

2015

LEEWAY
FOUNDATION

grants
and
awards

FUNDING WOMEN
AND TRANS ARTISTS
CREATING ART FOR
SOCIAL CHANGE

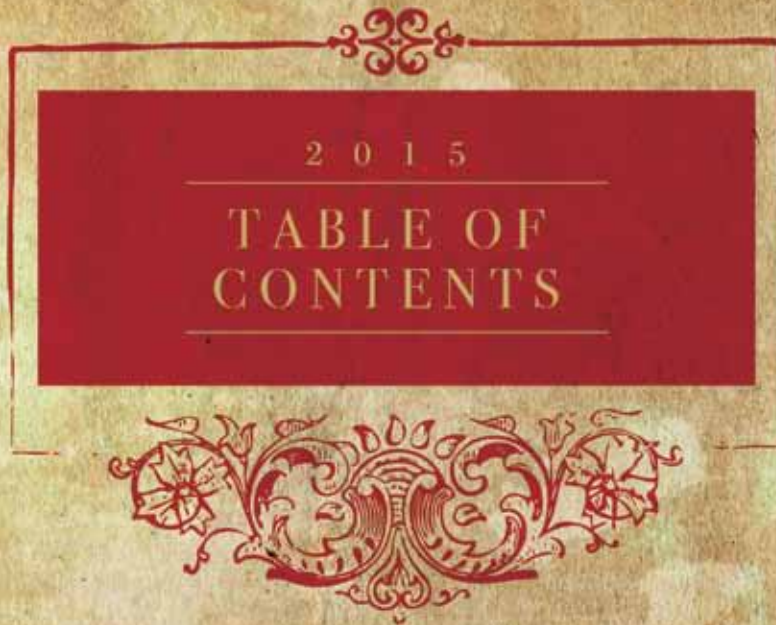




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THE INVITATION

First, there continue to be very few road maps or places for folks to learn that you can indeed be a poor or working-class artist. The popular idea of what an artist is is that people who make it as artists are people with trust funds, husbands, or wives who pay for everything. Or, if you're not, you're dinged on the head by some magic fairy at some point, and you get your face on front covers and some kind of record/book deal, and everything is great. There are places and people everywhere who show us different, but they are wallpapered over. —LEAH LAKSHMI PIEPZNA SAMARASINHA

I cried during and after I finished reading *Dirty River: a Queer Femme of Color Dreaming Her Way Home*, the memoir of this year's guest essayist, writer, teacher, and cultural worker Leah Lakshmi Piepzna-Samarasinha. Not loud, heaving, "ugly face" tears; since I was on a plane for most of it, my sobbing was much more reserved (though, I suppose someone else should be the judge of whether it got ugly or not). These were quiet, reflective tears that expressed my joy in and respect for her achievement. At different points in her narrative I laughed out loud, moved through sadness, indignation, and anger in addition to feelings of great tenderness and compassion. I didn't want it to end, her exultant, insightful, poetic prose — at turns hilarious, melancholic, joyful, passionate, precise. I was thoroughly caught up in her exploration of what it means to find a way to be human, to discover and be yourself against weighty odds, and carry that knowledge in the world like a talisman against the next onslaught (of bullshit). It set me off on a renewed investigation of memoir in its various forms — some newly encountered, some old friends like June Jordan, Audre Lorde, adrienne maree brown, Ellen Forney, Nikki Finney, Elizabeth Alexander, Maggie Nelson, and Lidia Yuknavitch, among others. I wonder what it feels like to be that brave, to be willing to open yourself to anyone curious enough to engage with your story — exposing your imperfections, your pain, your passion, and your brilliance in equal measure.

I thought about Leeway's applicants, some who become grantees, all who demonstrate their willingness to do much

the same thing by embracing their vulnerability when they engage in Leeway's grantmaking process. I have often heard from applicants that Leeway's application requires they expose themselves in unexpected ways, their response to the application sometimes becoming a form of memoir.

Leah's essay on page 6 speaks directly to the ways this art thing is weighted toward those with access, particularly those with access to resources that can underwrite their creative practice. From my (privileged) position in philanthropy, I experience how this plays out for artists and cultural producers that exist on margins. It is clear to those who have the honor of reviewing applications that most of the folks who apply have and will continue to do artistic and cultural work vital to their communities with or without support from Leeway. Jawole Willa Jo Zollar, a 2009 Transformation Award panelist, called them front-line workers. These applications tell a story and reveal there is no scarcity of ideas, creativity, or commitment, just a lack of access to the money to support them. As Leah puts it, "It's a fact that many things will help queer/broke/black and brown/femme/trans/sex-working/disabled/poor, working-class, precarious-class/elder/young/rural artists to make art. But one big, big thing is money."

A goal of Leeway is to create a more equitable grantmaking process, one that eliminates barriers to participation and holds space for those on the front lines that are underserved, underacknowledged, and/or underengaged: "practitioners who have not traditionally received support (e.g., folks of color, immigrants, poor folks), or they have made/are making a significant contribution to a field that has not been fully recognized, or they do not fit the traditional definitions of artist and/or activist but are clearly using an 'art form' and working in a creative way to have significant impact, or they are identified or perceived as 'outsiders' (e.g., not engaged in the formal or mainstream societal structures of art production)."

One way we do this is by not accepting resumes or CVs; applicants are invited to share experiences that have been deeply impactful. The guidelines state: "experiences can be artistic, personal, political, or professional in nature. The review panel values experiences that are often not included in traditional resumes and knows that these experiences can be defining moments for an artist." This invitation provides a framework for the naming and exploration of experiences that have influenced the analysis and intention supporting

the work, the approach to process and materials, and the ways of engaging with collaborators, partners, participants, and audiences.

In 2015, Leeway gave \$250,000 to 58 artists and cultural producers; 49 received the Art and Change Grant, and nine received the Transformation Award. All of these individuals embody multiple identities — as artist, cultural worker, organizer, storyteller, parent, partner, formerly incarcerated, caregiver, lover, or dreamer. The experiences they so generously share with us are what helped shape individuals who seek to raise consciousness about disability struggles and challenge mainstream notions of ability, who build coalitions that dance for justice, who were writing to bring awareness to transgender communities 40 years before *Transparent* visited our TV screens. They preserve traditions and build cultural collectives. They tell the story of the impact of the commodification and globalization of women's bodies; create illuminated gardens to shed light on the need for grief awareness in communities that are underresourced; use a food memoir and blog to explore displacement, ethical food practices, and shared cuisines of the Islamic world; create a walking tour to visit local sites where LGBTQ activism took place in Philadelphia; and work with the city's oldest shelter to build a mobile museum that explores the history and complexity of homelessness.

I am ever grateful to the staff and board of Leeway, whose experiences lead them to this work and their unconditional support of the mission of the foundation. And to our partners, colleagues, and allies everywhere, we appreciate your support of and investment in people and issues we care about and the work you do in communities around the globe. We look forward to building with some and deepening with others as we work toward developing a system that advances cultural equity for all.

Which leads me back to Leah and her story... In her essay she writes about how it took her a decade to write and get one book published. I can't even count the number of artists that tell a similar story of the challenges of finding money to support projects that have gone on to be recognized for their genius after the long hustle to get it made, published, exhibited, or acquired. I think of our cultural elders and contemporaries whose resourcefulness carries our culture forward, by self-publishing and creating small presses, or

transporting suitcases full of film cans around the world, or creating festivals and other screening opportunities, or occupying pop-up performance and exhibition spaces before the developers arrive, or utilizing community organizing and popular education strategies to raise money and build momentum and audiences for the work. I think of how bereft my experience of art and culture would be and what I would miss had it not been for the perseverance of these artists, cultural workers, organizers, and educators committed to the transmission of indigenous arts and cultural expressions beyond the white Western canon.

So, what do you think makes an artist worth investing in? Can it be captured in a CV or is it in their story? Over 40% of Leeway's applicants have never applied for (let alone received) a grant before, and there are times our modest investment reaps a return beyond what could have been imagined. Some applications describe impossible projects we know are too big, too unwieldy, or have too many moving parts to ever be completely realized, but review panels are encouraged to take risks. I ask them to consider if only 75%, or 50%, or even less of what was described was accomplished: What could be learned in the process? By the artist? By the intended audience? How might the people involved grow and develop as the result of their participation? How might existing paradigms shift? What might change as a result? For the artist? For the community? For the field? And, finally, to ask themselves if they're willing to take a chance and invest in the applicant. Someone has to be first, and if you have the participation of astute decision makers willing to move outside of what's comfortable or what they think they know, something special can happen.

Me, I'll go for the story every time, and if it's as playful and enticing and as gorgeously executed as what the first paragraph of Leah's memoir promised, I'm more than willing to take the risk:

I got on the Greyhound to Toronto at Port Authority in New York when I was twenty-one, with two backpacks, a tight black vintage slip, and a pair of fourteen-hole Docs. That was it. You only need one outfit if it's fabulous.

Ashle!

Denise M. Brown
Philadelphia

HOW YOU DO IT: SOME PARTS OF A WORKING-CLASS ARTIST ROAD MAP

Leah Lakshmi Piepzna-Samarasinha

In 2015, I had what might be called a “red-letter year.” I had two books come out, I turned 40, and I went through a couple nervous breakdowns and moved house twice — once, from T’koronto/Toronto to Bed-Stuy, Brooklyn, to be in the same city (but not the same borough) as the brand new love of my life, and then to Seattle, Duwamish territories, five months later, when we decided to move across the country and in together, because we were casual like that.

This all looks pretty good on the outside, and it is, and it’s all something I’m grateful for. But there’s this other thing behind it, or several things. It’s the decade it took to write and get the one book published because of a clusterfuck of racism, femmephobia, ableism, and other bullshit in the publishing industry (plus presses going bust all over the place, plus the recession). It’s the fact that I lived on an average of \$1,200 a month the whole decade, and knew I was doing better than

most other disabled working artists I know: I can get on planes to go to gigs without some of the kinds of ableism friends withstand, I can work at all.

I carry a big heart of gratitude, the non-fucked-up kind, for having survived and being able to write and make things and teach, in queer/femme/of color/disabled/working-class communities. Because it’s a big deal I don’t take for granted. Mostly I just feel damn lucky to be able to do this and get by through a mix of online teaching/gigs/tarot reading/cocreating performance collectives/selling zines and books/tax refunds/consulting. But it’s also a fact that I don’t have a trust fund or an able body or birth family to fall back on, and when I hit 39, I realized I had zero savings and zero dollars in the bank often enough.

It’s a fact that many things will help queer/broke/black and brown/femme/trans/sex-working/disabled/poor, working-class, precarious-class/elder/young/rural artists to make art. But one big, big thing is money.

One time, I tried to become friends with someone. She was also a South Asian femme, we were interested in healing and social justice, and we had good times making sarcastic jokes when we found ourselves in the corners of the same meetings or parties. I had moved to Oakland from Toronto, which has a huge, vibrant, working-class, and culturally mixed South Asian community, to the Bay, which was rich in many kinds of people of color, but where the South Asian communities were smaller, cash-richer, and less diverse. I was hungry for desi friends and thought she might be one. So we went on a friend date — a kind of tester date to see if you want to go deeper — to a local fish place I liked that had a happy hour with dollar beers and oysters.

A lot went sideways and awkward during the conversation, but what I remember the most was her saying, “Your white mom is why you’ve been so successful as a writer, right? I mean, she helped you out, right?”

And I goggled. I just did not know how to reply. I probably kind of vomit-laughed like you do when shit is just so weird and you’re not sure what to do because your brain is coming out of your ears. I stuttered, “Uh, no My mom was, uh, abusive.... Uh, I left home and, uh, haven’t talked to her for a while.... Uh, no.... I’ve been broke for a long time ... ah.”

And then I had to stop because I felt like she was wearing her nice, interested, concerned middle-class social worker face, and I just had to lurch away like any poor or working-class or cripp or survivor person who has a run-away response to being looked at, you and your life, kindly and compassionately, as a case, by a nice, middle-class social worker lady.

Because also there was no room in that moment for me to tell the artist story of my life of no/sexual abuse from when kid/scholarship/left the country/libraries and dollar store tea/queer woman of color writing/small presses/reading in bookstores standing up/estrangement/struggle/sick/chronic illness, chronic pain, chronic fatigue, disability/failure/Mac Classic II broke/long walks by myself muttering/queer open mic/small grant from the Toronto Arts Council/seeing white and straight artists get front covers/watching the folks you are friends with quit doing art or music because they need to support their families/watching the whitewashing of '90s feminism in the books that were coming out about it in the early 2000s/making up stuff like tours and performance nights not because you knew how to do it, but because you knew they were needed, and you knew they weren't there, and you knew if you made them happen, you and others, you and others could have, like, a career or something, or someone would hear your work/small \$100 cosponsorships/learning how to fill out grant applications from older broke artists of color/being late on rent/being evicted/being houseless/continuing to write.

I made up a lot about how to do this stuff. And I got mentored by other black and brown low-income and disabled artists in how to do some. A friend's partner, who actually had gotten a major press book deal, broke down that that actually meant that you made 10k a year at most, which, if you spent three years writing the book and a year touring it, wasn't that great a deal. A friend showed me how to fill out grant applications, and how cosponsorships and sliding scale worked. I read about working-class, racially ambiguous femme queer writers in Marge Piercy books who stole paper from their desk jobs and played in bands during the summer to make cash to pay for the time it took to sit at a desk and make something.

I told that first story recently to a friend of mine, a white working-class femme who makes art and writes and does stuff, who said, "Oh, yeah, I once had someone say to me, 'I figured you had a trust fund' many years ago.... The anger at hearing that still hasn't quite dissipated." She continued, "Like damn, can't you imagine a world where people without money get to be creative and expansive? Like can't trying to live outside having money be even imagined?"

And often, it can't. And often, many people have no idea that there are all these folks out here, making and doing art, without a trust fund or a patron. And it's real, and it counts.

That first conversation, it sucked, but it was also instructive. It reminded me of a couple of things. First, there continue to be very few road maps or places for folks to learn that you can indeed be a poor or working-class artist. The popular idea of what an artist is is that people who make it as artists are people with trust funds, husbands, or wives who pay for everything. Or, if you're not, you're dinged on the head by some magic fairy at some point, and you get your face on front covers and some kind of record/book deal, and everything is great. There are places and people everywhere who show us different, but they are wallpapered over.

And that's what I liked about Leeway. I like that it is an organization of black and brown and white and queer and trans and disabled folks in the business of looking for folks who are making brilliant art happen on no money, and giving them money to do it. Like, a big chunk of money. I like that we look at artists who pretty much every traditional granting agency would not see as artists. I like how we look at how this money is going to change someone's life by allowing them to buy the equipment they need to do the work. I like how we don't care if someone misspells a word, or many, or doesn't use Standard White Middle-class Able-bodied English to write their application. I like that we as a grants jury were all on the same page, that many people who have been doing brilliant, life-saving work within communities of oppression and resistance often downplay just how special their work is, because we believe in being humble and ordinary and that we're not better than anyone else — and most of all, we don't have that big word called Entitlement. We think it's bad manners.

I liked how everyone I worked with believed in the importance of Art, like bread, like stone, like any other tool that could be used to liberate and do something. How everyone I worked with believed that the work of making art was work. That the work of passionately debating and deciding who and how to get money to folks was work. That we all deserved to be fed — with chocolate and meat and greens and money — for this cultural work we do, stars in a constellation in one big, giant sky.

OUR MISSION

Leeway Foundation supports women and trans* artists and cultural producers working in communities at the intersection of art, culture, and social change. Through our grantmaking and other programs, we promote artistic expression that amplifies the voices of those on the margins, promotes sustainable and healthy communities, and works in the service of movements for economic and social justice.

**We use the term "trans" in its most inclusive sense, as an umbrella term encompassing transsexual, transgender, genderqueer, Two-Spirit people, and more generally, anyone whose gender identity or gender expression is nonconforming and/or different from their gender assigned at birth.*

OUR VISION

We at Leeway believe that art is a vital tool for community building, self-expression, and individual and collective transformation. Art can bridge difference, center those who have been on the margins, and challenge and connect communities and individuals to live in peaceful coexistence.

We envision a world in which art flourishes in many forms as the cultural lifeblood of communities, where all have access to creative expression regardless of who they are, and where art and art making are considered essential elements of our collective efforts to create a more just, peaceful world where all can live with dignity.

OUR VALUES

Community — We recognize that artists and cultural producers play a central role in building a healthy and vibrant community.

Diversity — We believe that multiple and divergent perspectives stimulate a culture of vitality and hope. We therefore have an

emphasis on supporting women and trans artists because their work is not yet equitably represented in mainstream culture.

Continuity — We believe that supporting the current generation of underrepresented artists will stimulate the production of exceptional and inspiring work that will in turn kindle the next generation of artists and cultural producers.

Integrity — We are committed to operating all of our programs with a high standard of efficiency, responsiveness, effectiveness, and clarity of both purpose and process.

Opportunity — We believe it is important to elevate and make more visible the work of artists and cultural producers who are creating work at the nexus of art and social change and commit to using resources to provide a wide variety of opportunities for artists to show work and share their expertise, including exhibitions, peer-to-peer networking, and workshops.

Originality — We are committed to helping expand the notion of art beyond the traditional canons, as well as challenging mainstream ideas about what art is, the artists' place, and their connection to communities, by supporting artists and cultural producers whose work explores new territories, challenges traditions, and offers unique and thought-provoking perspectives.

Social impact — We are committed to supporting work that intends a social impact and that:

- Can alter how we think about ourselves, our society, or our culture by challenging or questioning societal norms including prevailing attitudes about race, class, gender, sexuality, identity, age, and ability
- Inspires action when used as a tool or strategy for organizing and movement building
- Helps to preserve or reclaim traditional cultural practices or is using an artistic practice as a form of resistance or empowerment
- Creates space for expression and building a sense of community
- Can shift or transform perceptions of power, privilege, and the dynamics associated with justice, equality, and/or accountability

OUR HISTORY

Leeway's commitment to funding women and trans artists creating social change through their artistic and cultural practice came about as the result of the diligent work of the foundation to find ways to more fully express and authentically live out its mission.

Funded by an initial gift from Philadelphia-based artist Linda Lee Alter in 1993, Leeway Foundation was established "to promote the welfare of women and to benefit the arts" in the five-county Philadelphia area via grants to individual women artists to "encourage their increased recognition and representation in the arts community."

In the late 1990s, Leeway's leadership began to engage with women artists who were actively working toward community transformation, and over time began to reflect on how the foundation might support this work and express its commitment to art as a vehicle for achieving social change. This commitment was inspired by regional and national organizations and activist groups that were dedicated to working at this intersection and to making the connection between art, culture, and social change, as well as by individuals in the Leeway community including board and staff who believed in the powerful potential of this link. Leeway's leadership saw in this an opportunity for the foundation to support practitioners and the communities they work in and thereby contribute to larger movements for social justice. The idea of Leeway stepping up to this effort and taking on a more active role was an exciting vision that many in the Leeway community rallied around. In 2004, Leeway began a program redesign process to further its commitment to explore the intersection of art and social change with a focus on community transformation at its core.

Over the last decade, with the active engagement and support of Leeway's donor family, its board of directors, advisory council, staff, artists, activists, community partners, and other supporters in the region and beyond, the foundation transformed from an almost exclusively white, woman-focused foundation grounded in feminist principles to one that engages people of color in positions of influence; committed to a process of examining the dynamics of racism

in organizational relationships, practices, policies, and programs; changed the governance and decision-making authority from a family-run, one-member structure to a board comprising people from the community committed to an active framework of personal and political transformation; and expanded its eligibility criteria to include trans artists as an extension of the foundation's efforts to support artists underrepresented because of their gender.

This work did not happen overnight, nor with ease. Those in Leeway's community opened up to challenging their existing perceptions through an examination of their commitment to the new vision, and in doing so they were able to face their own biases and the other forms of inequity that mark our society.

Today, as the foundation continues to explore ways to build new partnerships, strengthen existing alliances, and engage with its mission, vision, and values, Leeway continues to move forward and push itself to refine its vision and deepen its social impact with the hope that other funders, organizations, and communities might be inspired to take their own paths to transformation.



Bernadette Powell by Billy Dee

the counter started to ring, she counted her mint and glad. She
 was pleased to see in the office and feedback her, Elizabeth Stupp. She
 passed, afraid because of her experience with police officers in the
 ghetto. As she was running, she turned and fired all shot. She was
 down the leg and hid under a car. The man she was with in the
 getaway car had left. She says he planned the robbery
 in the last minute, he asked her to do it. When the man was led
 a shot out escaped and a plainclothed and a uniformed
 police officer were killed. Today, Rose Dinkins still has the bullet
 in her leg. She would have to let the Dr. remove it. She was
 declared guilty or receive the death sentence.

ROSE DINKINS HAS NO CONTACT WITH HER CHILDREN AND HER BROTHER. HOOD NO LONGER EXISTS.



"Since I've been here, I've had 3 visitors: my mother, step father and sister. My main inspiration is Sharon Wiggins. We grew up and grew old together."
 Rose Dinkins
 SCJ MURKIN
 INCARCERATED FOR
 25 YEARS

Rose Dinkins by Mary DeWitt

HER TRIAL LASTED ONE DAY
 ALL EVIDENCE OF FIREARMS WAS GONE

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ART AND CHANGE GRANT

The Art and Change Grant provides project-based grants of up to \$2,500 to fund art for social change projects by women and trans artists in the Delaware Valley region.

This grant is distributed two times per year.





ALLISON
McDaniel

Allison's project, *Past to Present*, was an intergenerational exhibition and programming series that explored a cross-section of older Black artists and their younger peers living and/or working in the Philadelphia area. Through interviews, audio recordings, photographic portraits, and a series of artist talks, Allison provided insight into the personal and shared experiences of Black artists. In doing so, she honored these artists, increased their visibility, and (re)contextualized work being created by younger generations.

NEIGHBORHOOD:
FISHTOWN

CHANGE PARTNER:
TIONA NEKKIA MCCLODDEN,
HARRIET'S CUN MEDIA

DISCIPLINE:
VISUAL ARTS

GRANT AMOUNT:
\$2,500

ANA
guissel

Ana led a community of immigrants to preserve Day of the Dead practices using papier-mâché and resist mainstream exploitation of this Mexican cultural tradition. Through eight workshops, participants researched ancient inherited documents that explain the origins of this celebrated syncretism. Together with Casa Monarca in South Philadelphia, they designed and produced a colorful procession with the pieces created at these workshops, which culminated in an authentic Day of the Dead celebration.

NEIGHBORHOOD:
WEST KENSINGTON

CHANGE PARTNER:
DALIA O' GORMAN,
CASA MONARCA

DISCIPLINE:
CRAFTS AND TEXTILES,
FOLK ARTS

GRANT AMOUNT:
\$2,400





ANA B

hernandez

Ana's project, *La Familia*, was a travelling exhibition of traditional handmade bobbin lacework created in Puerto Rico during the island's transition from Spanish to American domain. As the heir to a collection of bobbin lace crafted by her ancestors, Ana exhibited this work and shared the craft with audiences in Philadelphia. The exhibition was accompanied by a series of gallery talks and workshops intended to call attention to this disappearing art form, its history, and practice. Ana's aim was to increase the chances of the craft's survival while showcasing and celebrating a lost art form in Puerto Rican culture.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
GENEVIEVE COUTROUBIS,
CENTER FOR EMERGING
VISUAL ARTISTS

DISCIPLINE:
CRAFTS AND TEXTILES,
VISUAL ARTS

GRANT AMOUNT:
\$2,500

ANULA

shetty

Anula's film *Cosmic Egg* is a documentary set against the landscape of transnational surrogacy and the outsourcing of the eggs and wombs of women in India. The film explores the long-term physical and emotional impact of reproductive technologies in a global marketplace through the personal stories and struggles of three Indian women: a health worker, a doctor, and a surrogate mother. Anula aimed to investigate the impact of globalization on women's bodies, as well as provide a provocative and poignant reflection on the interplay of humanity, society, capitalism, and technology.

NEIGHBORHOOD:
FISHTOWN


CHANGE PARTNER:
LOUIS MASSIAH, SCRIBE
VIDEO CENTER

DISCIPLINE:
MEDIA ARTS

GRANT AMOUNT:
\$2,500

Photo by Colette Fu





APRIL
gilliam

April conducted weekly art sessions with LGBT individuals in recovery, as well as residents and alumni of Morris Home, a Philadelphia trans and gender-nonconforming drug and alcohol treatment community. As a trans woman of color, April saw how violence, transphobia, and racism linked to substance abuse impacted her community. Participants used found materials and mixed mediums to create art pieces that represented their history with addiction. These sessions provided a safe and supportive space for individuals to talk about their experiences and their focus on recovery. April's project came together in a gallery opening, which highlighted the stories of these strong and resilient individuals and raised awareness in the larger community.

NEIGHBORHOOD:
SOUTHWEST PHILADELPHIA

CHANGE PARTNER:
LAURA SORENSEN,
MORRIS HOME

DISCIPLINE:
MULTIDISCIPLINARY

GRANT AMOUNT:
\$2,500

BETTY
Lawrence

Betty created an exhibition that presented the photography of Bessie McLamb, a 20th-century African American photographer whose work has often been overlooked or mistaken for the work of her husband, John McLamb, aka Hy-John the Conqueror. Through this exhibition, Betty aimed to make visible the stories of working-class Black life in Philadelphia, a history that has almost been erased. Betty believed it to be her lifelong mission to share Bessie McLamb's work with the world, preserving these photos and subsequently a slice of Black life for future generations. Betty worked with Scribe Video Center to exhibit the work as part of its Great Migration celebration.

NEIGHBORHOOD:
OVERBROOK FARMS

CHANGE PARTNER:
LOUIS MASSIAH, SCRIBE
VIDEO CENTER

DISCIPLINE:
VISUAL ARTS

GRANT AMOUNT:
\$2,500





BYHEIJJA

sabree

Byheijja's theatrical production *L.O.V.E J.A.M: Let Our Voices Emerge, a Journey of African-American Music* encompasses dance, music, and visual art. Byheijja presented the struggles and triumphs of African Americans from slavery to the present day, and in doing so showcased the beauty and contributions of African culture in America. The project's goal was to educate audiences on the richness of African heritage and show them the importance of preserving that history through the arts.

NEIGHBORHOOD:
CAMDEN

CHANGE PARTNER:
RONSHA DICKERSON, UNITY
COMMUNITY CENTER

DISCIPLINE:
PERFORMANCE, FOLK ARTS

GRANT AMOUNT:
\$2,500

CARMAN

Spoto

Carman created The Philadelphia Radical Film Collective (PRFC), an organization that seeks to use filmmaking as a praxis to fight oppression and mainstream media narratives. PRFC offered free screenings and filmmaking workshops to women, people of color, and queer communities. They also created a Cop Watch program in Philadelphia to help fight back against police brutality and misconduct by filming police in efforts to capture evidence and de-escalate incidents. Racial justice has been of the utmost importance to Carman's project as she used film both artistically and politically to socially disempower the current criminal justice system and educate people about injustices committed against communities of color.

NEIGHBORHOOD:
PENNSPORT

CHANGE PARTNER:
MEGAN MALACHAI, ACTION
AGAINST BLACK GENOCIDE

DISCIPLINE:
MEDIA ARTS, VISUAL ARTS

GRANT AMOUNT:
\$2,500



CLEONICE
fonseca

Cleonice offered an Afro-Brazilian dance residency program at Farrell Elementary School. Using dance as an abstract medium, Cleonice, who was born in Salvador, Bahia, worked with American-born Brazilian youth to connect them with their African origins. In biweekly sessions, she helped students recognize their cultural history and celebrate their Afro-Brazilian identities and heritage. The project culminated in a public performance for parents and the community. Cleonice reached the hearts and minds of youth and changed their perceptions of who they are and who they can become both in the U.S. and Brazil.

NEIGHBORHOOD:
GERMANTOWN

CHANGE PARTNER:
DENDE MACEDO, MAMADELE
PRODUCTIONS

DISCIPLINE:
FOLK ARTS, PERFORMANCE

GRANT AMOUNT:
\$2,500

DEBRA
powell wright

Debra's project, *For Women: UNSILENCED*, is a collection of poems in the acrostic form, gathered from an intergenerational community of women and girls of color. Conducted by members of the performance ensemble For Women Collective, these poetry-writing workshops took place in shelters, senior centers, and other community spaces and included an overview of women of color artists whose work impacted the civil rights, Black arts, and social justice movements. The project provided women and girls of color the opportunity to have their work published and shared as performance, resulting in a tangible product made possible using their voices and sense of self-empowerment.

NEIGHBORHOOD:
CLIFTON HEIGHTS

CHANGE PARTNER:
PAT MCLEAN, TOMORROW'S
GIRLS & WOMEN

DISCIPLINE:
LITERARY ARTS

GRANT AMOUNT:
\$2,500





ELIZABETH Hamilton

Elizabeth worked with grieving communities to create a series of illuminated gardens that were installed throughout the city. The project addressed mental health issues by acknowledging grief as an emotional, physical, cognitive, and social disability that can be isolating and confusing for the mourners, their loved ones, and the larger community. The gardens, both in their creation and public display, advocated for emotional and physical space for grief while raising awareness for the lack of support systems in economically challenged communities. Elizabeth offered comfort and shined a light on the need for grief awareness in communities that are too often under-resourced.

NEIGHBORHOOD:
NORTHEAST PHILADELPHIA

CHANGE PARTNER:
AUSTIN EGAN, THE CENTER
FOR GRIEVING CHILDREN

DISCIPLINE:
VISUAL ARTS

GRANT AMOUNT:
\$2,500

EMILY
abendroth

Emily's project, *LifeLines: Voices Against the Other Death Penalty*, is a media/cultural project intended to inform and transform the nature of public discussions and understanding of life-without-parole sentencing in Pennsylvania. Emily conducted written and audio interviews with people serving life sentences in Pennsylvania, which she used to create digital resources, sound recordings, and a print publication (*Fighting for the Light of Day*) as tools to inform campaign strategy, educate the public, and generate dialogue across the state. Emily believes that successfully defeating life without parole will require a profound cultural shift in our collective, societal definitions of justice and punishment, a process that can be amplified by artistic collaborations that engage people on both sides of prison walls.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
LAYNE MULLET,
DECARCERATE PA

DISCIPLINE:
MEDIA ARTS

GRANT AMOUNT:
\$2,500

Photo by Kenzi Crash





ERIKA

guadalupe munez

Over the span of six months, Erika held a series of workshops focused on teaching immigrant and queer youth of color the printmaking skills necessary to create visual artwork that spoke of their own lived truth. Participants were taught grassroots organizing tools, informed of current social issues, and encouraged to challenge the status quo by creating art around themes of race, immigration, gender, and sexuality. This collaborative workshop series culminated in a free public art show that aimed to raise the consciousness of the general public around the complex and multifaceted identities that make up LGBTQ and/or immigrant communities.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
ELICIA GONZALES, JUNTOS,
AND GALAEI

DISCIPLINE:
VISUAL ARTS

GRANT AMOUNT:
\$2,500

ERIN

bernard

Erin's project, *A Houseless Museum*, is a mobile exhibition that explored the history of homelessness in Chinatown North and beyond. Through oral histories, archival research, and artist installations displayed at multiple sites throughout Philadelphia, Erin illuminated the history and complexity of homelessness. Erin worked directly with Sunday Breakfast Rescue Mission — the oldest homeless shelter in Philadelphia — as well as other community constituents in the neighborhood to collect oral histories and ideas from the public. Erin has believed that public history should serve communities with creative and collaborative artwork that places societal issues into context so people can problem-solve with one another.

NEIGHBORHOOD:
SOUTH PHILADELPHIA

CHANGE PARTNER:
NICHOLAS MENDILLO,
SUNDAY BREAKFAST RESCUE
MISSION

DISCIPLINE:
MULTIDISCIPLINARY

GRANT AMOUNT:
\$2,500



FAITH

Bartley

Faith created a hand-bound resource guide by and for women living in halfway houses. The guide offered information and tips meant to ease the process of reentry for formerly incarcerated women. It included art and poetry by the halfway house residents, interviews with women who successfully reentered, and guided activities to keep residents organized and in a peaceful state of mind. Faith aimed to heal, unite, and empower women who have been oppressed all their lives. Through the act of turning disposed paper products into newly functional pieces of paper, the project aimed to have women rediscover their own value, as well as the possibility for self-transformation.

NEIGHBORHOOD:
NORTH PHILADELPHIA

CHANGE PARTNER:
LILLIAN DUNN, VILLAGE OF
ARTS AND HUMANITIES

DISCIPLINE:
MULTIDISCIPLINARY

GRANT AMOUNT:
\$2,500

FERNANDA

marroquin gozalo

Fernanda created a poetry book that documented the displacement of her and her family in 2000, when she was only 11 years old. Inspired by letters, stories, and drawings that she created for her parents before and after they migrated from Lima, Peru, Fernanda's poems were about various traumas caused by migration and the path toward healing and liberation. Through the creation of her book and accompanying workshops and readings, Fernanda provided a safe space for conversations about trauma and the lives of undocumented immigrants.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
MARISSA JOHNSON-
VALENZUELA, THREAD
MAKES BLANKET PRESS

DISCIPLINE:
LITERARY ARTS, VISUAL ARTS

GRANT AMOUNT:
\$2,500





FRAN harmoni

Fran captured and preserved the culture of African dance in Philadelphia by producing a step-by-step instructional video on the techniques of the legendary Ione Nash, a 91-year-old Philadelphia-based dancer, choreographer, and teacher. Fran studied with Ione and created a documentary about the dancer in 2014. Fran's instructional dance video accompanied a series of interactive workshops throughout Philadelphia with Ione, where participants were encouraged to learn African dance. By documenting Ione's techniques on film, Fran provided a medium through which African dance culture may continue to be an integral component and contributor to heal and empower our communities.

NEIGHBORHOOD:
FRANKFORD

CHANGE PARTNER:
LABAE DANIELS, FREE
LIBRARY OF PHILADELPHIA

DISCIPLINE:
MEDIA ARTS, FOLK ARTS

GRANT AMOUNT:
\$2,500

GENESIS
Martinez Crespo

Genesis continued themes and projects set forth in proposals for her artist residency at the 40th Street Artist-in-Residence Program. Casita Luna took shape in 40th Street gallery as an installation of drawings, embodying the experience of the Puerto Rican diaspora in New York City. The anachronistic illustration spanned elements from Puerto Rican New York City diaspora in the '70s to the modern nationwide diaspora caused by the current debt crisis. Casita Luna was paired with a performance installation at the Rotunda, dealing with the everlasting withdrawal of resources from communities of color and many of our ancestral nations. In conjunction with her time at 40th Street, she has hosted gatherings of artists (especially artists of color) in West Philadelphia to talk freely about the nuanced roles of artists in the gentrifying landscape.

NEIGHBORHOOD:
KINGSESSING

CHANGE PARTNER:
JASMINE MORRELL, SPIRITED
TATTOOING COALITION

DISCIPLINE:
MULTIDISCIPLINARY

GRANT AMOUNT:
\$2,500

Photo by Elle Perez





GREY nebraska

Grey documented the history of criminalized and incarcerated queer and trans populations in Philadelphia and then designed, published, and distributed *Unbecoming Suspects*, a literary work containing their findings. Employing a prison-abolitionist framework with a focus specifically on the last 50 years, Grey undertook research in several archives in Philadelphia, studied trans and queer histories, and conducted interviews. As a trans person who has both spent time in jail and worked for years to support prisoners, Grey understood how finding and sharing these narratives are crucial to survival, self-determination, and ending unjust criminalization and mass incarceration among LGBTQI people. The project also included an evening of sharing the stories of queer and trans folks both inside and outside the prison system.

NEIGHBORHOOD:
UNIVERSITY CITY

CHANGE PARTNER:
SAYANTAN BISWAS, PHILLY
ZINE MOBILE

DISCIPLINE:
LITERARY ARTS, MEDIA ARTS

GRANT AMOUNT:
\$2,500

JENNIFER *hidwell*

Jennifer facilitated *Total Transformation*, a workshop with students from the Academy at Palumbo that used ensemble theater and metaphor to address issues of racism, sexism, and ageism. Based on her experience of being marginalized as an actor, Jennifer's belief in this nontraditional technique instilled confidence and inspired participants to create their own work. By offering young artists the tools to create characters from metaphor as opposed to a character's psychology or history, students were challenged to connect to their breath, bodies, and the world around them rather than using stereotypes. The students also learned to build together and created a space where they could work collaboratively toward a common goal.

NEIGHBORHOOD:
FISHTOWN

CHANGE PARTNER:
ACADEMY AT PALUMBO

DISCIPLINE:
PERFORMANCE

GRANT AMOUNT:
\$2,500

Photo by Denise Allen





JUDITH

sachs

Judith's elder Yorkhouse dancers (ages 70 to 87) worked with a group of younger dancers (ages 11 to 14) from Lori Lahnemann's Philadelphia Dance Academy in a process of intergenerational learning and performing. Judith observed that society's stereotypes patronized and excluded elders, and believed that this dance project would challenge mainstream assumptions about that population. Inspired by her own return to dance at 65 years of age, Judith studied adaptive dance and developed her own program for elders with movement restrictions. Both groups performed matching choreography, some designed by Lori and Judith and some coming out of improvisational sessions with all the dancers. The project culminated in public performances and talk-back sessions.

NEIGHBORHOOD:
QUEEN VILLAGE

CHANGE PARTNER:
LORI A. LAHNEMANN,
PHILADELPHIA DANCE
ACADEMY

DISCIPLINE:
PERFORMANCE

GRANT AMOUNT:
\$2,500

KATE

gallagher

Kate created a collection of interactive short stories for people, specifically queer women, to read when they are experiencing high levels of anxiety. Kate's science fiction stories about lesbians, set inside the moon and homes that provide for occupants, imagine a world where there is safety and calm for people who often feel unsafe both in the external world and in their own minds. The stories were featured in a zine along with ideas for making it through acutely anxious times, and provided space for readers to create their own work.

NEIGHBORHOOD:
CEDAR PARK

CHANGE PARTNER:
MAI SCHWARTZ,
APIARY MAGAZINE

DISCIPLINE:
LITERARY ARTS, FOLK ARTS

GRANT AMOUNT:
\$2,500





YEARBOOK



KATHRYN

pannepacker

Kathryn's *Healing Blanket Project* used 20 small textiles to memorialize victims of gun violence in Philadelphia and represent the community impacted. Installed outside at locations/intersections of gun violence, each textile featured help and support information. A piece of the healing blanket was mailed to the victim's family, along with support resources. Kathryn also held four outdoor pop-up workshops and participated in various vigils and rallies with Operation Save Our City. Kathryn's goal was to comfort and aid communities in their healing journey toward a purpose-driven life for peace.

NEIGHBORHOOD:
GERMANTOWN

CHANGE PARTNER:
ROSALIND PICHARDO,
OPERATION SAVE OUR CITY

DISCIPLINE:
CRAFTS AND TEXTILES,
VISUAL ARTS

GRANT AMOUNT:
\$2,500



KENZI

crash

Kenzi photographed members of her queer community to explore the use of fashion as a means of individualization and gender performance. Kenzi's photographs expand queer archives, celebrate chosen family, and reimagine fashion photography to document life rather than to sell a product. In Kenzi's experience, queer individuals have relied on friendships and intimate relationships for support, as their families of origin may not accept them for who they are. The portraits represent the ways kinship networks are created through shared affinities, including style. Kenzi's large-format color photographs also celebrate racial diversity, gender nonconformity, and a myriad of body types. The project has been shown in a gallery, published online, and made into a book.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
JASMINE MORRELL

DISCIPLINE:
VISUAL ARTS

GRANT AMOUNT:
\$2,500

Photo by [Irit Reinheimer](#)



LANESHE

Miller-White

LaNeshe's project, *Theatre in the X*, provided the people of West Philadelphia and the African American community at large the opportunity to see professional-quality theater in their own neighborhood at no cost. With two reversed-race presentations of Shakespeare's *Othello*, LaNeshe sought to break down the inaccessibility of Shakespeare for audiences to experience the universal themes of racism, love, jealousy, betrayal, revenge, and repentance. LaNeshe connected the community and artists in an exchange about the power of the arts, the needs of the community, and how one can help the other.

NEIGHBORHOOD:
DELCROFT OF DELAWARE
COUNTY

CHANGE PARTNER:
OZZIE JONES, FREEDOM
THEATER AND RHYTHM ONE
COMPANY

DISCIPLINE:
PERFORMANCE

GRANT AMOUNT:
\$2,500

LAUREN

Vargas

Lauren celebrated and honored teenage girls from North Philadelphia with the creation of a collaborative portrait project. Through a series of artistic workshops on identity, racism, sexism, and the effects of poverty in their communities, the young women created self-portraits, both visual and written, that portrayed themselves as leaders in their community and acknowledged the obstacles they have overcome. As a culmination of the discussions and artwork from the workshop series, Lauren created oil portraits of each young woman. The students wrote, collaged, drew, or painted on the same canvas to express their identities and their hopes for a more just world.

NEIGHBORHOOD:
HUNTING PARK

CHANGE PARTNER:
MICHAELANNE HELMS

DISCIPLINE:
VISUAL ARTS

GRANT AMOUNT:
\$2,500

Photo by Nicole Myles





LILY

hughes

Lily's project, *TACTIC: Recipes for Survival, an Elders Dance History Project*, was a creative leadership development and mentorship project. Through a series of intergenerational storytelling, movement, and resiliency-building workshops, participants gathered skills and knowledge from the lessons and dreams of elders to prevent young organizers and creative change makers from repeating mistakes and reinventing formulas for winning justice. Lily believes that the more we strengthen our connections to our elders, the better we can decipher the codes and interpret a path toward survival and justice. The project culminated in the generative creation of an outdoor, site-specific performance and video.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
THERESA SHOCKLEY,
COMMUNITY EDUCATION
CENTER

DISCIPLINE:
PERFORMANCE, MEDIA ARTS

GRANT AMOUNT:
\$2,500

LINDA
fernandez / ANNE
harrison

Linda and Anne worked with teens from the Norris Square Neighborhood Project to create functional and wearable works of art. Norris Square is rich with Latino culture and history, but plagued by structural racism and poverty. The young people in Norris Square designed pieces that were based in traditional crafts using natural and repurposed materials. Linda and Anne sought to ensure that this project would give young artists an opportunity to learn century-old crafts, develop their identities, and create economic opportunities. The project also served as a celebration of creativity in the neighborhood while fomenting local commerce as it emphasized the promotion and recognition of craftwork as a form of contemporary art and source of local business. Linda and Anne also created Hecho En (Made In), an intergenerational craft fair in Norris Square Park where teens, neighborhood artists, and crafts people could sell their wares and have an opportunity to connect with each other. Hecho En introduced the youth to traditional crafts and history and community engagement, and it sparked collaboration.

NEIGHBORHOOD:
 SOUTH PHILADELPHIA

CHANGE PARTNER:
 JUSTINE TREZZA, NORRIS
 SQUARE NEIGHBORHOOD
 PROJECT

DISCIPLINE:
 CRAFTS AND TEXTILES,
 VISUAL ARTS

GRANT AMOUNT:
 \$2,500

(Linda Fernandez)
 Photo by **Colette Fu**

(Anne Harrison)
 Photo by **Kenzi Crash**



LISA
nelson-haynes

Lisa's *Redline Project* was a digital storytelling and community engagement initiative that explored the effects of redlining that began in the mid-1970s. Redlining, the practice of discrimination in selling or renting in certain areas, set the groundwork for the gentrification of a portion of South Philadelphia — south of the former Graduate Hospital neighborhood, extending to Point Breeze. This gentrification continues to displace South Philadelphia's low- to middle-income, historically African American communities. Lisa coordinated and facilitated a series of community story circles in key locations in the area. These stories were recorded, and the group shared the stories with the larger community. Lisa has familial connections to the community and believed it to be crucial to create spaces for honest engagement to address growing tensions due to a shift in demographics, and to document the community's rich cultural history.

NEIGHBORHOOD:
LANDSDOWNE OF
DELAWARE COUNTY

CHANGE PARTNER:
MARJORIE JONES

DISCIPLINE:
MEDIA ARTS

GRANT AMOUNT:
\$2,500

MARIE

myenabo

Marie created a music video for "Tuo," a song she composed that encourages victims and perpetrators of the Liberian civil war to work toward forgiveness and reconciliation. During the wars, Liberians were forced to harm one another. Mistrust still remains between ethnic groups, even here among Liberian immigrants. As a singer, Marie has committed her voice to urge Liberians to listen to one another and work together to heal and end the ongoing conflicts. She believes it is important to use traditional melodies, rhythms, and dances because they reinstate traditions that war destroys, and teach values inherent in Liberian art and culture to younger generations. Marie distributed the music video through YouTube so that Liberians around the world could both see who is communicating this message and share it online.

NEIGHBORHOOD:
SOUTHWEST PHILADELPHIA

CHANGE PARTNER:
FATU CAYFLOR

DISCIPLINE:
MUSIC, FOLK ARTS

GRANT AMOUNT:
\$2,500

Photo by Kenzi Crash



MARY
de witt

Mary painted portraits and recorded the oral histories of Teri Smallwood and Rose Dinkins, women who have each served over 40 years of a life sentence at the State Correctional Institution at Muncy. Documenting Rose and Teri's longstanding friendship provided insight into the circumstances that unjustly send women to prison, issues surrounding life-in-prison policies, and the specific effects on women who are incarcerated. With legal assistance from the Innocence Project, Teri was released on bail, leaving Rose in prison without the companionship of her best friend. This project told the stories of both women and put a face to the struggle to end mass incarceration.

NEIGHBORHOOD:
MEDIA OF DELAWARE
COUNTY

CHANGE PARTNER:
PAINTED BRIDE ART CENTER

DISCIPLINE:
VISUAL ARTS, MEDIA ARTS

GRANT AMOUNT:
\$2,500

MELISSA

talley-palmer

The *Let's Dance* project included eight weeks of bop and cha cha dance instruction twice a week and story circle time with community members of all ages and cultures. These documented workshops support the preservation of history and culture of dances in the community. The project was hosted by the Greater Olney Library and featured a culminating performance at the Olney Youth Arts Dance Festival in October 2015.

NEIGHBORHOOD:
GERMANTOWN

CHANGE PARTNER:
STEPHANIE MICHEL,
NORTH 5TH STREET
REVITALIZATION
PROJECT

DISCIPLINE:
MULTIDISCIPLINARY

GRANT AMOUNT:
\$2,500

Photo by Denise Allen





MIR

maguid-elias

Mir's *Alu Bukhara Junction* is a food memoir and blog that explored displacement, loss, difference, ethical food practices, and shared cuisines of the Islamic world. Mir wanted to investigate her own fractured memories as an immigrant from Bangladesh and the historical background of different recipes. The blog allowed Mir to tell her story as a secular Muslim and South Asian woman who is sometimes at odds with her chosen home in the United States because of continued racism and Islamophobia. *Alu Bukhara Junction* has helped to demystify the "otherness" of her identities through the story of food and to contribute to the fight against increasing Islamophobia both nationally and across the world.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
TWELVE GATES ARTS

DISCIPLINE:
MULTIDISCIPLINARY

GRANT AMOUNT:
\$2,500

MONNETTE

sudler-honesty

Monnette documented musicians who participated in the *Monnette Sudler Philadelphia Guitar Summit* on film. Participants were asked to speak about their musical styles and techniques, and to explore how culture has influenced their music. Inspired by her own experience as a young girl who loved guitar, Monnette focused a large portion of the film on women musicians. Monnette used the film to inspire more women to play music and create more opportunities for those who already perform. The film has been used as an educational component during workshops in colleges and schools, and has been submitted for public broadcasting.

NEIGHBORHOOD:
GERMANTOWN

CHANGE PARTNER:
BRENT WOODS,
MONTGOMERY COUNTY
COMMUNITY COLLEGE

DISCIPLINE:
MUSIC, VISUAL ARTS

GRANT AMOUNT:
\$2,500

Photo by Colette Fu



NICOLE

bindler

Nicole choreographed a new dance with five women from Diyar Dance Theater, a folkloric dance company that seeks to humanize Palestinians by performing for Western audiences who may not know about the Palestinian struggle. Upon her return, Nicole shared her experience of exploring gender inequity and the effects of the Israeli occupation on women in Palestine at a public event at Temple University, co-sponsored by Students for Justice in Palestine - Philadelphia and other related groups. The event included video documentation of the dance creation process, a solo demonstration of some of the choreography, and discussion about the collaborative process.

NEIGHBORHOOD:
SOUTH PHILADELPHIA

CHANGE PARTNER:
TORY SMITH, STUDENTS
FOR JUSTICE IN PALESTINE -
PHILADELPHIA

DISCIPLINE:
PERFORMANCE

GRANT AMOUNT:
\$2,500

NIMISHA *badva*

Nimisha wrote and performed *When Sita's Daughters Crossed the Line*, a one-act play in five monologues. The play told the story of how an immigrant woman of Indian descent transforms the limits of her cultural traditions to discover the freedom to be her authentic self. Nimisha's play combined her own experience growing up in an immigrant family and the retelling of the *Ramayana*, a classic Indian epic. She used the play to bring awareness to the struggles of undocumented immigrants, and to add a feminist perspective on the role of women in India and the diaspora. *When Sita's Daughters Crossed the Line* was presented as part of the 15th Annual First Person Arts Festival in 2016, which included a post-performance talk-back.

NEIGHBORHOOD:
WYNNEWOOD OF
MONTGOMERY COUNTY

CHANGE PARTNER:
FIRST PERSON ARTS

DISCIPLINE:
PERFORMANCE, LITERARY
ARTS

GRANT AMOUNT:
\$2,000

Photo by Kenzi Crash



PASCALE
bouvicant/
ADACHI
pimentel

Pascale and Adachi traveled to domestic kitchens all around Philadelphia and practiced traditional culinary arts as a mode of expressing identity, preserving culture, and promoting health among people of African heritage. Pascale and Adachi believe that cooking is not only essential to our physical health, but also fundamental to our spiritual health and identity — resuscitating obsolete and dying traditions that have been responsible for keeping communities alive and healthy. Pascale and Adachi's project has been shared in an installation of dishes, photographs, recipes, and live demonstrations that showcase both the beauty of African heritage cooking and the impact of culinary arts as a tool for healthy communities.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
SELINA MORALES,
PHILADELPHIA FOLKLORE
PROJECT

DISCIPLINE:
FOLK ARTS, MUSIC

GRANT AMOUNT:
\$2,500

SARAH

alderman

Sarah's project, *BYPASSED*, is an interactive web documentary told through the stories of communities marginalized because of their race and class in Coatesville, Pa. *BYPASSED* humanized the residents and explored the county's affordable housing programs that enforced racial segregation. This project incorporated sonic IDs (60-second portraits, sound collages, and stories), film, and photography and blended community-generated content with Sarah's own work. As a fourth-generation Coatesville native, Sarah was aware of both the struggle and the vibrancy of this city. She established pride in her city and built bridges across communities in Coatesville.

NEIGHBORHOOD:
UNIONVILLE OF CHESTER
COUNTY

CHANGE PARTNER:
JAN MICHENER, ARTS
HOLDING HANDS AND
HEARTS

DISCIPLINE:
MEDIA ARTS, CRAFTS
AND TEXTILES

GRANT AMOUNT:
\$2,500



SARAH

milinski

Sarah created a free media education workshop that allowed youth in Philadelphia's public schools to create multimedia projects about their experiences attending Philadelphia's underfunded schools. Throughout the workshops, participants learned basic photography, video, and writing skills to critically examine the effects of budget cuts on their education, construct personal narratives, and formulate a vision of what their ideal education would look like. Emphasizing how budget cuts have disproportionately impacted people of color and those living in poverty, the students' multimedia work will eventually be featured on a web platform to extend the conversation about this critical issue.

NEIGHBORHOOD:
SOUTH PHILADELPHIA

CHANGE PARTNER:
BETH PATEL, PHILADELPHIA
STUDENT UNION

DISCIPLINE:
MEDIA ARTS

GRANT AMOUNT:
\$2,500

SARAH
mitteldorf

Sarah worked with a group of adults who were adopted as children to create a performance that explores their identities and histories. Inspired by her own experience of being adopted as a baby from China, Sarah created a supportive environment for other adoptees that similarly needed space to explore issues of loss and abandonment. Sarah created safe spaces for emotional exploration and story sharing in which adoptees had their feelings and experiences validated. The group then turned their personal stories into a public performance piece, which they shared with family, friends, and advocates.

NEIGHBORHOOD:
EAST FALLS

CHANGE PARTNER:
GAYLE ISA

DISCIPLINE:
PERFORMANCE

GRANT AMOUNT:
\$2,500

Photo by Denise Allen



SINTA

penyanyi hite

Over the course of six weeks, Sinta taught traditional Indonesian dance classes to both children and adults in South Philadelphia. Intended as a cultural preservation effort not only for recent Indonesian immigrants, but also second- and third-generation immigrants, Sinta showcased how Indonesian dance tells a story, teaches traditional values, exercises precision, enhances fitness, and boosts confidence. After the classes, participants were given the chance to perform at Indonesian Week hosted by the Indonesian Diaspora Network of Greater Philadelphia. Sinta's goal has been to make Indonesian culture more accessible and well known in the Philadelphia area.

NEIGHBORHOOD:
SOUTH PHILADELPHIA

CHANGE PARTNER:
HANI WHITE, INDOONESIAN
DIASPORA NETWORK

DISCIPLINE:
FOLK ARTS, PERFORMANCE

GRANT AMOUNT:
\$2,500

TJ

brink

TJ created an online art exhibit and related events that explored the fist as a symbol of sex positivity and hands as a significant motif in queer art. She drew upon her personal experience as a queer leather dyke and her professional expertise as an art historian to curate and contextualize an exhibit that brought together existing but hard-to-find imagery. Her goal has been to shine light on the sexual practice of fisting — a topic that is often sensationalized — visually exploring its importance to the history of queer sexual representation in order to challenge social taboos regarding radical sex and LGBTQI individuals.

NEIGHBORHOOD:
WASHINGTON SQUARE WEST

CHANGE PARTNER:
HEATHER MARCELLE
COUTTS, AKA LASCIVIOUS
JANE; MS. PHILADELPHIA
LEATHER 2015

DISCIPLINE:
VISUAL ARTS, LITERARY ARTS

GRANT AMOUNT:
\$2,500

Photo by Kenzi Crash



TARA

felicia jones

Tara created *Sistahs Coping*, a book of essays, poems, and short stories by African American girls and women whose fathers have been murdered. Throughout the book's creation, Tara allowed space for participants to share experiences of untold trauma, unresolved emotional anguish, and vicious cycles of hostility and poverty that have plagued their lives and communities. The project culminated in an event that promoted the book and displayed photographs of the daughters and their fathers. Tara's project not only served as a therapeutic resource, but also as the first step to promote public awareness of the lasting emotional, economic, and social effects that are often overlooked among African American women due to the deaths of their fathers.

NEIGHBORHOOD:
WORCESTER TOWNSHIP OF
MONTGOMERY COUNTY

CHANGE PARTNER:
LAKEISHA LOGAN, LEWIS
CROZIER LIBRARY OF
CHESTER, PA

DISCIPLINE:
LITERARY ARTS,
VISUAL ARTS

GRANT AMOUNT:
\$2,500

TAYARISHA

poet

Tayarisha's project, *Selah and the Spades*, a multimedia film told in an epistolary format — a series of letters and documents — focused on the lives of three teenagers, their friendships, and the gang they run in their senior year of high school. As a filmmaker, Tayarisha has been committed to the representation of young women of color in roles that upset the media's stiflingly limited character opportunities. In addition, *Selah and the Spades* has sought to challenge how we see and define feature films through its innovative, entirely online format, which has allowed it to reach individuals without access to exclusive festivals and theaters.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
NELL BANG-JENSEN

DISCIPLINE:
MEDIA ARTS, VISUAL ARTS

GRANT AMOUNT:
\$2,500



WESLEY

flash



Wesley created and led walking tours through historic Center City Philadelphia to visit sites where LGBTQ activism took place. Using archival research and stories from community members, this adventure celebrated Philadelphia LGBTQ history and reclaimed public space in honor of our queer ancestors and comrades. Wesley believes that remembering is a form of resistance. By highlighting critical moments and activists in LGBTQ social justice movements, he preserves Philadelphia's LGBTQ social activism by making historical narratives interactive and engaging. A downloadable audio track of the tour is forthcoming.

NEIGHBORHOOD:
WEST PHILADELPHIA

CHANGE PARTNER:
HELYX CHASE,
TRANSGENDER ORAL
HISTORY PROJECT

DISCIPLINE:
MULTIDISCIPLINARY
PHOTO: A. ANTHONY
GRANT AMOUNT:
\$2,500

Photo by Larissa Pahomov,
Lin Pérez, LT Tierney,
A. Anthony, Bailey Nolan
and Charley Parden



YVONNE

Lung

Yvonne Lung used cooking to strengthen relationships between Asian American immigrant youth and their elders while also preserving culture, stories, and language through food. Yvonne's inspiration for this project, called *Dish*, was the influence of her grandparents, her experience as a first-generation immigrant, and her own struggle to maintain a cultural connection in this country. Through this project, elders taught their grandchildren how to create their favorite homemade meals. The process was documented through video, audio, and photography. Yvonne worked with Bubblefish, a restaurant in Chinatown, to host bimonthly gatherings where participants cooked and offered tastings to their community. The recipes and documentation of the project have been archived online.

NEIGHBORHOOD:
CHINATOWN

CHANGE PARTNER:
XU LIN, BUBBLEFISH BUBBLE
TEA AND SUSHI

DISCIPLINE:
MULTIDISCIPLINARY

GRANT AMOUNT:
\$2,500



2015 ART AND CHANGE GRANT PANELISTS

Qui Alexander

Qui is a queer, trans, Black Latin@ facilitator/trainer, organizer, artist, and yoga teacher based in Philadelphia. Self-described as a laugh-loving, shape-shifting, and nerdy ball of fire who got into yoga, wellness, and social justice all by accident, he believes that as a queer brown person, the personal is political and that we must focus on personal liberation and healing to make movement work sustainable.

Ra'sheeda Bey

Ra'sheeda is a quilter and doll maker historian. She has learned these mediums from her grandmother and her sisters, as well as from her mother and her aunt, as a very young child. Ra'sheeda has taught these ancient art forms to hundreds of people throughout her career. In the last three years, she has been fortunate to have her work in several exhibits such as at the Germantown Historical Society, the President's House in Philadelphia, and Belmont Mansion in Fairmount Park. She is the first African American woman ever to have an exhibit in the Germantown Historical Society.

Wazhmah Osman

Wazhmah is a filmmaker and an assistant professor in the Department of Media Studies and Production at Temple University. Her research focuses on global and transnational media, media development in conflict and post-conflict areas, democracy, and public sphere formation. In her upcoming book based on her multi-year ethnographic fieldwork in Central and South Asia, she analyzes the impact of international funding of media and cross-border media flows on regional politics. Her critically acclaimed personal documentary, *Postcards from Tora Bora* (2007), which explores her family's experience of war and loss, has screened in film festivals nationally and internationally. Her short films *Buried Alive: Afghan Women Under the Taliban* (1999) and *Smoke Screen* (2007), on the wave of arsons that spread through her Afro-Caribbean neighborhood in Brooklyn, have been widely circulated by local tenant activist groups and international human rights organizations.



2 0 1 5

LEEWAY
TRANSFORMATION
AWARD

The Leeway Transformation Award provides unrestricted annual awards of \$15,000 to women and trans artists living in the Delaware Valley region who create art for social change and have done so for the past five years or more, demonstrating a commitment to social change work.

This award is distributed once per year.



CAMAE

ayelwa

Camae weaves poetry, anthropology, and sonic memories. As a poet who chronicles true stories of death, injustice, and perseverance, she created a series of zines focused on the lives of women, queer, and trans people of color. In addition to her writing, Camae creates and performs soundscapes that recover collective memories and family stories that are integral to survival. For the past nine years, Camae has organized events that provide a platform for womanist and feminist artists of color, including Rockers BBQ, a four-day festival that features people of color-, queer-, and women-led local and national bands. Camae shares her skills and knowledge through music and poetry workshops for adults and young people, where they are able to explore the cycles of traumas that surround them.

NEIGHBORHOOD:
STRAWBERRY MANSION

DISCIPLINE:
MULTIDISCIPLINARY

CEI
bell

For over 40 years, Cei has used her writing and media work to bring awareness to the issues of marginalized transgender communities. Long before mainstream media's fascination with transgender people, she published articles about violence and discrimination against trans people in local and national papers. Her many years of writing include interviews with artist Glenn Ligon and activist Angela Davis, as well as various articles focused on the abuse of LGBT youth in foster care and the 2002 murder of trans woman Nizah Morris. In addition, she has contributed to the anthology *Smash the Church, Smash the State*, in which she documented early gay culture as it emerged after the 1969 Stonewall riots.

NEIGHBORHOOD:
WEST OAK LANE

DISCIPLINE:
LITERARY ARTS



ELAINE T. *jones*

Elaine is an author, community organizer, and retired educator. Through her books and writing workshops, she illustrates the importance of documenting the Black/African American diaspora through first-hand knowledge. She believes "our stories, our truth should be told in our own words, and preserved in our own homes; they must come from us, not be told to us." As an active member of her community, she employs a combination of teaching strategies that support intellectual engagement and growth for both younger and older people.

NEIGHBORHOOD:
NORTHEAST PHILADELPHIA

DISCIPLINE:
LITERARY ARTS

Photo by Chanda Jones

KERRI
radley

Kerri is a writer who aims to increase the visibility of disabled persons by creating cultural artifacts that document and affirm lived experiences while also acting as resources for able-bodied allies. Since 2010 Kerri has written the acclaimed zine *Deafula*. Through writing for zines and other publications, embarking on national reading tours, and organizing panels and discussions, Kerri aims to raise consciousness about disability struggles, challenge mainstream narratives of ability, and loudly demand a more accessible and just world.

NEIGHBORHOOD:
SOUTH PHILADELPHIA

DISCIPLINE:
LITERARY ARTS,
VISUAL ARTS

Photo by Lori Waselchuk





LANICA

angpak

Lanica has performed Cambodian classical court dance in the greater Philadelphia region since she was 7 years old. She volunteered as a Cambodian classical dance teacher for five years and developed programming that connects the dance form with identity and community. Lanica is dedicated to youth development and Cambodian American empowerment by building safe havens for creative expression and reclaiming culture.

NEIGHBORHOOD:
SOUTH PHILADELPHIA

DISCIPLINE:
FOLK ARTS, PERFORMANCE

LELA

aisha jones

Lela is the founder of FlyGround, a movement performance company that specializes in social experience, performance activism, and diasporic movement practice. Lela facilitates lectures, residencies, and choreographic and collaborative projects nationally and internationally. She took her work to the streets as the lead organizer for marches and social actions through *Dancing for Justice Philadelphia 2014/2015* in solidarity with the Black Lives Matter movement. Currently she is choreographing a work for an interdisciplinary project that parallels South African apartheid and the U.S. civil rights movement.

NEIGHBORHOOD:
EAST OAK LANE

DISCIPLINE:
PERFORMANCE, FOLK ARTS

Photo by Denise Allen



M Télez

M Télez is a hybrid mestiza cyborg and Philadelphia native who writes and performs speculative fiction about bodies/objectification, intimacy/class, neighborhood/land/community, and the violence in relying on binaries to order the world. A cofounder of the Metropolarity sci-fi collective, they have enjoyed the continued blossoming of a do-it-yourself movement that utilizes a speculative lens for manifesting subversive and liberating realities. M Télez is frustrated/pissed with institutional distinction, white supremacy, and fixed treatments of language and identity. They use the spoken and written word as powerful, inexpensive tools to deconstruct oppressive narratives.

NEIGHBORHOOD:
WEST PHILADELPHIA

DISCIPLINE:
LITERARY ARTS,
PERFORMANCE

NANCY
Lewis-Shell

Nancy, an incest, rape, and domestic abuse survivor with a physical disability, celebrates still being alive through her art. Nancy's work centers on the quest for freedom and equality and also captures sweet, brief, and pivotal moments in time. She works in a variety of disciplines and mediums including painting, photography, quilting, and written and spoken word. While striving to be an artist, Nancy has to assume many roles: as daughter of a disabled mom, mother of a disabled child, wife of an abusive husband, friend, teacher, and mentor.

NEIGHBORHOOD:
CRESCENTVILLE

DISCIPLINE:
CRAFTS AND TEXTILES,
VISUAL ARTS



ZAYE

tete

Zaye is a singer, songwriter, and dancer from Liberia. At a young age, she was selected to go to the capital city of Monrovia and join the National Cultural Troupe, the country's best performing arts ensemble, where she became a principal singer with the troupe and performed all around Liberia. When war reached the capital in 1990, she and the other artists ran to safety across the border to the Ivory Coast, where she founded a performing arts ensemble for Liberian refugee youth. She felt a responsibility to teach them traditional values of peace and respect in the midst of war and exile. Her goal there, and now here in the U.S., is to give others the chance to know where they come from, to know and own their heritage, and to be able to use their voices to speak out about what is right and wrong. Zaye has a successful solo career, composing and performing songs based on community issues, and has formed a group with other Liberian singers focused on addressing domestic violence in the Liberian immigrant community.

NEIGHBORHOOD:
SOUTHWEST PHILADELPHIA

DISCIPLINE:
MUSIC, FOLK ARTS

2015 TRANSFORMATION AWARD PANELISTS

Annie Mok (LTA '14, ACG '13)

Annie is a comic book creator who seeks to affirm the lives and experiences of trans women and survivors. Through her fictional and memoir-based comics, she aims to agitate, engage, and encourage inquiry. Annie works to inspire personal and artistic confidence by breaking down feelings of isolation within her community. In her art, Annie explores themes of trans women's identity, long-term effects of sexual abuse, and disability stemming from mental illness. She was a recipient of the Xeric Grant for Comic Book Self-Publishing, and her work has been featured in several anthologies, comic conventions, galleries, and events. Annie also tours her work in an ongoing transnational series of readings, which include guest readers whose work examines racism, abuse, and marginalization in beautiful and striking ways. Annie creates space and prioritizes artists and readers who identify as trans female, disabled, queer, and/or people of color.

Leah Lakshmi Piepzna-Samarasinha

Leah is a queer disabled femme writer, performance artist, and educator of Burgher/Tamil Sri Lankan and Irish/Roma ascent. She is the author of the Lambda Award-winning *Love Cake*, *Dirty River*, *Bodymap*, and *Consensual Genocide* and coeditor with Ching-In Chen and Jai Dulani of *The Revolution Starts At Home: Confronting Intimate Violence in Activist Communities*, and her writings on femme of color and Sri Lankan identities, survivorhood and healing, disability, and transformative justice have appeared in the anthologies *Octavia's Brood*, *Dear Sister*, *Letters Lived*, *Undoing Border Imperialism*, *Stay Solid*, *Persistence: Still Butch and Femme*, *Yes Means Yes*, *Visible: a Femmethology*, *Homelands*, *Colonize This*, *We Don't Need Another Wave*, *Bitchfest*, *Without a Net*, *Dangerous Families*, *Brazen Femme*, *Femme*, and *A Girl's Guide to Taking Over the World*. She is the cofounder of Mangos With Chili, North America's touring queer and trans people of color cabaret, a lead artist with the disability justice incubator Sins Invalid, and cofounder of Toronto's Asian Arts Freedom School. In 2010 she was named one of the Feminist Press' 40 Feminists Under 40 Shaping the Future, and she is a

2013 Autostraddle Hot 105 member. She lives between Toronto, unceded Three Fires Confederacy territories, and Seattle, unceded Duwamish territories, with the love of her life and her friend family.

Lynnè Denise (Stage 2 only)

For the past decade, DJ Lynnè Denise worked as an artist who incorporates self-directed, project-based research into interactive workshops, music events, and public lectures that offer participants the opportunity to develop an intimate relationship with underexplored topics related to the cultural history of marginalized communities. She creates multidimensional and multisensory experiences that require audiences to apply critical thinking to how the arts can hold viable solutions to social inequality. Her work is informed and inspired by underground cultural movements, the 1980s, migration studies, theories of escape, and electronic music of the African diaspora. With support from the Jerome Foundation Travel Grant, the Astrae Lesbian Foundation for Justice, Idea Capital, Residency BiljmAIR (Netherlands), and the Rauschenberg Artists as Activists Grant, she has been able to resource her performative research on a local, national, and global level. She's the product of the historically Black Fisk University, with an M.A. from the historically radical San Francisco State University ethnic studies department, and is currently a professor in the California State University, Los Angeles, pan-African studies department.

Maria Bauman (Stage 2 only)

Maria is the founder and artistic director of MBDance, which has received Harlem Stage Fund for New Work awards through the Jerome Foundation, among other honors. She was awarded 2014 and 2015 CUNY Dance Initiative residencies for her *Attend Me*, inspired by Audre Lorde's love poetry, and was recently artist-in-residence at Virginia Commonwealth University. Maria's work has been showcased at numerous venues in New York and elsewhere in the region. She facilitates learning for students in several venues, including Gibney Dance, the American Dance Festival, and on behalf of the Bill T. Jones/Arnie Zane Dance Company. She previously served as associate artistic director of Urban Bush Women and is also former arts coordinator of El Puente (NY). Bauman works closely with the People's Institute for Survival and Beyond, is a WOW Café Theatre collective member, and serves on the Laundromat Project's Artists + Community Council in New York City. She is now a fellow at Temple University in Philadelphia.

Omisade Burney-Scott (facilitator)

For the past 20 years, Omisade has actively worked around a variety of social justice issues including school-to-prison pipeline, reproductive justice, community economic development, policing/prisons, and domestic violence. Omisade's professional career spans higher education, nonprofit leadership, philanthropy, and her own consulting practice, Ananse Consulting — which is grounded in an analysis of systems of oppression. She has worked as the director of strategic projects for the YWCA of the Greater Triangle, director of community partnerships and learning for the Southern Rural Development Initiative, a program director with both the Warner Foundation and Public Allies North Carolina, and was a founding member of a Triangle Area African American giving circle called Next Generation of African American Philanthropist. Currently, as the training director for Democracy NC, Omisade leads training work in local communities across the state. She believes in the interconnectedness of spirituality and activism and the mighty and righteous work of indigenous leaders tethered to local communities and small organizations. Because of a clear ancestral imperative and a belief that systems of oppression exist and must be addressed, she continues to seek opportunities to work with organizations and groups that are committed to anti-oppression practices. She resides in Durham, N.C., where she works and plays.

Portia Cobb

Portia is a documentary filmmaker, digital media artist, and professor in the Department of Film, Video, Animation, and New Genres at the University of Wisconsin-Milwaukee. She has been documenting rural communities in the Low Country of South Carolina for 13+ years for an extensive conceptual work of family, the legacy of land ownership, and loss. Working betwixt and between genres, her creative impulse is rooted in social justice, is hybrid in nature, an ethno-logic visual and audio documentary form. She is deeply interested in the complexity of cultural identity, language, genealogy, home, and place — drawn from her family's Gullah Ogeechee cultural heritage in Charleston, S.C.



2015 EVENTS

ALL EVENTS TOOK PLACE AT LEEWAY
FOUNDATION UNLESS OTHERWISE NOTED

GRANT PROGRAM OUTREACH

GRANT INFORMATION SESSIONS

February 2 at Bensalem Public Library

February 4 at Cambodian Association of Greater Philadelphia

March 16 at Why Not Prosper

April 7 at New Sanctuary Movement

April 13 at Youth Self-empowerment Project

June 1 at Casa Monarca (bilingual)

June 8 at Hopeworks 'N Camden

APPLICANT SUPPORT SESSIONS

February 9 at Philadelphia Folklore Project

April 20 at William Way LGBT Community Center

July 13 at Taller Puertorriqueño

WORKSHOPS & PANELS

January 20 & February 4

UNDERSTANDING TAXES FOR ARTISTS

With Christiannne Kapps, on getting grants, selling or performing art, and self-employment

April 11

SCI-FI AND DIRECT ACTION TRAINING

Workshop led by writer, social justice facilitator, and coeditor of *Octavia's Brood: Science Fiction from Social Justice Movements* adrienne maree brown

October 22

BUT CAN I PAY MY RENT THO?!: SURVIVING AS A SOCIAL CHANGE ARTIST

An artist workshop on developing long-term strategies toward a life supported by creative work facilitated by performance poet J Mase III (ACG '07)

September 30

WORKING THE FILM CIRCUIT

Discussion from film curators and filmmakers Erica Cho (ACG '11), Heidi Saman (LTA '09), Maori Karmael Holmes (LTA '06, ACG '06, '05), Sara Zia Ebrahimi (LTA '14, ACG '13, ACG '09) and Irit Reinheimer (ACG '06)

CO-PRESENTED BY LEEWAY

February 26 – June 30

RELEASE EXHIBIT & PROGRAM SERIES

with Bread & Roses Community Fund

Included artwork from the *No Selves to Defend* exhibit, curated by Mariame Kaba and Rachel Caidor, with paintings by Mary DeWitt (LTA '10, ACG '09, WOO '03, '00)

March 25

RELEASE COMMUNITY TOWN HALL

A community discussion exploring the ways we can work together across social movements and investigate how to build safe communities that don't rely on imprisonment and punishment (Friends Center)

April 21

OUT IN THE NIGHT FILM SCREENING & PANEL DISCUSSION

A screening of the documentary *Out in the Night* about the New Jersey 4, and discussion with filmmaker Blair Doroshwalther, Patreese Johnson (one of the New Jersey 4), Adrian Lowe from *Hearts on a Wire*, and Celena Morrison from *Trans Wellness Project* and *Sisterly LOVE*; moderated by scholar-activist Heath Fogg Davis (URBN Center Annex)

May 6

THE MEDIA/MAKER MEET UP: WHERE ART + ARCHIVE CONNECT

Guest artists muralist/painter Michelle Angela Ortiz (LTA '13, ACG '12, '08, '05) and contemporary dance choreographer Kariam Welsh (LTA '14, ACG '12) (PhillyCAM)

May 28

RE-PLACE-ING: AN ARTIST TALK FEATURING MARTY POTTENGER AND DENISE BROWN WITH PAINTED BRIDE ART CENTER

A conversation with performance artist and theater director Marty Pottenger, and Leeway Foundation executive director Denise Brown

June 4

**2015 TRANS LITERARY SALON AT THE PHILADELPHIA
TRANS HEALTH CONFERENCE**

Performers included poet Cyrée Johnson (ACG '13), sci-fi writer M Téllez (LTA '15, ACG '14), poet, Kavi Ade, performer Lady Dane Figueroa Edidi, and writer/activist, Tyler Vile; co-curated and hosted by Annie Mok (LTA '14, ACG '13), and J Mase III (ACG '07) (PA Convention Center)

June 30

EXHIBIT CLOSING RECEPTION

Included highlights and reflections from the program series, and a letter-writing session with People's Paper Co-op to incarcerated women and trans people

July 14

**MARY LOU WILLIAMS: THE LADY WHO SWINGS THE BAND
FILM SCREENING WITH SCRIBE VIDEO CENTER**

(International House)

July 30 – August 2

BLACKSTAR FILM FESTIVAL

Black Women & Indie Film Panel at the BlackStar Film Festival
With Denise Greene, Elissa Blount Moorehead, and Frances Bodomo
(International House)

BaddDD Sonia Sanchez Film Screening

A documentary about the life and art of poet and activist Sonia Sanchez (LTA '05) directed and produced by Barbara Attie (LTA, '11, ACG '09, WOO '99), Janet Goldwater (LTA, '11, ACG '09, WOO '04), and Sabrina Schmidt Gordon
(International House)

Treasure: From Tragedy to Trans Justice Film Screening

Documentary directed by dream hampton that tells the story of Shelley "Treasure" Hilliard, a 19-year-old transgender woman of color from Detroit whose brutal murder was not tried as a hate crime
(International House)

November 6

MY FATHER'S DAUGHTER AT FIRST PERSON ARTS FESTIVAL

A performance by Ursula Rucker (LTA '08, ACG '08) that paints a courageously honest portrait of a family struggling to overcome the effects of domestic abuse and addiction while learning to forgive
Co-presented with Plays & Players Theatre
(Plays & Players Theatre)

November 19

**HAUNTING VOICES: A SALON AND OPEN MIC EVENT WITH
TWELVE GATES ARTS**

Performances by Jai Arun Ravine, Suzie Afridi, and Michelle Myers (LTA '14, ACG '11) and Catzie Vilayphonh (ACG '14, '10, LTA '10, WOO '02) of Yellow Rage
(Twelve Gates Arts)

December 6

**MOVEMENT BUILDING THROUGH MIXED TAPE WITH GIRLS
ROCK PHILLY**

Facilitated by DJ Lynnèe Denise, class participants were introduced to "DJ Scholarship," a practice that shifts the role of DJ as purveyor of party music to archivist and cultural worker who collects, preserves, and performs the history and music of marginalized communities and their movements
(Mastery Charter School)

December 10

HOLIDAY-YAY: A CULTURAL SOIREE

With CultureWorks Greater Philadelphia, the Greater Philadelphia Cultural Alliance, and Witty Gritty
(CultureWorks Greater Philadelphia)

December 12

**BREAKING THE SILENCE: TOWN HALL ON WOMEN AND
GIRLS OF COLOR**

Bread & Roses Community Fund, African American Policy Forum, Girls Justice League
(University of the Arts Caplan Recital Hall)



Letter writing session with
People's Paper Co-op at
RELEASE Closing Reception



Collective quilt made by RELEASE Town Hall participants

2015 COMMUNITY PARTNERS

Leeway partners with organizations in the Delaware Valley region as a way to help extend our connections to diverse communities; create a wide range of programming including exhibits, panels, workshops, and screenings; and raise awareness about our grant programs and the powerful intersections of art and social change.

ILove Movement

ilovemovement.wordpress.com

ILove Movement continues to organize to address the root causes of migration due to U.S. militarism and foreign policy, conditions of poverty, intergenerational trauma, the school-to-prison pipeline, and an unjust deportation policy.

Address This!

booksthroughbars.org/programs/address-this/

Address This! is an education and empowerment project. It provides innovative correspondence courses to individuals incarcerated in Pennsylvania, with a special focus on the participation of prisoners in solitary confinement or maximum security, who often have little access to educational options.

The African American Policy Forum

www.aapf.org

The African American Policy Forum (AAPF) is an innovative think tank that connects academics, activists and policy-makers to promote efforts to dismantle structural inequality.

We utilize new ideas and innovative perspectives to transform public discourse and policy. We promote frameworks and strategies that address a vision of racial justice that embraces the intersections of race, gender, class, and the array of barriers that disempower those who are marginalized in society. AAPF is dedicated to advancing and expanding racial justice, gender equality, and the indivisibility of all human rights, both in the U.S. and internationally.

AfroFuturist Affair

afrofuturistaffair@gmail.com

215.469.1606

www.afrofuturistaffair.com

The AfroFuturist Affair is a community formed to celebrate, strengthen, and promote Afro-futuristic and sci-fi concepts and culture through creative events and creative writing.

Art Sanctuary

www.artsanctuary.org

628 S. 16th St.

Philadelphia, PA 19146

215.232.4485

Art Sanctuary is dedicated to bringing Philadelphians together through the unique community-building power of black art. We celebrate diversity passionately, understanding the unparalleled strength we gain by embracing our cultural differences.

Array

www.arraynow.com

Array is the rebirth of the African-American Film Festival Releaseing Movement (AFFRM), founded by filmmaker Ava DuVernay in 2010. We are an independent film distribution and resource collective comprising arts advocacy organizations, maverick volunteers, and rebel member donors worldwide. Our work is dedicated to the amplification of independent films by people of color and women filmmakers globally. Varied voices and images in cinema: Array now!

Artists U

www.artistsu.org

Artists U is a grassroots, artist-run platform for changing the working conditions of artists.

Attic Youth Center

www.atticyouthcenter.org

255 S. 16th Street

Philadelphia, PA 19102

215.545.4331

The Attic Youth Center is the only organization in Philadelphia exclusively serving lesbian, gay, bisexual, transgender, and questioning (LGBTQ) youth.

BlackStar Film Festival

www.blackstarfest.org

The BlackStar Film Festival is a celebration of cinema focused on work by and about people of African descent in a global context.

Books Through Bars

www.booksthroughbars.org

4722 Baltimore Avenue
Philadelphia, PA 19143
215.727.8170

Books Through Bars is an all-volunteer nonprofit organization. We believe systemic social, educational, and economic inequality leads to relentless cycles of crime and mass incarceration. Our work aims to reverse the devastating effects that injustice and incarceration have on individuals, families and communities.

Bread & Roses Community Fund

www.breadrosesfund.org

1315 Walnut Street, Suite 1300
Philadelphia, PA 19107
215.731.1107

Bread & Roses is a unique gathering of activists committed to supporting social justice by raising and distributing funds. A public foundation, Bread & Roses has distributed over \$10 million to groups working for access to health care, economic justice, a clean and safe environment, civil and human rights, peace, and other social justice issues. In addition, Bread & Roses provides services such as technical assistance and leadership development to grantees and donors.

Cambodian Association of Greater Philadelphia

www.cagp.org

5412 N. 5th Street
Philadelphia, PA 19120
215.324.4070

The mission of the Cambodian Association of Greater Philadelphia is to improve the quality of life of Cambodian-Americans in greater Philadelphia through direct service, advocacy, and cultural education.

Casa Monarca

www.casamonarca123.org

1448 S. 17th Street
Philadelphia, PA 19146
215.253.3033

Casa Monarca's mission is to promote and preserve the Mexican culture and traditions through social, cultural, and educational programs and events that involve the South Philadelphia community.

City of Philadelphia Mural Arts Restorative Justice Program

www.muralarts.org/program/restorative-justice/

The program facilitates the forging and growth of strong, positive bonds between incarcerated and formerly incarcerated individuals, young adults on probation, and their respective communities. We place a strong emphasis on work readiness with our guild program and give creative voice to people who have consistently felt disconnected from society.

CultureWorks Greater Philadelphia

www.cultureworksphila.org

1315 Walnut Street, Suite 320
Philadelphia, PA 19107
267.597.3804

CultureWorks Greater Philadelphia provides arts and heritage organizations and creative professionals affordable access to the support and strategy they need to be resilient within a constantly changing environment.

Decarcerate PA

www.decarceratepa.info

PO Box 40764
Philadelphia, PA 19107
267.217.3372

Decarcerate PA is a grassroots campaign working to end mass incarceration in Pennsylvania. We demand that PA stop building prisons, reduce the prison population, and reinvest money in our communities.

Feminist Public Works

www.feministpublicworks.org

Feminist Public Works is a collaborative effort to improve the public safety and well-being of women, girls, and the lesbian, transgender, and queer communities. We promote public awareness through media campaigns and community organizing, and then transform this awareness into action

through skill-building educational workshops, collective actions, and collaboration with community groups, civic organizations, and government officials. Our goal is to provide people with the tools they need to start challenging the root causes of gender-based violence and oppression.

GALAEI

www.galaei.org

149 W. Susquehanna Avenue
Philadelphia, PA 19122
215.851.1822

GALAEI is a queer Latin@ social justice organization. Queer acknowledges and represents the mosaic of sexual and gender identities within our communities. Latin@ represents the multiracial, multicultural experience of Latinidad. GALAEI embodies the common history of resistance and resilience of Latin@ and queer people. We are unwavering in our commitment to the advancement de nuestra familia through leadership and economic development, sexual empowerment, and grassroots organizing.

Gender Reel

www.genderreelfest.com

Gender Reel is the country's only coast-to-coast, nonprofit film and art festival dedicated to enhancing the visibility of gender-nonconforming, gender-variant/queer, and transgender people, identities, and experiences. Our goal is to present narratives in film and art that push the boundaries of the gender binary. Through this means, we hope to empower filmmakers and artists to create work reflective of this mission by providing an accessible and embracing platform where this work can be shown.

Girls Justice League

www.girlsjusticeleague.org

The Girls Justice League is a girls' rights organization dedicated to taking action for social, political, educational, and economic justice with and for girls and young women.

Girls Rock Philly

www.girlsrockphilly.org

1867 Frankford Avenue
Philadelphia, PA 19125

Girls Rock Philly is a volunteer-based nonprofit music and mentoring organization dedicated to empowering girls and young women from the greater Philadelphia region through

music education and activities that foster leadership skills, creativity, critical thinking, and collaboration.

Greater Philadelphia Cultural Alliance

www.philaculture.org

1315 Walnut Street, Suite 732
Philadelphia, PA 19107
215.557.7811

We believe greater Philadelphia is defined by its arts and culture sector. Our cultural organizations, artists, and proud history of creative expression are a crucial part of our identity, vitality, and economic growth. As a membership and service organization working on behalf of this sector, we believe in supporting the growth of arts organizations and their audiences; working to keep the arts in schools; preserving the diverse cultural activities in our communities; and empowering arts and cultural organizations to make a difference in our neighborhoods.

Greater Philadelphia Film Office

www.film.org

1515 Arch Street
Philadelphia, PA 19102
215.686.2668

Our goals are threefold. First, we serve to attract film and video production to the region, including everything from feature films to TV commercials to music videos and industrial films. Second, we provide the producer free assistance with parking, permits, labor, and locations, and generally act as the liaison between the productions and the local community, cutting red tape as we go. Finally, we serve to grow the local film and video industry in every way possible, recognizing its huge economic impact in job creation and its unparalleled public relations effects for the region.

Hearts on a Wire

www.facebook.com/HeartsOnAWire

We are trans and gender-variant people building a movement for gender self-determination, racial and economic justice, and an end to policing and imprisoning our communities.

Hopeworks 'N Camden

www.hopeworks.org

543 State Street
Camden, NJ 08102
856.365.4673

Hopeworks 'N Camden uses education, technology, and entrepreneurship to partner with young men and women as they identify and earn a sustainable future. Together we seize the opportunity to heal and thrive in the midst of violence and poverty.

I'm Free

www.imfreeonline.org

4700 Wissahickon Avenue, Suite 126

Philadelphia, PA 19144

215.951.0330 ext. 2147

We have developed gender-responsive services specifically designed for women reentering society from the judicial system designed to facilitate physical, emotional, and spiritual healing in a safe and mutually supportive community.

Institute for Community Justice

www.fight.org/programs/institute-for-community-justice/

1207 Chestnut Street, 2nd floor

Philadelphia, PA 19107

215.525.0460

The mission of ICJ is to create a stigma-free space with innovative, prevention-focused programs that empower, educate, and support people affected by the parallel crises of HIV and mass imprisonment; protect community health; and raise consciousness around issues of social justice.

International House Philadelphia

www.ihousephilly.org

3701 Chestnut Street

Philadelphia, PA 19104

215.387.5125

International House Philadelphia is a multicultural residential center, a source of distinctive programming, and the embodiment of an ideal. It has a critical threefold mission: to maintain a diverse and welcoming community for scholars from around the world while introducing them to the American experience; to broaden the horizons of its residents and the greater Philadelphia community through high quality international arts and humanities programs; and to encourage understanding, respect, and cooperation among the people of all nations.

Jewish Voice for Peace

www.jvpphilly.org

Jewish Voice for Peace (JVP) opposes anti-Jewish, anti-

Muslim, and anti-Arab bigotry and oppression. JVP seeks an end to the Israeli occupation of the West Bank, Gaza Strip, and East Jerusalem; security and self-determination for Israelis and Palestinians; a just solution for Palestinian refugees based on principles established in international law; an end to violence against civilians; and peace and justice for all peoples of the Middle East.

Juntos

www.vamosjuntos.org

600 Washington Avenue, Unit 18A2

Philadelphia, PA 19147

215.218.9079

Juntos is a community-led, Latinx immigrant organization in South Philadelphia fighting for our human rights as workers, parents, youth, and immigrants. We believe that every human being has the right to a quality education and the freedom to live with dignity regardless of immigration status.

Let's Get Free

<https://letsgetfree.info>

Let's Get Free: The Women and Trans Prisoner Defense Committee is a group in Western PA that works to shine a light on gender-based violence that contributes to the incarceration of women and trans* people. We also seek to educate and organize around larger issues of mass incarceration, particularly life-without-parole sentencing, as well as envisioning new systems of transformative justice and healing.

Media Mobilizing Project

www.mediamobilizing.org

4534 Baltimore Avenue

Philadelphia, PA 19143

215.821.9632

MMP exists to build a media, education, and organizing infrastructure that will cohere and amplify the growing movement to end poverty. We use media to organize poor and working people to tell our stories to each other and the world, disrupting the stereotypes and structures that keep our communities divided.

Metropolarity

www.metropolarity.net

Metropolarity was born in a pixelated summer, desperate for a space where technology and community could intersect.

We at Metropolarity believe that those without power must take advantage and control of the media outlets that we have access to. We choose science fiction as our lens to create new worlds, identities, and self-paradigms and to destroy old, harmful ones.

Morris Home

www.rhd.org/morrishome/

Morris Home supports trans and gender-variant individuals as they develop the knowledge, skills, and supports necessary to promote sobriety, manage emotional and behavioral difficulties, choose and maintain safe and healthy lifestyles, and develop healthy relationships with peers, family, and the community. Morris Home provides a safe, recovery-oriented environment for individuals in transition from one gender to another, or those with other gender variants who may be coming from “the streets” and/or from shelter programs.

MYTHMEDIA:21

2301 N. 9th Street #307
Philadelphia, PA 19133

MYTHMEDIA:21 is a production studio dedicated to developing projects that use the power of myth and media technologies to address critical inquiry and cultural concerns of the 21st century.

National Clearinghouse for the Defense of Battered Women

www.ncdbw.org

125 S. 9th Street, Suite 302
Philadelphia, PA 19107
215.351.0010

The National Clearinghouse for the Defense of Battered Women, a nonprofit organization founded in 1987, is a resource and advocacy center for battered women charged with crimes related to their battering. Through its work, the organization aims to increase justice for — and prevent further victimization of — arrested, convicted, or incarcerated battered women.

New Sanctuary Movement of Philadelphia

www.sanctuaryphiladelphia.org

2601 Potter Street
Philadelphia, PA 19125
215.279.7060

We are an interfaith, multicultural immigrant justice movement organizing communities to end injustices against immigrants, regardless of status.

PA Innocence Project

www.innocenceprojectpa.org

The Pennsylvania Innocence Project works to exonerate those convicted of crimes they did not commit and to prevent innocent people from being convicted.

Painted Bride Art Center

www.paintedbride.org

230 Vine Street
Philadelphia, PA 19106
215.925.9914

Painted Bride Art Center brings together artists, audiences and communities to push the boundaries of how we create and experience art. We cultivate an environment for critical dialogue and playful exchange to transform lives and communities.

People's Paper Co-op

www.peoplespaperco-op.weebly.com

The People's Paper Co-op (PPC) is an ongoing initiative by the Village of Arts and Humanities that connects formerly incarcerated individuals together with artists, civil rights lawyers, and many others to run a multitude of programs and initiatives. Through a highly collaborative and multidisciplinary process, the PPC and an incredible array of city-wide partners work with individuals directly impacted by the criminal justice system to develop the tools, skills, and networks to advocate for themselves, their families, and residents across the city.

Philadelphia Asian American Film & Filmmakers

www.phillyasianfilmfest.org

Philadelphia Asian American Film & Filmmakers is a volunteer-run nonprofit organization founded in 2008 to educate and expose the Philadelphia region to films by and about Asian Americans primarily through an annual film festival, as well as year-round events.

Philadelphia Association of Community Development Corporations

www.pacdc.org

1315 Walnut Street, Suite 1600

Philadelphia, PA 19107

215.732.5829

PACDC is dedicated to advocacy, policy development, and technical assistance for community development corporations and other organizations in their efforts to rebuild communities and revitalize neighborhoods. Through our policy and advocacy work, we strive to create a more supportive environment for community development activities and to enable our members to more effectively meet the needs of lower-income residents and advance neighborhood revitalization. In addition, we aim to build the capacity of CDCs through resource and information delivery, a sharing of ideas and practices among CDCs, technical assistance, and promotion of the community development industry.

Philadelphia Folklore Project

www.folkloreproject.org

735 S. 50th Street

Philadelphia, PA 19143

215.726.1106

The Philadelphia Folklore Project is committed to paying attention to the experiences and traditions of "ordinary" people. Their focus is to build critical folk cultural knowledge, sustain vital and diverse living cultural heritage in communities in the region, and create equitable processes and practices for nurturing local grassroots arts and humanities.

Philadelphia Independent Film & Video Association

www.pifva.org

4212 Chestnut Street #3

Philadelphia, PA 19104

215.382.2579

The mission of the Philadelphia Independent Film and Video Association (PIFVA) is to facilitate the creation of diverse and independent film and media art by consulting and connecting industry members seeking to produce, promote, and exhibit their work across the Greater Philadelphia region and beyond. Started in 1979 by filmmakers for filmmakers, PIFVA has been a leading organization supporting the local independent film and new media industry through programming that includes the Finishing

Fund Grant, awarded annually to projects in final stages of post-production; monthly Cinema Speakeasy event, providing the much-needed opportunity for members to screen their work publicly; workshops and education on issues critical to filmmakers, including legal, business and creative aspects of the industry; fiscal sponsorships for individual projects and organizations, allowing them to receive grants and tax-free donations; and many other benefits.

Philadelphia Latino Film Festival

www.phlaff.org

The Philadelphia Latino Film Festival's mission is to showcase and nurture established and emerging creative Latin American and Latino filmmakers; to promote and celebrate the richness and diversity of Latin American/Latino cultures and experiences, and to foster cross-cultural understanding and dialogue.

Philadelphia Trans Health Conference

www.mazzonicenter.org/trans-health

The mission of the Philadelphia Trans Health Conference (PTHC) is to educate and empower trans individuals on issues of health and well-being; educate and inform allies and health service providers; and facilitate networking, community-building, and systemic change.

PhillyCAM

www.phillycam.org

699 Ranstead Street, Suite 1

Philadelphia, PA 19106

267.639.5481

PhillyCAM is a community media center that brings together the people of Philadelphia to make and share media that promotes creative expression, democratic values, and civic participation.

Plays and Players Theater

www.playsandplayers.org

1714 Delancey Place

Philadelphia, PA 19103

215.735.0630

As a coalition of theater artists and enthusiasts, Plays and Players strives to provide intelligent, inclusive, and diverse plays that engage and entertain audiences, to invest in local talent, and to preserve its historic landmark home.

Reconstruction Inc.

www.reconstructioninc.org

1808 W. Tioga Street #101
Philadelphia, PA 19140
215.223.8180

Our mission is to effect social change by forging individuals who were formerly incarcerated into an organized community of leaders working together to transform the criminal justice system, their communities, and themselves.

Scribe Video Center

www.scribe.org

4212 Chestnut Street, 3rd floor
Philadelphia, PA 19104
215.222.4201

Scribe Video Center was founded in 1982 as a place where emerging and experienced media artists could gain access to the tools and knowledge of video making and work together in a supportive environment.

Sisters Returning Home

www.sistersreturninghome.org

302 W. Schoolhouse Lane
Philadelphia, PA 19144
215.900.4202

Sisters Returning Home is a community faith-based nonprofit that partners with a number of organizations, including local and civic leaders who see a future for offenders. Our vision is to see former female offenders become productive citizens and contributors to their community and society at large.

Spiral Q

www.spiralq.org

4100 Haverford Avenue
Philadelphia, PA 19104
215.222.6979

Philadelphia's Spiral Q lives at the intersection of arts and social justice. Established in 1996, Spiral Q uses popular arts (parades, print, pageantry, and puppets) to build an urban arts democracy rooted in principles of accessibility, inclusion, self-determination, collaboration, sustainability, and lifelong learning.

Stockton Rush Bartol Foundation

www.bartol.org

1501 Cherry Street
Philadelphia, PA 19102
267.519.5310

At the Bartol Foundation, we love Philadelphia and we love the arts, and we work hard to support and celebrate the arts in our local communities. Our work includes offering many grants each year to small arts organizations who are making a big impact, and presenting regular professional training events to help teaching artists better share their gifts and support their careers. We are artists ourselves, so we know very personally how challenging and rewarding a life in art can be.

Taller Puertorriqueño

www.tallerpr.org

2557 N. 5th Street
Philadelphia, PA 19133
215.423.6320

Taller Puertorriqueño, Inc., (Taller) is a community-based cultural organization whose primary purpose is to preserve, develop, and promote Puerto Rican arts and culture, grounded in the conviction that embracing one's cultural heritage is central to community empowerment. Taller is also committed to the representation and support of other Latino cultural expressions and our common roots.

Trans Justice Funding Project

www.transjusticefundingproject.org

The Trans Justice Funding Project is a community-led funding initiative founded in 2012 to support grassroots, trans justice groups run by and for trans people. We center the leadership of trans people, organizing around their experiences with racism, economic injustice, transmisogyny, ableism, immigration, incarceration, and other intersecting oppressions.

Trans Oral History Project

www.mazzonicenter.org/health-care/trans-care

Trans Wellness Program
1348 Bainbridge Street
Philadelphia, PA 19147
215.563.0652

The Trans Wellness Program is focused on meeting the self-identified needs of trans communities, using a holistic and multi-faceted approach.

Twelve Gates Arts

www.twelvegatesarts.org

51 N. 2nd Street
Philadelphia, PA 19106
215.253.8578

Twelve Gates Arts aims to showcase international and South Asian arts bound by the sensibilities of a transnational identity, to compose and promote projects crossing cultural and geographical boundaries, and to educate the community about culture as "other."

Victim/Witness Services of South Philadelphia, Inc.

www.vwssp.org

1426 S. 12th Street
Philadelphia, PA 19147
215.551.3360

Victim/Witness Services of South Philadelphia (V/WSSP) offers direct assistance and support to crime victims, witnesses, and their families in the three Police Districts of South Philadelphia (1st, 3rd, and 17th Districts).

Why Not Prosper

www.whynotprosper.org

717 E. Cheltenham Avenue
Philadelphia, PA 19144
215.842.2360

Why Not Prosper is a grassroots 501(c)(3) organization founded by a formerly incarcerated woman for formerly incarcerated women. We are strong advocates for women and we are committed to providing programs and services that support women in their re-entry efforts from prison to community. We provide a continuum of programs that includes pre-release mentoring to incarcerated women, residential services at Why Not Prosper House, and community services at our resource center located in Philadelphia.

William Way LGBT Community Center

www.waygay.org

1315 Spruce Street
Philadelphia, PA 19107
215.732.2220

The William Way LGBT Community Center serves the LGBT community of Philadelphia and its allies 365 days a year. From social groups, networking events, and counseling and support services to art exhibitions and cultural experiences, the Center consistently strives to provide new and innovative

programs for the LGBT communities of Philadelphia.

Witty Gritty

www.wittygritty.com

3250 Amber Street
Philadelphia, PA 19134
267.825.7222

Witty Gritty is a socially driven marketing and events firm that showcases, engages, and connects the people working to make greater Philadelphia a better place to live and thrive. We use creativity and connection to ignite change. We break down barriers to develop authentic and meaningful collaborations. We believe civic engagement is the key to equitable and stronger communities and neighborhoods. With a particular focus on economic development, we keep in mind the broader view of impact while keeping our clients' goals a priority. We value accountability, action, creativity, engagement, and integrity.

Youth Art and Self-empowerment Project

www.yasproject.com

2231 N. Broad Street, Suite 200
Philadelphia, PA 19132
267.571.YASP

The number of teenagers under the age of 18 who are held in adult jails and prisons in Pennsylvania has increased drastically over the last 15 years. The Youth Art & Self-empowerment Project (YASP) is building a youth-led movement to stop this trend by ending the practice of automatically trying and incarcerating young people as adults. Through its work in the Philadelphia jails, YASP provides space for incarcerated young people to express themselves creatively and to develop as leaders both within and beyond the prison walls.

PREVIOUS RECIPIENTS

2014

Amanda Nardone
Amy Lyn Brand
Andrea Walls
Annie Mok
Bernadene Davis
Betty Leacraft
Catherine C. Quillman
Catzie Vilayphonh
Debora Kodish
Denise Allen
Donna Backues
Donna Oblongata
Ezra Berkley Nepon
Frances McElroy
G Ragovin
Genesis Crespo
Heidi Barr
Jasmine Rivera
Jennifer Bennett
Jennifer Yee
Jingchao Ma
Julie Rainbow
Kariamuwelsh
Kathryn Smith Pyle
Kay Wood
Leila Ghaznavi
Lenora Early
Leticia Roa Nixon
M. Asli Dukan
M. Nzadi Keita

M. Téllez
Mai Schwartz
Mari Morales-Williams
Maria Maneos
Maria Möller
Martha McDonald
Michelle Myers
Monnette Sudler
.O
Pheralyn Dove
Qui Dorian
Robin Markle
Sandra Andino
Sara Zia Ebrahimi
Sosena Solomon
Tatiana Bacchus
Tayarisha Poe
Tokay Tomah
Toni Shapiro-Phim
Trapeta B. Mayson
Valerie V. Gay
Voyager
Yared Portillo

2013

A Stick and a Stone
Adriana Arvizo
Annie Mok
Azia Squire
Barbara Grant
Ben Singer & Ksenya Leah
Basarab
Bianca McClendon Frisby
Brenda Howell, Janice Hayes-
Cha, Julie Mann, Karen Hunter
McLaughlin & Kimberly Mehler
Chana Rothman

Chantelle Bateman
Chaska Sofia
Colette Fu
Counter Narrative Society
Cyrée Johnson
Desi Burnette
Erin Filson
Indah Nuritasari
Joan Myers Brown
Jos Duncan
Kerri Radley
Kitt Eileen Reidy
LaNeshe Miller-White
Liz Walker
Lorelei Narvaja
Lori Waselchuk
Lorna Williams
Lovella Calica
Maryam April Pugh & Misty Sol
Mica Root
Michelle Angela Ortiz
MJ Kaufman
Muthi Reed
Nanci Hersh
Noveau Noir
Rhetta Morgan
Ritu Pandya
Robin R. Muldor
Sara Zia Ebrahimi
Shannon Thompson
Shanti Sheena
Shari Tobias
Sistah Mafalda
Sosena Solomon
Susan DiPronio
Suzana Berger & Miriam White
Talia Young
Theresa BrownGold
Wilna Julmiste
Yowei Shaw

2012

Alie Vidich
Alison Crouse
Anne-Marie Mulgrew
August Tarrier
Beth Patel
Charlotte Ford
Cymande M. Lewis
Denice Frohman
Eiko Fan
Eli J. VandenBerg
Elliott batTzedek
Emily Satis
Emmett Ramstad
Fatu Gayflor
Germaine Ingram
Hazami Sayed
Jennie Shanker
Mama Kariamu
Joe Ippolito
KellyAnne Mifflin
Kishwer Vikaas
Leila Ghaznavi
Lillian Dunn
Lorelei Narvaja
Lorna Ann Johnson-Frizell
Madhusmita Bora
Magira Eue Ross
Marissa Johnson-Valenzuela
Megan Williamson
Melissa Beatriz Skolnick, Kate
Zambon & Joanna Luz Siegel
Michelle Angela Ortiz
Nancy Lewis Shell
Nikki López
Ovid Amorson
Sarah Mitteldorf

Shaily Dadiala
Shelley Spector
Sinema White
Susan Lankin-Watts
Syd Carpenter
Takeya Trayer
Vashti DuBois
Wanda A. Dickerson
Yowei Shaw

2011

Adelaide Windsome
Amanda Benton
Ana Guissel
Angela "Sadio" Watson
AnOmali
Betty Leacraft
Beverly Dale
Brenda Howell, Janice Hayes-
Cha, Julie Mann, Karen Hunter
McLaughlin & Kimberly Mehler
Chaska Sofia
Che Gossett
Dalia O'Gorman
Debra Powell-Wright
Elisabeth Nickles
Erica Cho
Esterlina Onalisa Fernandez
Genne Murphy
Indah Nuritasari
Iresha Picot
JaFang Lu
Janet Goldwater & Barbara Attie
Jardyn Lake
Joe Ippolito
Jojo

Jos Duncan
Kathryn Pannepacker
Ketch Wehr
Kimberly Murray
Kukuli Velarde
Lee Ann Irizarry
Leonor
Lynn Blackwell Denton
Maria Möller
Mia McKenzie
Michelle Myers
Miranda Thompson
Misty Sol
Monnette Sudler
Natalie Helen Hoffmann
Nora Hiriart Litz
Nuala Cabral
Ondartza
Pat McLean
Rachel Gucwa & Kathryn
Pannepacker
Robin Williams-Turnage
Rowen Haigh
Shari Tobias
Shawnta Smith-Taylor
Sinema White
Tamara Anderson
Thomasin Parnes
Tili Ayala
Toni Kersey &
Christina E. Johnson
Vera Nakonechny
Viji Rao
Vivian Green
Yowei Shaw

2010

Aja Beech
Alie Vidich
Amari Myrna C. Munchus
Amanda Johnson
Andrea Okorley
Angie Arahood
Ayoka Wiles Quinones
Ben Singer
Benita Cooper
Beth Nixon
Carina Romano
Catherine C. Quillman
Catzie Vilayphonh
Che Gossett
Cindy L. Burstein
Deborah Caiola
E. Kairo Miles
Ethel Cee
Fatimah Lorén
Frances McElroy
Jenna S. Peters-Golden
Jennifer Baker
Keila Cordova
Laura Deutch
Lorelei (Narvaja) Shingledecker
Madhusmita Bora
Marta Sanchez
Mary DeWitt
Mendal Polish
Milena Velis
Monique E. Hankerson
Najee
Nanci Hersh
Niv Acosta & iele paloumpis
Nsenga A. Knight
Pallabi Chakravorty

Qian Li
Ra'sheeda Bey
Saida Agostini
Sara Yassky
Serena Reed
Shannon Murphy
Stephanie "Ammma" Young
Takeya Trayer
Tanji Gilliam
Trish Metzner-Lynch
Tristan
Vena Jefferson
Wren Warner
Yaba Amgborale Blay
Yinka Orafidiya
Yowei Shaw
Zaye Tete

2009

A.M. Weaver
Abby Longo
Adrienne Kenton
Ahdanah
Aisha Goss
Amatus
Angela V. Harvey
Bahamadia
Barbara Ann Grant
Beth
Betty Leacraft
Beverly Collins-Roberts
bex*
Brenda Dixon Gottschild
Celestine Wilson Hughes
Charlene Arcila

Charlotte Ford
Deborah Rudman
Dina Dashiell
Dina Khouri
Elizabeth Castiglione
Erica Vanstone
Eva Agbada
Gavin Outlaw
Geri Allen
Heidi Saman
Indah Nuritasari
Irma Gardner-Hammond
Janet Goldwater & Barbara Attie
Janice "Jawara" Bishop
Jax Peters Lowell
Jaye Allison
Jennifer Turnbull
Jeri Lynne Johnson
Jesse White
Joan May T. Cordova &
Kathy Shimizu
Joann Frasier Dasent
Julia Galetti
Leo T. Watts
Lisa Jo Epstein
Lisa Kraus
Lois Fernandez
Lovella Calica
Lynn Levin
Madhusmita Bora
Marie Alarcón
Marilyn Kai Jewett
Mary DeWitt
Molik Michal Harvey
Morgan Rich
Najee
Nora Hiriart Litz
Phelena Jean
Rebecca Davis
Rhashidah Perry-Jones

Rick Feely
River Huston
Sandra Andino
Sara Zia Ebrahimi
Sarah Lowry
Sekai
Selina Carrera
Shawn Hunter
Sky
Stacey Robinson
Susan Collins
Suzanne Povse
Tatiana Bacchus & Cymande Lewis
Tessa Micaela
Tina Smith-Brown
tiona.m.
Victorious & Krazzy K
Wolfie E. Rawk
Yowei Shaw

2008

Allison Harris
Ama Schley & Payin Schley
Amanda Whittenberger
Amma Young
Ann Marie Kirk
Ava Blitz
Beth Pulcinella
Betsy Z. Casañas
Beverly Dale
Carol Finkle
Charing A. Ball
Charlotte Ford
Deborah Caiola
Denise DiJoseph

Desi Burnette
Desi P. Shelton-Seck
Dorothy Goins
Elba Hevia y Vaca
Emiko Sugiyama
Erika Almiron
Erika Mijlin & Julie Goldstein
Erin Howley
Gage Johnston
Germaine Ingram
Gwynne B. Sigel
Iya Sangolade
Jodi Netzer
Julia Katz
Julianne Bernstein Theodoropoulos
Kara LaFleur
Karen Lefebvre-Christou
Kathy Padilla
Kay Healy
Keiko Miyamori
Kimberly E. Rollins
Kinyozi-Yvette Smalls
Leo T. Watts
Maggie Von Vogt
Maia Rosser
Marie-Monique Marthol
Martina G.J. Martinas
Meghann Williams & Gigi Naglak
Mehret Mandefro
Meredith McDonald
Michele Byrd-McPhee
Michelle Angela Ortiz
MJ Hasty
Nehad Khader
Qaadira Allen
Rebecca Davis
Renee "Oyin" Harris-Hardy
Rika Hawes
Roko Kawai
Sarah Lowry

Sarah McCarron
Shayna Sheness Israel
Shivaani Selvaraj
Shuyuan Li
Sonia Arora
Stephanie Yuhus
Suzi Nash
Tamara Thomas
Tani L. Khabbaz
Tina Smith-Brown
Ursula Rucker
Valerie Gilbert
Valerie Harris
Vania Gulston
Viji Rao
Winifred Collier Bolkus
Yolanda Wisher
Yvonne Lung

2007

A.Q. Quintero
Alexandria Brinae Ali Bradley
Anula Shetty
Barbara L. Gregson
Beverly Collins-Roberts
Camae Dennis
Cherina N. Broker
Christina E. Jonson
Dorothy Gordon Wilkie
Earth-fx
Elaine Hoffman Watts
Emiko Sugiyama
Emily Nepon
Ife Nii Owoo
Isabel C. F. DeBeary

Isyss Adams
J. Mason
Jameese Wells
Jaye Allison
Jeannine Cook
Jenée Alicia Chizick
Jeri Lynne Johnson
Jessica Rodriguez & Pascal Emmer
Jovida J. Hill
Joy Esther Phillips Butts
Joy Keys
Joy Rose
Judith Trustone
Julia Galetti
Kameelah Waheed
Karl Surkan
Katrina Clark
Laureen Griffin
Leah Keturah Caesar
Lili Bitar
Lonnie Grant
Lovella Calica
María R. Texidor
María Teresa Rodríguez
Marsi Maxwell
Melissa Ezelle
Michelle Posadas
Missy Risser
Misty Sol
Molik Harvey
Nana Korantemaa Ayebofo
Natalie O'Hara
Ninah Harris
Nita Jalivay
Putery A. Long
Rachel Goffe
Reva McEachern
Sara Felder
Sarah Drury
Sasa Ynoa
Susan DiPronio & Linda Dubin

Garfield
Sylvia Coleman
tiona. m.
Toni Kersey
Trapeta B. Mayson
Valerie Harris
Vena Jefferson
Wadzanai Mhute
Williena J. Owes

2006

Adjua Sims-Copeland
Angela "Sadio" Watson
Beverly Dale
Blanche Epps
Chelsa L. Clofer
Clarissa T. Sligh
Colette Copeland
Crystal L. Frazier
Debra A. Powell-Wright
Diane Critchlow
Ethel Paris
Felicia Webster
Gwynne B. Sigel
Irit Reinheimer
J. El
Joy Esther Butts
Juanita Beverly
Keisha Hutchins
Khadija Shariff
Linda Goss
Linus Graybill
Lovella Calica
Maia Rosser
Maori Karmael Holmes

Marta Sanchez
Maudeline Swaray
Melissa Talley-Palmer
Misia Denéa
Misty Sol
Na Tanyá Daviná Stewart
Nana Baakan Agyrriwah
Nana Korentemaa Ayebofo
Niama Leslie JoAnn Williams
Pallabi Chakravorty
Patricia McLean
Priyank Jindal
Qaadira Allen
Rachelle Lee Smith
Ruth Naomi Floyd
Samantha Barrow
Sannii Crespina-Flores
Sarah Stefana Smith
Sheena Johnson
Shoba Sharma
Siyade Gemechisa
Soledad Chavez-Plumley
Stefani Threet
Stephanie "Amma" Young
Tania Isaac
Thelma Shelton Robinson
Thembi Langa (Sista Fayah)
Tina Morton
Tulie Reddick
Uva C. Coles
Valerie Gilbert
Vashti Dubois
Zilan Munas

2005

Aishah Shahidah Simmons
Anyta Thomas
Brandi Jeter
Carmen Rojas
Carol Finkle
Cassandre Xavier
Chanté Brown
Christine Duffield
Crystal Jacqueline Torres
Dante Toza
Dao-yuan Chou
Deb Shoval
Denise King
Gwynne B. Sigel
Ham'Diya Mu
Ione Nash
Iris Brown
James Wells
Jaye Allison
Judith Trustone
Julia Elaine Galetti
Kormassa Bobo
Laureen Griffin
Magda Martínez
Maori Karmael Holmes
Maribel Lozada-Arzuaga
Marissa Johnson-Valenzuela
Mary Roth
Michele Tayoun
Michelle Ortiz
Misia Denea Cole
Na Tanyá Daviná Stewart
Nana Korentemaa
Nancy Bea Miller
Nicole Cousino

Nitza W. Rosario
Pat McLean-RaShine
Patience Rage
Sandra Andino
Serena Reed
Shivaani Selvaraj
Sonia Sanchez
Suzanne Povse
Taína Asili
Tamika A. Jones-Nwalipenja
Tina Morton
Toni Barber
Valerie Harris
Valerie Linhart
Vanessa Julye
Violeta Rivera
Wendy Brown

2004

Adelaide S. Paul
Adele Aron Greenspun
Ann Tegnell
Anna Rubio
Anula Shetty
Arlene Love
Aryani Manring
Astrid Bowlby
Beverly A. Gross-Spencer
Candy Depew
Charletta Brown
Dawn R. Falato
Deborah Caiola
Deborah Fries
Deborah Shoval
Denise Valentine
Donna Bostock

Dorothy Gordon Wilkie
Elba Hevia y Vaca
Elizabeth Doering
Elizabeth R. New
Ellie Brown
Elysa Voshell
Emily Hubler
Emily Selvin
Erica Zoë Loustau
Gail Bracegirdle
Heather Raikes
Hee Sook Kim
Heidi Barr
Heidi Cruz
Jackie Hoving
Janet Goldwater
Jennifer Blazina
Jessica Smith
Ju-Yeon Ryu
Julie York
Juliette Stango
Justyna Badach
Kate Doody
Katherine Hyoejin Yoon
Kathryn Pannepacker
Kathryn Tebordo
Katie Baldwin
Leticia Roa-Nixon
Lisa Murch
Lois Bliss Herbine
Lynn Riley
Lynne Levin
Madi Distefano
Megan Bridge
Mei-Ling Hom
Melissa Putz
Michele E. Tantoco
Michelle Oosterbaan
Nancy M. Sophy
Nancy W. Wright

Nathalie F. Anderson
Neila Kun
Onomola Iyabunmi
Pamela Jean Cole
Patricia J. Goodrich
Patti Dougherty
Penelope Fleming
Rain Harris
Raquel Montilla Higgins
Roko Kawai
Ruth Wolf
Sandra Weber
Sharyn O'Mara
Shinjoo Cho
Smita Rao
Sondra Blanchard
Sumi Maeshima
Susan Oh
Tally Brennan
Theresa "Indigene" Gaskin
Veleta Vancza
Vivian Appler
Vivian Green
Yu Wei
Yvonne Latty

2003

Amanda Miller
Amanda Tinker
Andrew Clearfield
Anne Seidman
Anne-Marie Mulgrew
Ava Blitz
Barbara Gregson
Carol Towarnicky

Cathleen Cohen
Cheryl Hess
Clarity Haynes
Daniele Strawmyer
Deidre Murphy
Elizabeth Fiend
Gloria Klaiman
Ilana Stanger-Ross
Ione Nash
Iris N. Brown
J.C. Todd
Jamie Merwin
Jennifer Levonian
Jennifer Macdonald
Jessica Dellacave
Jodi Netzer
Josie Smith
Joy Feasley
Julia Granacki
Keiko Miyamori
Laura Watson
Libby Saylor
Liz Goldberg
Lorene Cary
Lynne Allen
Maria T. Rodriguez
Marianne Bernstein
Martha McDonald
Martina Johnson-Allen
Mary DeWitt
Michelle Keita
Molly Layton
Myra Bazell
Nadia Hironaka
Nichole Canuso
Nicole Cousineau
Patricia Goodrich
Patricia Traub
Paula Winokur
Rachel Cantor

Rain Harris
Robin Black
Ruth Naomi Floyd
Sara Steele
Sarah McEaneaney
Sarah Zwerling
Sharon Katz
Sharon Mullally
Sharon White
Susan Abulhawa
Susan Fenton
Susan Magee
Teresa Leo
Toni Shapiro-Phim
Wendy Univer
Won Jung Choi
Yvonne Chism-Peace

2002

Adelaide Paul
Adrienne Stalek
Astrid Bowlby
Barbara Botting
Barbara Bullock
Catzie Vilayphonh
Celeste Starita
Christine Meck
Colleen Quinn
Deborah Stein
Dorothy Wilkie
Ellen M. Rosenholtz
Emily Brown
Gabrielle Mahler
Genevieve Coutroubis
Gina Kazanicka

Heather Raikes
Helen Cahng
Janette Hough
Joan Klatchko
Karen Fogarty
Kristin G. Goddard
Leah Stein
Lee Ann Etzold
Lise Funderberg
Lois Herbine
Lynette Mager
Malkia Kokuyamba Lydia
Marta Sanchez
Martha Kearns
Megan Bridge
Melina Hammer
Michelle Lipson
Na Tanyá Daviná Stewart
Nadine M. Patterson
Rachel Stecker
Rebekah Wostrel
Roko Kawai
Samantha Barrow
Samantha Simpson
Sondra Blanchard
Susan Bank
Tamar Klausner
Tania Isaac Hyman
Tara Goings
Teresa Jaynes
Tina Bracciale
Tina Davidson
Valentine Aprile
Yukie Kobayashi
Zoe Strauss

2001

Amy S.F. Lutz
Andrea Clearfield
Angela Watson
Anne-Marie Mulgrew
Arden Kass
Celia Reisman
Daisy Fried (3 grants)
Deborah Caiola
Deidra Greenleaf Allan
Eurhi Jones
Feral Willcox
J.C. Todd
Jeanne Obbard
Jennifer Macdonald
Jody Sweitzer
Joy A. Feasley
Julia Lopez
Julie Cooper-Fratik
Julie Stratton
Karen Stone
Lee Ann Etzold
Lenny Daniels
Lisa Sewell
Lisbeth A. Pelsue
Lynda G. Black
Magda Martinez
Marilyn Holsing
Mary Legato Brownell
Melisa Cahnmann
Michelle Oosterbaan
Mytili Jagannathan
Nadia Hironaka
Nancy Lewis
Nicole Greaves
Nzinga O. Metzger

Pamela Sutton
Patricia Graham
Rachel Cantor
Romi Sloboda
Shannon Bowser
Shuyuan Li
Theresa Gaskin
Toni Brown
Toni Vandergrift

2000

Alice Austin
Alice Oh
Amy Novak
Anda Dubinskis
Andrea Lyons
Ann Hopkins Wilson
Anndee Hochman
Arden Kass
Carolyn Healy
Carrie Patterson
Charlotte A. Schatz
Dana Sunshine
Diane Burko
Dona Dalton
Elizabeth Doering
Elizabeth Leister
Elizabeth McCue
Emma Varley
Jan Yager
Judith Jacobson
Julia Sokol
Kala Lynn Moses
Kate Moran
Kimi Takesue

Laura Jackson
Linda Stojak
Lisa Sylvester
Lynn Denton
Marina Borker
Mary DeWitt
Mary Salvante
Mary Veronica Sweeney
Meg Richter
Meg Saligman
Megan Wall
Melissa Husted-Sherman
Merrilee Challiss
Michele Belluomini
Michelle Oosterbaan
Molly Christie
Nancy Agati (2 grants)
Rachel Fuld
Romi Sloboda
Sarah Biemiller
Susan Hagen
Teresa Jaynes
Tremain Smith

1999

Andrea Cooper
Anna Louise Boothe
Astrid Bowlby
Ava Blitz
Barbara Attie
Barbara Bjerring
Betty Leacraft
Brigid O'Hanrahan
Candy Depew
Carol Leotta-Moore
Celeste Starita
Charmaine Caire

Chris Larson
Christine Stoughton
Debora Muhl
E. Alice Oh
Elizabeth Meyer
Elsa Tarantal
Geri Harkin-Tuckett
Janice Wilke
Jeanne Jaffe
Jennie Shanker
Jill Bonovitz
Judith Schaechter
Judith Westley
Judy Gelles
Kukuli Valarde
Leah Stein
Leslie Kaufman
Lily Yeh
Linda Brenner
Lisa Baird
Liz Goldberg
Lucartha Kohler
Magan Stevens
Mei-Ling Hom
Myra Bazell
Nancy Lewis
Nannette Acker Clark
Rain Harris
Roko Kawai
Sally Grizzell Larson
Sarah Biemiller
Susan Jo Klein
Susie Brandt
Syd Carpenter
Timi Sullivan
Virginia Maksymowicz
Won Jung Choi

1998

Beth Kephart
Carolyn Healy
Eiko Fan Takahira
Frances McElroy
Jonita Gass
Karen Rile
Lynette Hazelton
Margaret Holley
Patricia Traub
Ruth Deming
Susan Viguers
Tara Goings

1997

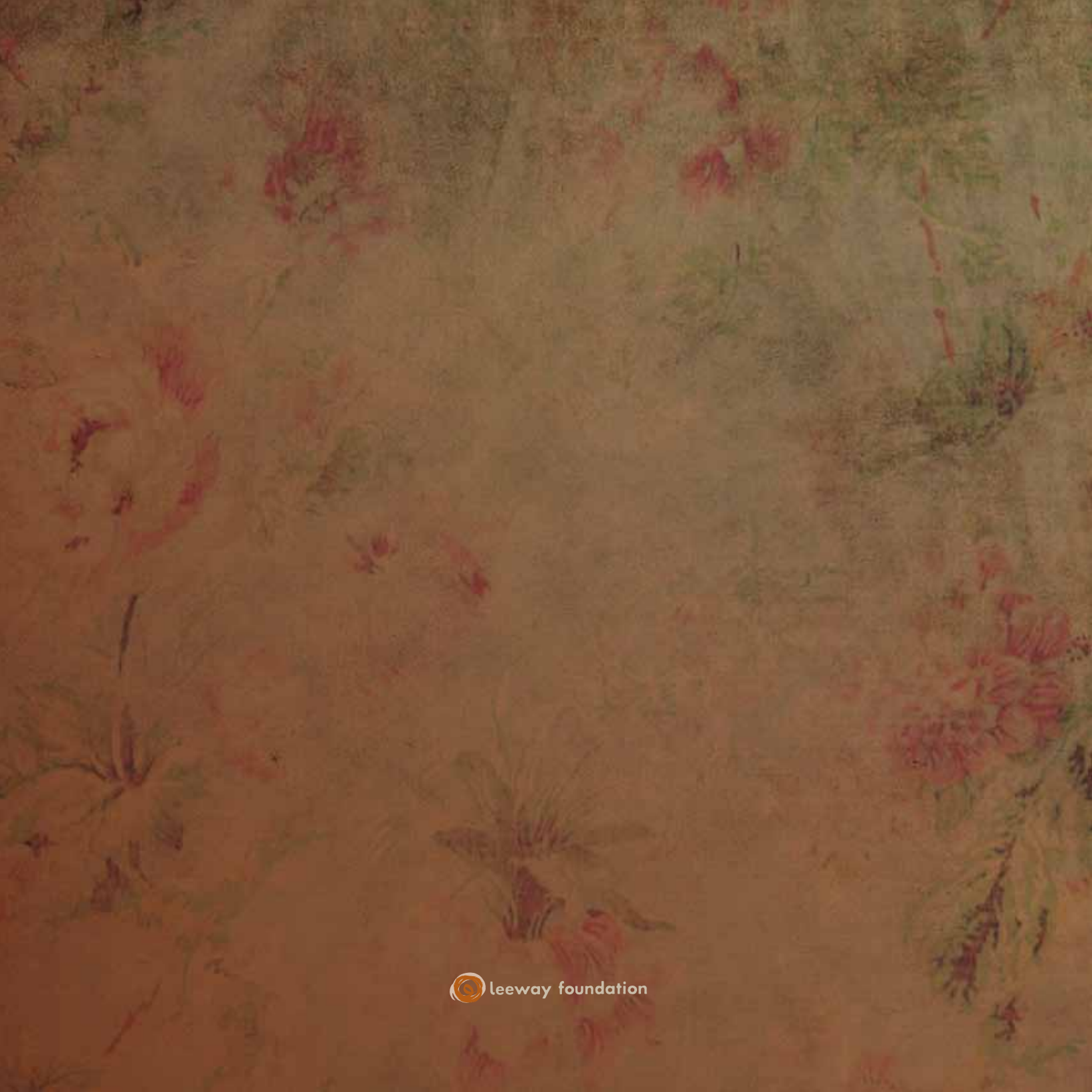
Bette Uscott-Woolsey
Bhakti Ziek
Deborah Warner
Emily Richardson
Michelle Marcuse
Pang Xiong Sikoun Sirirathasuk
Sandra Brownlee
Yvonne Bobrowicz

1996

Danielle Picard-Sheehan
Eileen Neff
Ellen Spierer
Judith Taylor
Kate Moran
Martha Madigan
Michèle Frentrop
Paula Chamlee
Rita Bernstein
Ruth Naomi Floyd
Ruth Thorne-Thomsen
Sally Grizzell


1995

Alice Schell
Anndee Hochmann
Beth Kephart Sulit
Debra Leigh Scott
Donna Jo Napoli
Gloria Klaiman
Karen Rile
Lisa Borders
Rachel Carpenter
Susan Magee







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THE PHILADELPHIA BUILDING
1315 WALNUT STREET, SUITE 832
PHILADELPHIA, PA 19107