vice-Chair
Sooyoung Hwang, Treasurer, Finance Chair
Tiffany Vega, Secretary
PennyMaria Jackson, Community Engagement Chair
Kyoung H. Park, Fundraising Chair

STAFF
Kyoung H. Park, Artistic Director
Ishmael Thaahir, Associate Artistic Producer
Joe Tolbert, Jr., Community Engagement Strategist
Kaila Saunders, Marketing & Development Associate

Arts FMS, Financial Management
Benvenuti Arts, Development Consultant
Calling Up Justice, Transmedia Production Consultant
Daniel Lim Consulting, DEI Consultant

Gary Eisenkraft, CPA, Accountant
Cadwalader, Wickersham & Taft LLP, Legal
Davis & Gilpert LLP, Legal

MONDRAGONS
Claudia Acosta, Raquel Almazan, Veracity Butcher,
Chuan-Chi Chan, Yadira De La Riva, Ariel Estrada,
David Gelles, Daniel K. Isaac, Andrew Jordan, Ash
Mayers, Lawrence Schober, Imran Sheikh, Isaac
Winston, Helen Yee, Marie Yokoyama

WHAT WE DO

MISSION
We work with artists, non-artists, and local communities to transform experiences of oppression into peace messages through public performance.

VISION
We envision a world where all people have agency, liberation and healing.

THEORY OF CHANGE
We believe in creating a culture of peace where individuals have the capacity to transform themselves and where communities transform through collective action.

VALUE PROPOSITION
We actively engage in a regenerative, peace-making process in which we scale the impact of our work through campaign-based organizing; build systems of accountability centering fairness, equity and disruption; and co-design processes that are adequately resourced to ensure the safety, health, and ongoing education of the artists and communities we work with.

GOALS
We collaborate with interdisciplinary and multicultural ensembles of artists--our Mondragons--to uplift communities of color to create a culture of peace through non-violent practices that provide social cohesion, spiritual healing, and radical knowledge.

Text by Kyoung H. Park
Graphic Design by Kaila Saunders and Ishmael Thaahir
VALUES AND PROGRAMS

VALUES

BOUNDARY-BREAKING DISCOURSE
We hold public dialogues rooted in anti-oppressive, anti-racist and anti-poverty ethics to build bridges across race and class-based differences while aesthetically blurring the lines between community, political, and devised theater.

AESTHETIC RIGOR
We rigorously center artist-led research and experimentation and institute organizational framework to examine how theater and peacemaking can be practiced together.

NONVIOLENT CHANGE
Our work aligns itself with the ebbs and flows of contemporary social movements to challenge cultural taboos and institutional barriers in order to serve and represent BIPOC communities through the performing arts.

PROGRAMS

PRODUCE NEW DEVISED WORK
We research, develop, and produce experimental new works of theater which we share nationally and internationally through touring and new media.

COMMUNITY CO-LAB
We foster the imagination of a culture of peace and non-violence by partnering with local, community and social-justice organizations, cultural organizations, and academic institutions to create community-based, experimental projects.

WORKSHOPS
We developed and teach workshops locally, nationally and internationally to promote our peacemaking theater model.

PEACEMAKING COMMUNITY BUILDING
We support the artistic development of our Mondragons and the leadership development for our staff and community members through our community-led Board of Directors.
As 2021 came to an end, I found myself reflecting on what I've learned while living through a global catastrophe affecting us all. In the beginning of the pandemic, Kyoung's Pacific Beat held space with Cara Page, an architect of the healing justice movement, to name what we're experiencing – public trauma – and identify the organizing principles that could help our community support each other in a moment like this.

"To care" seemed obvious for our survival, but in a world dominated by capitalism where we're taught to care for oneself and one's best interest, the wake of a global pandemic and system shutdowns challenged us to care for one another and humanize the systems and institutions we had taken for granted – whether these were a theater, a school, a hospital, and even simpler spaces like a coffee shop and public square.

Belonging to a local community of artists, theater-makers, and progressive activists who no longer had a space to gather, I was challenged to think how our theater company could become a shared space to practice community care, all while dealing with the challenges of living in quarantine and maintaining social distance in order to responsibly prevent the ongoing spread of COVID-19.
THE DIGITAL SPACE AS A PUBLIC SPACE

Our theater company is embedded in a community in which our art is a vehicle for our foundational desire to bring community together. Whether it is to raise awareness on issues that require more visibility or to bring together thought-leaders to advocate for new change, our peacemaking mission mandates that our work be done through gathering and public discourse.

The digital space became our shared space. We conducted rehearsals and presented live performances via Zoom. The digital space became meeting rooms for our community partners and a space for us to provide political education to our community. The digital space allowed us to organize en masse across geographic distances and build relationships with more organizations than we have ever worked with before. The digital space introduced us to new artists, collaborators, community partners, and audiences and we maintained the accessibility to this space by making it free.

Due to the ongoing anti-Black and anti-Asian violence affecting our community and the highly charged political environment we’re living in, fueled by white nationalism and domestic terrorism, this pandemic is affecting our company’s community in devastating ways. Maintaining a free digital space for our art and community was a strategic choice we’re committed to maintaining.

Though the digital space is being privatized and shaped by algorithms, the freedom to not monetize and instead subsidize the digital space allowed us to remain connected to our community and thrive.

PRACTICING COMMUNITY-CARE

Our work with Cara Page introduced us to the training and tools from BEAM (Black Emotional and Mental Wellbeing) to develop community care strategies and community care platforms for our company, which we’ve been carefully developing since March 2020. We held space via Zoom to provide listening sessions and toolkits for collective care for our artists and peers. We worked with the Indie Theater Fund to provide mutual aid to freelance, LGBQT+, low-income artists and addressed the needs of arts organizations of color by facilitating the Mosaic Network and Fund’s Learning Exchanges at the New York Community Trust since the summer of 2020.

We have held "Another Healing," a BIPOC-only space for performing arts professionals through the Association of Performing Arts Professionals since the summer of 2020. We partnered with GAPIMNY, Asians4Abolition, The Blasian March and The Exponential Festival to provide community care to our larger community, including political education, free online healing session in partnership with the Indie Theater Fund, and over 140+ free, pre-packaged food and personal hygiene products to our local community.

And although the pandemic has challenged our organization to re-define what it means to be a theater company, we celebrated Kyoung's Pacific Beat's 10 year anniversary December 2021 after accomplishing strategic milestones for our organization's development: we became a non-profit 501(c)3 organization, grew our budget 400%, completed the development of our new work-in-progress NERO to celebrate the UN International Day of Peace, and held our first gathering of community stakeholders, through an anniversary celebration that brought together our artists, community partners, audiences, donors, and funders in the shared, digital space we have built.
RE-DEFINING THEATER IN THE TIMES OF COVID

In the midst of #BlackLivesMatter protests, the rise of anti-Asian violence, and the emergent, labor-driven protests to change the way the theater and presenting arts field compensates artists and arts workers in America, it has become necessary for us to re-assess the values of why we make our work, how we make it and for whom.

Since the beginning, our peacemaking mission has been driven by the core values of breaking boundaries through our work, to center artistic rigor, and align ourselves with the ebb and flow of social justice movements in order to promote non-violent, social change. In conversation with our peers from the global majority, we’ve also articulated for us the need to value authenticity, trust, accountability, empathy, joy and decolonization as values that will continue to drive our work forwards.

Our newly established Board of Directors also established a set of community agreements that shape our governance. These community agreements were created to establish a culture of boundaries, safety and consent in the work that we do, at a time in which disaster capitalism has – and will continue – to search for profit and efficiency and a time in which the world is literally ill.

Our community is you. With 10 years under our belt, it has become easier for us to recommit to whom we’re making our work. We’re building relationships of reciprocity and mutuality with our community, not just to practice community care, but to reshape and rebuild what it means for us to be a community brought together through theater.
2021 ACTIVITIES AT A GLANCE

IT HAS BEEN A CHALLENGING AND ARDUOUS 12 MONTHS, BUT THERE’S ALSO BEEN GREAT MOMENTS OF ARTISTIC REVELATION, REAL HUMAN CONNECTION, AND SOLIDARIOUS COLLABORATIONS FOR WHICH WE’RE GRATEFUL FOR. OUR WORK IN 2021 PLANTED SEEDS FOR FRUITFUL AND POWERFUL NEW RELATIONSHIPS WITH OUR COMMUNITY AND FOR THAT, WE'RE INCREDIABLY THANKFUL.

FEBRUARY
NERO ACT 3 WORKSHOP

MARCH
KPB HIRES ARTS FMS AS FINANCIAL MANAGEMENT CONSULTANT

APRIL
WHITENESS ON FIRE: BUILDING TOGETHER

MAY
KPB RECEIVES 501(C)3 TAX-EXEMPTION STATUS

JUNE
COMMUNITY CARE HEALING
KPB BUDGET GROWS 400%
SEPTEMBER
WHITENESS ON FIRE: ABOLISH THE EMPIRE
KAILA SAUNDERS HIRED AS MARKETING AND DEVELOPMENT ASSOCIATE

AUGUST
NERO WORKSHOP ACTS 4&5
BOARD CO-CHAIR JASON TSENG LEADS THEORY OF CHANGE RETREAT

OCTOBER
EMMA A. SHEAVER CHARITABLE TRUST GRANT RECEIVED TO HIRE OUR FIRST PRODUCING DIRECTOR

JULY
APAP ANOTHER HEALING + MOSAIC NETWORK LEARNING EXCHANGE #1 - NAMING
KYOUNG PARK HIRED AS A FULL-TIME STAFF MEMBER
ISHMAEL THAAHIR PROMOTED TO ASSOC. ART. PRODUCER

DECEMBER
COMMUNITY CARES: 10 YEAR ANNIVERSARY CELEBRATION

Kyoung's Pacific Beat Presents
WHITENESS ON FIRE
Abolish the Empire: A Long Table Discussion
September 21st, 7pm - 9pm EST
Free via Zoom
2022-2023 GOALS

NERO WORLD PREMIERE (JANUARY 2023)
NERO is a Shakespearean, five-act “streamplay”
theatralizing George W. Bush's Presidency and the War on
Terror as the rise and fall of Nero's Roman Empire. Set in
64AD in Rome’s Palace of the Frogs, this “state of the
nation” tragicomedy invites Black, Indigenous and People of
Color to examine how white male supremacy is the root of
American Imperialism. NERO will be a hybrid event that
includes a screening of a six-hour long, filmed theatrical
production - like a “movie on the lawn” - produced jointly with
live, community-driven, cultural invocations of a post-white
supremacist world.

OTHER NO MORE - R&D (SPRING 2023)
OTHER NO MORE is a new, theatrical docudrama based on
the true story of “Other No More,” a queer advocacy
campaign in 1986 led by the National Minority AIDS Council
(NMAC) that lobbied for the US Surgeon General to remove
“Asian Americans” and “Native Americans” from the “Other”
box, so that Asian-Americans and Indigenous Peoples could
be federally funded to meet the needs of people suffering
from HIV/AIDS. With Asian-Americans and Indigenous
Peoples successfully counted for, NMAC secured federal
funds to erect life-changing institutions including APICHA
Health Center and the Audre Lorde Project, which remain as
pillars in our QPOC communities.

COMMUNITY CO-LAB
COMMUNITY CARES: An Emergent Series of Political
Education Gatherings & Mutual Aid Drives.
BLACK AND ASIAN BOOK CLUB: A book club dedicated to
examining how incarceration impacts Black and Asian
communities.
ANCESTRAL POWER:A healing and rebuilding space for
performing arts professionals.
By the end of 2020, unexpected organizational support allowed us to more confidently plan our artistic work, which we’ve managed to accomplish by learning how to rehearse and generate performances, music, video, and design work via Zoom. While we operated with an average $25,000 budget for the past ten years, our organizational budget grew to almost $100,000 by the end of 2020 and we completed our latest fiscal year with approximately $238,000 surplus - much of this recent growth is due to increased institutional funding restricted to our work with the Mosaic Network & Fund.

COVID-19 exacerbated the financial insecurity and precarity that is often experienced by our community of queer, immigrant, POC-identified artists and collaborators. The psychological impact of this experience is indescribable and our artist community felt shattered, disconnected, and on edge. The intersecting impacts of the pandemic, anti-Asian and anti-Black racism and violence, economic instability, and cratering of in-person theatrical work nationwide increased our need to gather and create as a way of holding space for us to heal and hold one another through this experience in an intentional and caring way. To address race-based trauma, we deeply invested in building a culture of consent, safety, and boundaries, all while operating completely anew as a digital theater ensemble.

Despite these challenges, which mostly go unspoken, KPB is experiencing a period of growth and we are aware of the abundance provided to us to navigate this pandemic. Increased support for our company has allowed us to provide full-time, living wages to 2 staff members, raise union rate compensations for our 15 resident artists, and remuneration to our grass-roots, BIPOC community partners. Our Board, staff, and partners collaborate to allocate our resources through budget reviews every 6 months, to ensure our expenditures are racially just and equitable.

Increasing artist compensation is a strategic priority in order to ensure our capacity to continue working through long-term developmental processes with our Mondragons. During the pandemic, we held company-wide meetings following the theater shutdown and developed a company and Board-approved budget for FY21. Company-wide, we decided to provide actors equal pay ($1,000 per year) and $250 designer stipends, reserving approximately $750 in production budgets for the designers to translate their work into our new, socially-distant reality. Following our fundraising successes for FY22, we increased actor’s pay to $1,250 ($17/hour) and increased designer stipends to $500-$1,000. For the World Premiere of NERO in FY23, we are budgeting weekly, union rates for actors and comparable weekly fees for designers, producing our first production with professional rates in ten years.
### FY18-2021 ACTUALS

<table>
<thead>
<tr>
<th>INCOME</th>
<th>FY18 ACTUAL</th>
<th>FY19 ACTUAL</th>
<th>FY20 ACTUAL</th>
<th>FY21 ACTUAL</th>
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<tr>
<td>Earned Income</td>
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<tr>
<td>Box Office/Subscriptions</td>
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<td>Performance Fees</td>
<td>$950</td>
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<td>$500</td>
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<td>$300</td>
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<td>Misc</td>
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<td>Contributed</td>
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<tr>
<td>Individual Giving (including Board)</td>
<td>$12,500</td>
<td>$12,518</td>
<td>$5,000</td>
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<td>Corporate Giving</td>
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<td>Foundation Giving</td>
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<td>Government Giving</td>
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<td>COVID 19 Relief Grants</td>
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<td>Special Events (gross)</td>
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<td>Total Contributed Income</td>
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<td>TOTAL INCOME</td>
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<td>EXPENSES</td>
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<tr>
<td>Artistic Personnel &amp; Fees</td>
<td>$4,630</td>
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<td>Administrative Personnel &amp; Fees</td>
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<td>$250</td>
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<td>Tech/Prod Personnel &amp; Fees</td>
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<td>Community Partnerships</td>
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<td>$2,020</td>
<td>$1,331</td>
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<tr>
<td>Fringe</td>
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<tr>
<td>Production Costs</td>
<td>$1,281</td>
<td>$1,303</td>
<td>$100</td>
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<td>Occupancy Costs</td>
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<td>Marketing Costs</td>
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<td>Fundraising Costs</td>
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<td>Travel and Lodging</td>
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<td>Dues and Fees</td>
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<td>$695</td>
<td>$930</td>
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<td>Research</td>
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<td>TOTAL EXPENSES</td>
<td>$14,946</td>
<td>$24,237</td>
<td>$7,709</td>
<td>$94,138</td>
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<td>Surplus/Deficit for Fiscal Year</td>
<td>$3,289</td>
<td>$423</td>
<td>$21,441</td>
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<td>Accumulated Surplus/Deficit</td>
<td>$11,433</td>
<td>$11,856</td>
<td>$33,297</td>
<td>$203,048</td>
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</tbody>
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### FY21-23 PROJECTED

<table>
<thead>
<tr>
<th>Kyoung's Pacific Beat</th>
<th>FY21</th>
<th>FY22</th>
<th>FY23</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY21-FY23 Budget (as of Apr. 2022)</td>
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<tr>
<td>REVENUE</td>
<td></td>
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<tr>
<td>Contributed Revenue</td>
<td>$192,321.90</td>
<td>$211,648.42</td>
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<td>Earned Revenue</td>
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<td>TOTAL REVENUE</td>
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<td>EXPENSES</td>
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<tr>
<td>Nero Expenses</td>
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<td>Mosaic Fund Expenses</td>
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<td>APAP Expenses</td>
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<td>Other No More Expenses</td>
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<td>GOS &amp; FR Expenses</td>
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<td>Released from Restriction</td>
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<td>Temp Restricted</td>
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<tr>
<td>NET INCOME (CASH)</td>
<td>$238,079.41</td>
<td>$29,147.49</td>
<td>-$248,136.12</td>
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<tr>
<td>CASH RESERVES to begin FY</td>
<td>$238,079.41</td>
<td>$267,226.90</td>
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<tr>
<td>NET INCOME CASH</td>
<td>$238,079.41</td>
<td>$29,147.49</td>
<td>-$248,136.12</td>
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<tr>
<td>ESTIMATED CASH TO END FY</td>
<td>$238,079.41</td>
<td>$267,226.90</td>
<td>$19,090.78</td>
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</tbody>
</table>
In 2021, our work served 22 artists, reached over 600 audience members via Zoom and 150+ community members through our live events. Our programming was free and our mutual aid work, including the distribution of over a hundred and forty pre-packaged food and personal hygiene items served women of color and senior citizens in Brooklyn.

Since 2011, Kyoung’s Pacific Beat has served 267 artists and 3,867 audience members. Our average expenses during our first ten years (2011-2021) are detailed below.

**Organizational Demographics**

BOARD OF DIRECTORS: 85% BIPOC Board (7)
FULL-TIME STAFF: 100% BIPOC (2)
PART-TIME STAFF: 61% BIPOC (6)
MONDRAGONS: 80% BIPOC (15)

**Audience Demographics**

(QUEER) ASIAN PACIFIC ISLANDER: 34%
BIPOC: 33%
WHITE: 22%
ART FUNDERS: 11%
DONOR LIST AND FUNDERS

FOUNDATION SUPPORT
APAP/American Express Innovation Grant
ART/NY Leon Levy Foundation COVID Relief Fund (2020)
ART/NY Relief Fund for NYC Small Theatres (2020, 2021)
artiEquity Artist Foundation + Community Fund
Arts Connect International Ripple Grant
Brooklyn Arts Council – Brooklyn Arts Fund (2021, 2022)
Cultural Solidarity Fund
Dance/NYC - COVID19 NYC Relief Fund
Doris Duke Charitable Foundation
Emma A. Sheafer Charitable Trust
Howard Gilman Foundation
Indie Theater Fund
Jerome Foundation
MAP Fund (2020)
Mosaic Fund and Network at the New York Community Trust
Steven Schwartzberg Grants for Mental Health and Wellness Fund
The Opportunity Agenda- Creative Change COVID-19 Emergency Assistance
Vessel Fund at Stonewall Community Foundation
Venturous Theater Fund at the Tides Foundation
Winifred Family Foundation at the Community Foundation Tampa Bay

PUBLIC SUPPORT
New York City Department of Cultural Affairs

FELLOWSHIPS
2021 New York Foundation for the Arts Incubator for Executive Leaders of Color Fellow
2021 Jerome Hill Artist Fellowship, Recommended Alternate
2019-2020 Dramatist Guild Fellowship
2019-2020 Target Margin Theater Arts Management Fellowship
2018-2020 Association of Performing Arts Professionals Leadership Fellows Program
2018-2019 Intercultural Leadership Institute Fellowship

IN KIND SERVICES
ArtsPool
New York Community Trust’s Lila Acheson Wallace Fund for the Arts
New York Lawyers for Public Interest

COMMUNITY PARTNERS
Asians4Abolition
The Blasian March
Downtown Brooklyn Partnership
GAPIMNY
The Exponential Festival

MATCHING GIFTS
JP Morgan Chase’s Good Works Employee Giving Program
The Benevity Community Impact Fund
The New York Community Trust Matching Gift Program
Wallace Foundation

INDIVIDUAL DONORS
Angels
Kyoung H. Park
Boss
Ann Marie Lonsdale
Benefactors
Sooyoung Hwang
Laurence Pagnoni and Wei Ng

Champions
Robert S. Foust and John Lee
Stephanie Hsu
PennyMaria Jackson
David Skeist
Salem Tsegaye
Jason Tseng

WAVEMAKERS
Brian Berk
Randi Berry
Jason Chan
Alec Duffy
Marty Linsky
Fred Lonsdale
Arnaldo Lopez
Ryan Shen
Clara Yoon

TROUBLEMAKERS
Anonymous (2)
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Jacob Chen and Michael Rebolos
Max Dana
Lisa Gold
Mildred Gorman
Ariana Hellerman
Kemi Ilesanmi
Andrew Jordan
Daniel Lim
Woodruff Loverude
Jacob Padrón
Aurin Squire
Tim Tompkins
Jolanda Walter
Tiffany Vega

ADVOCATES
John Backe
Erin Barker
Charlotte Beckett
Nic Benacerraf
Matt Chan
Mashuq Deen
Jon Froehlich
Inna Guzenfeld
Kaisha Johnson
Jean Ng
Cristina Pitter

AGENTS
Anonymous (1)
Nic Adams
Ariel Estrada
Yayoi Kambara
Damia Khaboubi
Norman Small Jr.
Eli Taylor

MOVERS
Anonymous (2)
Veracity Butcher
Yadira De La Riva
Amanda Feldman
Nandita Shenoy
Viviana Vargas
Alice Yorke

*List current as of January 31, 2022. If you would like to make a correction or address an omission, please contact Kaila Saunders at kaila@lyoungspacificbeat.org.


Page 8: Kyoung's Pacific Beat's NERO. September 2021. Video Design by Yoon Choi and Marie Yokoyama.
