

ANNUAL REPORT 2021



WELCOME



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

Text by Kyoung H. Park

Graphic Design by Kaila Saunders and Ishmael Thaahir

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.

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.

ARTISTIC DIRECTOR SUMMARY



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.

A handwritten signature in blue ink, reading "Kyoung Park". Below the signature, in small blue text, is "Kyoung Park, Artistic Director of Pacific Beat".

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, LGBTQ+, 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.

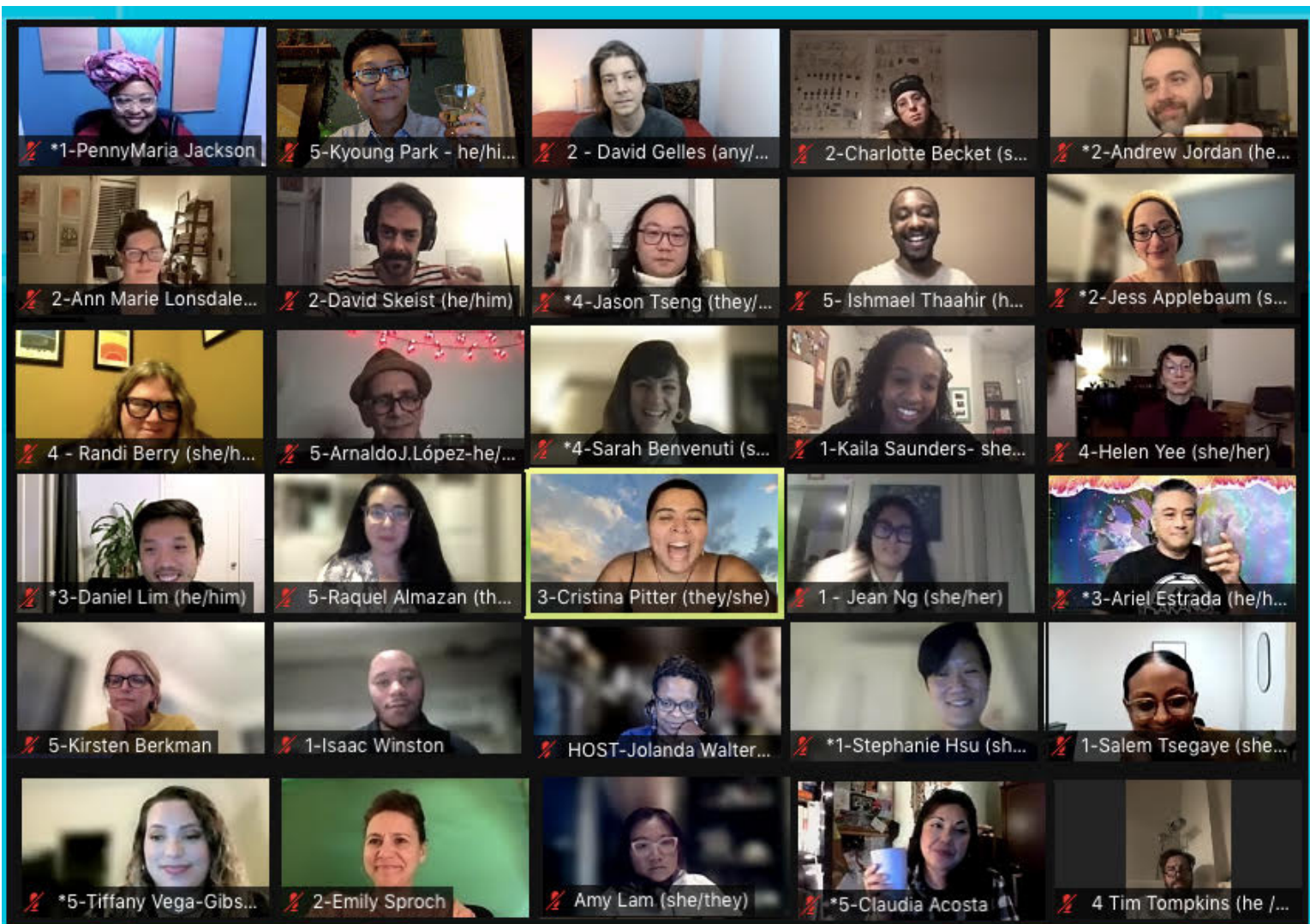
RE-DEFINING THEATER IN THE TIMES OF COVID

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 INCREDIBLY THANKFUL.

FEBRUARY

NERO ACT 3 WORKSHOP

MARCH

KPB HIRES ARTS FMS AS
FINANCIAL MANAGEMENT
CONSULTANT

APRIL

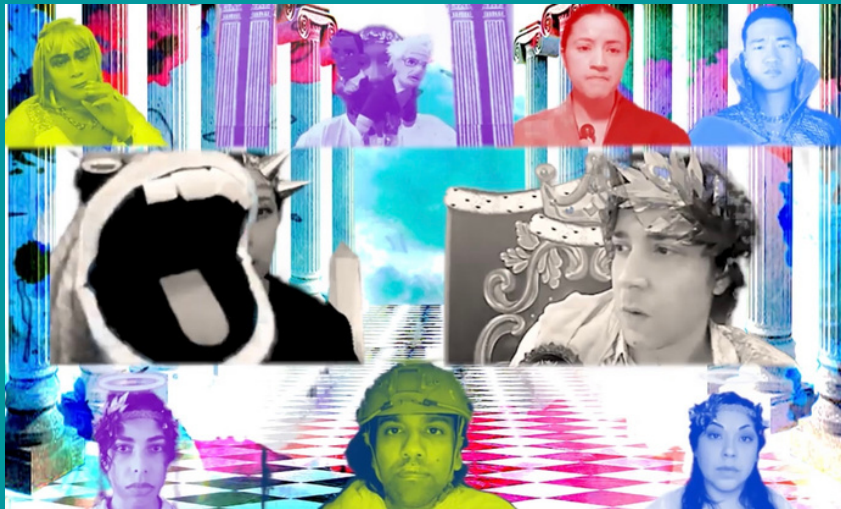
WHITENESS ON FIRE:
BUILDING TOGETHER

MAY

KPB RECEIVES 501(C)3 TAX-
EXEMPTION STATUS

JUNE

COMMUNITY CARE HEALING
KPB BUDGET GROWS 400%



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

AUGUST

NERO WORKSHOP ACTS 4&5

BOARD CO-CHAIR JASON
TSENG LEADS THEORY OF
CHANGE RETREAT

SEPTEMBER

WHITENESS ON FIRE:
ABOLISH THE EMPIRE

KAILA SAUNDERS HIRED
AS MARKETING AND
DEVELOPMENT
ASSOCIATE

OCTOBER

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



DECEMBER

COMMUNITY CARES : 10
YEAR ANNIVERSARY
CELEBRATION

2022-2023 GOALS

NERO WORLD PREMIERE (JANUARY 2023)

NERO is a Shakespearean, five-act “streamplay” theatricalizing 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.



FINANCIALS

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 \\$238,00 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

		Fiscal Year Ends: 30-Jun		
INCOME	FY18 ACTUAL	FY19 ACTUAL	FY20 ACTUAL	FY21 ACTUAL
Earned Income				
Box Office/Subscriptions				
Performance Fees	\$950	\$10,000		
Workshop/Education Income	\$1,980	\$500	\$500	\$48,000
Work commissions	\$300			
Art Services		\$450	\$300	
Misc	\$150	\$1,192	\$476	\$0
Total Earned Income	\$3,380	\$12,142	\$1,276	\$48,000
Contributed				
Individual Giving (including Board)	\$12,500	\$12,518	\$5,000	\$21,578
Corporate Giving				
Foundation Giving	\$2,355		\$15,875	\$198,087
Government Giving			\$3,000	
COVID 19 Relief Grants			\$4,000	
Special Events (gross)				
Released from Restriction				\$18,587
Total Contributed Income	\$14,855	\$12,518	\$27,875	\$238,253
TOTAL INCOME	\$18,235	\$24,660	\$29,151	\$286,253
EXPENSES	FY18 ACTUAL	FY19 ACTUAL	FY20 ACTUAL	FY21 ACTUAL
EXPENSES				
Artistic Personnel & Fees	\$4,630	\$8,700	\$700	\$13,100
Administrative Personnel & Fees			\$250	\$36,525
Tech/Prod Personnel & Fees				\$500
Facilitator & Speaker Fees			\$1,000	\$32,385
Community Partnerships				\$250
Consultants & Bookkeeper			\$2,020	\$1,331
Fringe				
Production Costs	\$1,281	\$1,303	\$100	\$5,453
Occupancy Costs				
Marketing Costs	\$2,198	\$552	\$692	\$682
Fundraising Costs	\$791	\$60	\$7	
Administrative Costs	\$3,265	\$2,028	\$1,242	\$3,125
Travel and Lodging	\$1,977	\$10,899	\$768	
Dues and Fees	\$803	\$695	\$930	\$788
Research				
TOTAL EXPENSES	\$14,946	\$24,237	\$7,709	\$94,138
Surplus/Deficit for Fiscal Year	\$3,289	\$423	\$21,441	\$192,115
Accumulated Surplus/Deficit	\$11,433	\$11,856	\$33,297	\$203,048

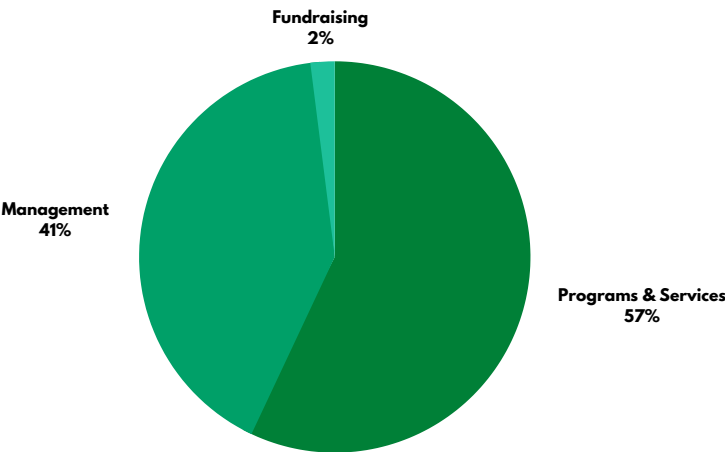
FY21-23 PROJECTED

Kyoung's Pacific Beat				
FY21-FY23 Budget (as of Apr. 2022)				
	FY21	FY22	FY23	
	Actuals	Projected	Projected	
REVENUE				
Contributed Revenue	\$192,321.90	\$211,648.42	\$248,015.00	
Earned Revenue	\$0.14	\$44,391.67	\$64,233.33	
TOTAL REVENUE	\$192,322.04	\$256,040.09	\$312,248.33	
EXPENSES				
Nero Expenses	\$3,290.37	\$47,980.78	\$244,500.00	
Mosaic Fund Expenses	\$15,272.34	\$129,784.13	\$153,449.57	
APAP Expenses		\$14,303.85	\$ -	
Other No More Expenses	\$3,000.00	\$250.00	\$10,850.00	
GOS & FR Expenses	\$16,179.92	\$51,073.84	\$51,584.88	
TOTAL EXPENSES	\$37,742.63	\$243,392.60	\$460,384.45	
NET INCOME (ACCRUAL)	\$154,579.41	\$12,647.49	-\$148,136.12	
Released from Restriction		-\$83,500.00	-\$100,000.00	
Temp Restricted	\$83,500.00	\$100,000.00	\$ -	
NET INCOME (CASH)	\$238,079.41	\$29,147.49	-\$248,136.12	
CASH RESERVES to begin FY	\$ -	\$238,079.41	\$267,226.90	
NET INCOME CASH	\$238,079.41	\$29,147.49	-\$248,136.12	
ESTIMATED CASH TO END FY	\$238,079.41	\$267,226.90	\$ 19,090.78	

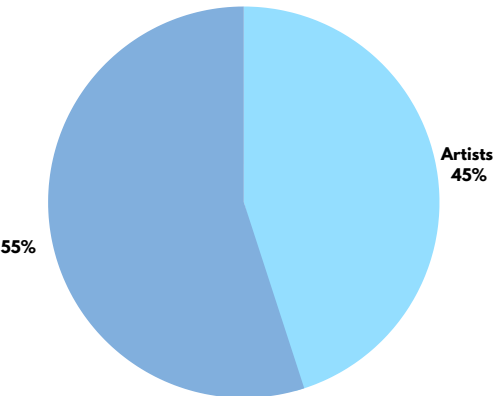
In 2021, our work served 22 artists, reached over 600 audience members via Zoom and 150+ community members through our live events. Our programming was free and our mutual aid work, including the distribution of over a hundred and forty pre-packaged food and personal hygiene items served women of color 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.

Average Expenses



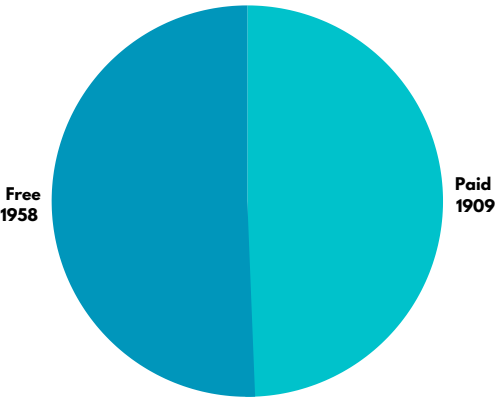
Percent Paid to Artists



Total Artists Served



Total Audiences Served



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



Emma A. Sheaffer Charitable Trust



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)
artEquity 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. Sheaffer 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
Winikoff Family Foundation at the Community Foundation Tampa Bay

PUBLIC SUPPORT

New York City Department of Cultural Affairs
NYSCA-A.R.T./New York Creative Opportunity Fund, A Statewide Theatre Regrant Program (2020, 2021, 2022)

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

Kyong 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)
Raquel Almazan
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

John Backe
Erin Barker
Charlotte Beckett
Nic Benacerraf
Matt Chan
Mashuq Deen
Jon Froehlich
Inna Guzenfeld
Kaisha Johnson
Jean Ng
Cristina Pitter
Betsy Richards
Megan Runyan
Emily Sproch
Gary Yu

AGENTS

Anonymous (1)
Nic Adams
Ariel Estrada
Yayoi Kambara
Damia Khanboubi
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@kyoungspacificbeat.org.

PHOTO CREDITS

Cover: Salomé Egas, "*Community Cares*," Downtown Brooklyn Partnership. July 2021. Photo Credit: Ash Marinaccio.

Page 2: Ariel Estrada, Daniel K. Isaac, Kaila Saunders, Imran Sheikh, Kyoung's Pacific Beat's *NERO*. Graphic Design by Ishmael Thaahir.

Page 4: From left to right: Flor de Liz Perez and Rafael Benoit, Kyoung's Pacific Beat's *TALA*. HERE Arts Center. July 2012. Photo Credit: Marie Yokoyama. JP Moraga, Kyoung's Pacific Beat's *PILLOWTALK*. The Tank. January 2018. Photo Credit: Walter Wlodarczyk. Kyoung's Pacific Beat's *NERO*. September 2021. Video Design by Yoon Choi and Marie Yokoyama.

Page 5: Kyoung H. Park, "*Community Cares*," Downtown Brooklyn Partnership. July 2021. Photo Credit: Ash Marinaccio

Page 7: Kyoung's Pacific Beat's "*Community Cares: All Together Now.*" December 2021.

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

Page 9: "*Whiteness on Fire: Abolish the Empire.*" Ariel Estrada, Daniel K. Isaac, Kaila Saunders, Imran Sheikh, Dave Gelles, Carolina Do, Yadira De La Riva, Claudia Acosta, Ishmael Thaahir. September 2021.

Page 10: From top to bottom: Dave Gelles, Kyoung's Pacific Beat's *NERO*. September 2020. "*NCBLG Founders' Legacy Project: 1986, Meeting With the Surgeon General of the US*," retrieved from African American AIDS History Project. "*Community Cares*," Downtown Brooklyn Partnership. July 2021. Photo Credit: Ash Marinaccio.