

Title	DeepDIVE: Under the Waves	03/20/2025
	by Tara Pilbrow in 2025 Cultural Arts and Arts Programming RFP	id. 50020325
	1453 Webster Street Alameda, California 94501 United States 415 309 8565 tarapilbrow@gmail.com	

Original Submission

03/20/2025

Score	n/a
Please be aware that I Understand all application documents and other materials submitted to the City are subject to disclosure under the California Public Records Act.	
Enter the name of your public art proposal	DeepDIVE: Under the Waves
Are you a non-profit or government agency?	Yes
Please upload proof of non-profit status. For example, a valid IRS tax exemption certificate. WEAD_501c3_Tax_Exemption_Letter.pdf	
If you are NOT a non-profit or government agency, are you using a fiscal sponsor for this grant?	
Please upload Fiscal Sponsorship Agreement/MOU (only for fiscally sponsored organizations)	

Please provide the name of the non-profit organization or public agency submitting this proposal:	West End Arts and Entertainment District
Please provide the name of the primary point of contact:	Tara Pilbrow
Please provide the daytime phone number for the primary point of contact:	+14153098565
Please provide the E-mail for the primary point of contact:	tara@westendartsdistrict.org
Please provide the name of the secondary point of contact:	Michael Towne
Please provide the daytime phone number for the secondary point of contact:	+15105170856
Please provide the E-mail for the secondary point of contact:	michaeltowne1234@gmail.com
Please provide the address for the organization or public entity submitting this proposal:	1453 Webster Street Alameda CA 94501 US 37.772994 -122.277118
Which level of grant are you requesting?	\$10,000
Where will the proposed cultural arts or arts programming be held?	Webster Street Area

If you selected "Other," please explain:

Organization Details	
Please provide your organization's mission statement:	West End Arts District provides a platform for artists to create vibrant art experiences that bring together local and regional audiences around the visual and performing arts. Our events and programs offer new perspectives, spark conversation, and engage with the landscape we live in.

Please provide a brief organization history:

The West End Arts District was founded in 2015 by local business owner Sandra Russell. When the vast Alameda Naval Air Station was decommissioned in 1997, it left a significant hole in the economy of the West End neighborhood and the city. Sandra Russell understood that the best way to build community spirit and revitalize this area was through the arts. She incorporated as a nonprofit, and launched the street festival “Blues, Brews and BBQ,” which continues to be our flagship event and brings between 4000-5000 music lovers to the West End every September.

Under the leadership of current Executive Director Tara Pilbrow since 2021, the organization has grown, expanding year-round programming to include dance, visual arts, and cultural celebrations, with a focus on outdoor and free experiences, and deepening its relationship with the city and local arts leaders. Known also as WEAD, West End Arts District is a community arts incubator, providing fiscal sponsorship, financial, and logistical support to artists and arts organizations working in Alameda.

Since 2020, WEAD has mounted a string of successful initiatives for the West End including the Webster Gateway Mural, the Healing Garden Summer Series, the Taxiway Mural Project, and Fiesta Alameda.

In April 2022, WEAD collaborated with Rhythmix Cultural Works and Alameda Recreation and Parks Department to host the opening celebrations for the City of Alameda’s new Waterfront Park, including performances by Axis Dance Company, Fog Beast, 13th Floor theater and a community performance directed by Tara Pilbrow Dance.

In 2023, WEAD partnered with the City of Alameda, Radium Presents and Rhythmix Cultural Works to launch a one-year climate arts initiative called RISING TIDES, supported by Bloomberg Philanthropies and the City of Alameda. Events have included “Somewhere to Land,” an outdoor vertical dance piece performed on the buildings of the Naval Air Station and “Capture the King Tide” photography event. In May 2025, we launch “In Plain Site” a three-week, outdoor, climate-focused photography festival produced in collaboration with partner organization Radium Presents.

Our work contributed to the economic resilience of the West End during the pandemic, continues to enhance the cultural vibrancy and diversity of the neighborhood today, and is poised to grow and reflect the community of Alameda’s West End for the future.

Please provide a list or summary of artistic programs, activities, and recent key accomplishments from the last five years:

2024

“Somewhere to Land: Dances for Sea and Low Sky”

An anchor project of RISING TIDES climate arts initiative offered 3 free public performances on the facade of Hangar 25 in Alameda Point, featuring BANDALOOP vertical dance company. Conceived and directed by Melecio Estrella and Damara Ganley, with music by Ben Juodvalkis and Destani Wolf, lighting by Jim French and Thomas Bowersox and scenic design by Christian Haas and Jessica Swanson.

“Blues, Brews & BBQ Festival”

7th annual free celebration of world-class Blues musicians, a myriad of local craft breweries, and smoking BBQ vendors at Washington Park, featured musical headliners Mark Hummel and the Dynamic Miss Faye Carol.

“Fiesta Alameda”

3rd outdoor free celebration of Latin music, dance, crafts, food & culture at Radium Runway adjacent to Seaplane Lagoon.. Musical guests included Petate, Radio Café, Sang Matiz, VibraSon with dance performances by Grupo Folklórico Tlapalli, Batalá San Francisco & In Lak'ech Dance Academy.

“Capture the King Tide”

A RISING TIDES initiative event in collaboration with Radium Presents, CASA (Community Action for a Sustainable Alameda) and Greenbelt Alliance, with a photography workshop and guided walk in Crab Cove, offering a visceral, visual preview of what sea level rise will mean for the island..

“Life of Flight Mural”

Twin Walls Mural company worked with community artists to add a floor mural component as part two of the Life of Flight Murals.

2023

“Life of Flight Mural”

Twin Walls Mural Company was commissioned to create a suite of murals on the Radium Runway outdoor venue containers.

“Art of San Quentin”

Free art exhibit by artists then on Death Row at San Quentin, presented in multiple spaces along Webster Street to explore the healing and redemptive properties of art making. Art Walks featured performances by dancers from Stanford University showing work developed in collaboration with Bill Clark (then on death row at San Quentin), video installations, and poetry readings of works by San Quentin writers. (As of May 28, 2024, all those housed in San Quentin Rehabilitation Center's East Block (death row) have been transferred to general population in other institutions.)

“Healing Garden Art Series 2023”

Eight new outdoor murals for the Healing Garden were commissioned from local Alameda artists based around the theme “difference is the essence of humanity” (John Hume).

“7th Annual Blues, Brews & BBQ”

“2nd Annual Fiesta Alameda”

2022

“Waterfront Park Launch Festival”

In collaboration with Rhythmix Cultural Works featuring performances by AXIS dance company, Crosspulse Percussion Ensemble, 13th Floor, Maze Daiko, College of Alameda and Fog Beast and an Aeolian Exhibit curated by Thingamajigs

“Fiesta Alameda”

First offering of free outdoor Fiesta at Radium Runway celebrating Latin music, food and culture.

2021

“Summer Series”

A welcome return to live performance for so many after the COVID lockdowns, the series was made up of smaller, outdoor arts events including over 40 music concerts, contemporary dance, comedy, theater, hip hop, and craft events. Enjoyed by more than 6,000 people from all over the Bay Area, the Summer Series provided paid working opportunities for over 230 artists, including musicians, dancers, visual artists, comedians, actors, makers and photographers.

“Webster Gateway Mural”

Korean American artist Dave Young Kim commissioned to create a 2000 sq. ft. mural on the side wall of the Ceron Kitchen building.

“Healing Garden Art Series 2021”

Commissioned 10 new murals from local LGBTQ and BIPOC artists to add to the outdoor collection at the Healing Garden.

2020

Creation of the “Healing Garden”

A collaboration between West End Arts District and the West Alameda Business Association, the vision started with the exhibition of BLM artwork on the plywood boards donated by local businesses after the protests, and expanded to the design and creation of a community garden space.

Please provide a description of the communities your organization is rooted in, engages and/or serves:	<p>WEAD has a grassroots focus. Our goal is to provide access to a variety of art forms for the diverse communities of Alameda’s West End, while encouraging Bay Area visitors to come experience the neighborhood and the island. Our programs are enjoyed by many (over 13,000 people attended our events in 2024) and bring visitors from all around the Bay (registered attendees to our last Blues, Brews & BBQ event came from 108 different Zip codes)</p> <p>Some of our events have a specific cultural focus - “Fiesta Alameda” provides a wide representation of Latin communities of the East Bay; “Blues, Brews & BBQ” brings 5000 blues music lovers from all over the Bay Area, others allow for the active participation of local artists or art enthusiasts.</p> <p>We have a history of working with young people, integrating student artists whenever possible. We have featured dance performances from Alameda High, Encinal High, and Head Royce School, youth companies from Shawl Anderson, Roco Dance, and Destiny, worked with Photography/ Media students from Alameda High, Encinal High, and Island High school, and offered tours and hands-on activities for 500 elementary and middle schoolers.</p> <p>Local volunteers are not only fundamental to the success of our events but also a huge part of the WEAD community feel. Each of our major events takes a volunteer crew of roughly 40, many of whom consistently return, enjoying the chance to make friends, get involved, and build community.</p> <p>WEAD also serves as a foundation and support for artists and arts organizations wanting to share their work with the west end community. We provide fiscal sponsorship to smaller arts organizations (currently the Food Bank Players and Ozzy’s Music Academy) whose work amplifies our mission.</p> <p>WEAD serves community members of the Alameda/Oakland Estuary watershed concerned with climate change action, climate resilience, and mitigation measures, in response to the City of Alameda’s 2019 Climate Emergency Declaration. This work is rooted in our partnerships with local & regional climate organizations, arts nonprofits and with Alameda city staff.</p>
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Which artistic discipline(s) best fits your Organization:	Multi-disciplinary
If you selected "Other," please explain:	
Project Details	

When will the project be developed/presented? Please indicate if there are public performance dates already known.

DeepDIVE is a two-year creative project with two performance phases. We respectfully request Alameda Public Arts funding for Phase One, culminating in “Under the Waves,” a free, interactive digital-media performance at REAP Climate Center in November 2025. The second phase will build towards the final performance series “Beyond Our Shores” in September 2026. This two-stage creative process is modeled on our experience of producing “Somewhere to Land” with vertical dance company BANDALOO. Similar in its ambitious scale and unique performance location, that process required an initial phase in 2023 in order to refine logistics and creative process for the second phase, resulting in an incredibly successful performance series in 2024. PHASE ONE: “Under the Waves” Spring 2025 -Confirm artistic, collaborative, and production team members -Begin fundraising Summer 2025 -Begin composition of visual elements, followed by musical elements. -Begin publicity November 2025 - Presentation of “DeepDIVE: Under the Waves” including digital imagery projected on the Posey Tube building and smaller screens. Fireside artist chat, creative chalkboard for feedback and presentations from local partner orgs including REAP Climate Center, Marine DOER and CASA. PHASE TWO: “Beyond Our Shores” (included for context although beyond the scope of this grant) Spring 2026 -Engage corporate sponsors and confirm final funding for 2026 performances Revise and redesign creative direction based on feedback and learnings from “Under the Waves” Summer 2026 - Confirm final casting, technical staff, and volunteers -Final creative process (dance/ visuals/ music) -PR and Marketing campaign Fall 2026 - Performances and events over three days in September.

If you have venue information secured, where will the work be presented? Please also describe any permits or approvals you may have secured for your location:

All performances and events will take place at the REAP Climate Center, 2133 Tynan Street, with projections on the walls of the iconic Posey Tube building rising above the tunnel. Not only does the Posey Tube building itself exist both underwater and above, the land around REAP has been identified as a low-lying area susceptible to flooding as sea levels rise, comprising the pathway for waters which could potentially flood the tunnel. The Oakland Alameda Adaptation Committee is working on strategies to elevate and adapt key areas along the Oakland Alameda Estuary and our DeepDIVE performance in fall 2025 aligns well with their next anticipated public outreach phase for that work. One primary goal of this performance project is to shine a light on the formidable climate leaders in our community. We will be working in close collaboration with both REAP Climate Center and Marine DOER throughout the creative process and also coordinating with CASA and City of Alameda Sustainability team to bolster their outreach efforts for the Oakland Alameda Adaptation Committee. For the digital projection work, we plan to project images onto the side wall of the Posey Tube building behind the REAP Center. We have initiated discussions with staff at CalTrans and will be applying for a CalTrans Special Event Permit for the projections. If for any reason, that permitting process should not be successful, our back-up option would be to project onto the side of the building currently inhabited by DOER Marine at 650 West Tower Avenue.

Is there an online/virtual component to the project:

No

Please provide a project summary and concept, inclusive of your artistic vision, goals, and decision to undertake this project at this time:

DeepDIVE is a two-part multimedia performance piece exploring the mystery of the ocean, using video, music, and dance. We will project onto the iconic Posey Tube building which is both an underwater tunnel and an above-ground structure, located in a priority site for flood mitigation. Starting with images of water rising up the side of the building, viewers will then voyage down through the underwater world, exploring environments, and animal life through the marine layers.

Studying the majesty and mystery of the sea encourages us to think about stewardship and responsibility while allowing scope for play and wonder. DeepDIVE is a collaborative project with REAP Climate Center, Marine DOER and Community Action for a Sustainable Alameda, celebrating the work of these formidable Alameda climate organizations.

VISION: Conceived and directed by Tara Pilbrow, who convened the creative partners, the narrative throughline is a voyage down through the depths which will unite visuals, music and dance, using underwater images both captured and digitally created. Starting in kelp forests which used to occupy much of the Bay, and moving down through oceanographic zones, the journey terminates in Monterey Canyon, the deepest and largest submarine canyon off the Pacific coast of North America.

The imagery will be the work of Taylor Griffith, a cinematographer specializing in underwater and deep-sea artwork, whose clients include National Geographic, Blue Planet II, Mission Blue, and the United Nations.

GOALS: Fundamental to any climate-positive future is an understanding of the complex natural systems that maintain our world in balance. The Ocean remains a mystery. Through our artistry we hope to ignite a sense of awe to change attitudes from living in a “world of resources” to a “world of stewardship.”

The blue economy nonprofit Altasea says this: “More than 80% of the ocean remains unexplored. Some of the 21st Century’s biggest advances will come from deep sea exploration.” As we explore and learn, we increasingly understand the extent of the detrimental impact that human activity has already had on the health of our oceans. DeepDIVE is a call to action, an effort to engage our audience in the fight to protect our blue planet.

Please describe the planning process, marketing and/or outreach for this project or recent projects you have completed:

We will model our marketing and outreach plans for DeepDIVE on our success with the “Somewhere to Land” project, which drew an audience of around 300 people for the 2023 presentations of work-in-progress, and then drew over 5000 viewers for the final outdoor performances.

We have a strong history of outreach for our annual events drawing large audiences from Alameda and across the East Bay. The investment we made into the marketing and outreach for the RISING TIDES climate art initiative (working with PR consultant Liam Passmore and marketing agency WEInc) has enabled us to expand our audience of climate and arts enthusiasts as well as develop ties with a large number of Bay Area climate-focused and arts organizations who support this work and are eager to engage their communities on our behalf.

In order to ensure that the November performance is an opportunity for interaction with an audience who are both experiencing the work and feeding back into the creative process, we would limit the audience to 300 people for the November 2025 presentation.

The DeepDIVE: Beyond our Shores (phase two) performances in September 2026 will have a maximum audience size of 450 people per night which is the maximum number of people we can comfortably accommodate in the REAP stage area.

We will promote the piece through local news sites, our mailing list and that of our supporters at Radium Presents, as well as social media channels for the artists and scientific collaborators.

Who are the main artistic collaborators or project partners (artists, organizations, technicians, administrators)? How will they contribute to the project? Provide brief biographical information, as appropriate.

The four-person core creative team includes director Tara Pilbrow, visual artist and underwater cinematographer Taylor Griffith, composer Jonathan Crawford and choreographer Moscelyne Parkeharrison. The technical direction for “Under the Waves” will be managed by Matt Leonard.

Director - Tara Pilbrow

Dancer, choreographer and Executive Director of WEAD, Tara has experience working at every level of the production process from performance to management of large-scale multidisciplinary projects. Tara will facilitate the initial creative workshop laying a common ground for the artists developing the different production elements. Tara’s intimate knowledge of the Alameda community means that she is ideally placed to ensure that the final work is rooted in our community and inspired by our unique partners and inspiring location.

Visuals - Taylor Griffith

Taylor Griffith is a multi-disciplinary artist from Oakland, California, currently in residence with Altasea in the Port of Los Angeles. Taylor's artwork and video projects, focused on the relationship between the living ocean and humans, have been exhibited globally in galleries and institutions. He frequently collaborates with scientists, artists, and organizations including National Geographic and the United Nations, venturing into the field to collect underwater imagery, audio recordings, notes, and samples that are later distilled into a cohesive body of work. He holds a BA in Photography (University of La Verne) and an MFA (Art Center College of Design.) Delightful side note – he is the grandson of Marine DOER’s founder Dr. Sylvia Earle.

Composer - Jonathan Crawford, Executive Director Immersive Arts Alliance
A musician, producer, composer, DJ, and Bay Area arts entrepreneur, Jonathan’s work spans genres from popular and electronic dance to experimental and cinematic. His exhibitions include a sound-art DJ collaboration at the 2017 Luminary Arts and Tech festival, a collaborative surround sound exhibit at the 2022 Oakland Festival of Immersive Arts, and an ambient sound score for the Exploratorium museum.

Matt Leonard - Technical Director

Matt Leonard has been immersed in the intersections of event production and social justice activism for more than 25 years. He has managed concert venues, toured with platinum-selling artists as a live sound engineer, rigged and rappelled from iconic structures around the world, and organized some of the largest-ever campaigns and marches to address climate change. He works as a rigger and production manager with international performing arts groups including Zaccho Dance Theatre, Bandaloop, and Flyaway Productions, and serves as the Executive Director of the Oil and Gas Action Network.

Is there an intended audience for this project? If yes, how will you engage them?	Our intended audience is the residents of Alameda, many of whom choose to live on the island precisely because of the proximity to water. We seek to deepen their sense of curiosity and wonder about the ocean, leading to renewed participation around local and global climate issues. The Phase One presentation in 2025 of “Under the Waves” will engage our audience by inviting them into the creative process of DeepDIVE. Their feedback will inform and inspire the 2026 creative process. Given West End Arts District’s history of successful dance and climate-focused arts events, we have a committed audience base for whom we feel this work will be attractive. At our free events, we collect registrations, so we can remain in contact with them. Additionally, each of the core artists has an ample Bay Area following of their own. Working with regional artists, many of whom are leaders of related nonprofit organizations (Immersive Arts Alliance/ Oil and Gas Action Network/ Post Ballet) helps us to grow our regional audience and brings new visitors to experience Alameda’s art and culture ecosystem.
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You may provide up to 3 work samples totaling 5 minutes of material to review. Work samples can be provided by using online links (video or audio), or uploading JPGs (images), and PDFs (documents).

[West_End_Arts_District_work_samples_DeepDIVE.pdf](#)

[Work_samples_Taylor_Griffith.jpg](#)

Describe how your work samples relate to the proposed project. If submitting videos, please indicate necessary user/password info and cueing instructions.	The DeepDIVE work samples pdf includes a link to a brief excerpt of Somewhere to Land. This incredibly successful large-scale production grew from Tara's fascination with this unique metal structure and the potential to share an important local climate story (plans for De-Pave Park - a 12 acre ecological park which is envisioned for the space where this Building, Hangar 25, currently sits. We have chosen to include it as an example of a large scale project inspired by an unusual but promising performance site and a local climate story, and achieved through determination and successful collaboration with well chosen artistic partners. The other clip and photos on the pdf are intended to help panelists to envision the performance site for DeepDIVE. The second pdf, includes a sample of underwater photography all taken by visual artist Taylor Griffiths during dives during the last 5 years, they represent some of the ambiance/ colors/ animals and plants that we will see in the video projection of DeepDIVE.
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Budget and Financial Details

Please upload your own project budget. Submission can include a combination of narrative and table(s) that convey how fund dollars would be dedicated to the various components of the proposed program and its administration. Response should also indicate whether/how any other funding sources would be leveraged to implement the program:

[WEAD_2025_PAC_DeepDIVE_budget.xlsx](#)

If you do not have a budget template, you can download the example template below.	Budget Template
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Please also provide an organizational chart showing personnel (2 page maximum).

[2025_WEAD_organizational_structure.pdf](#)

Demographic Survey (Optional)

THIS DEMOGRAPHIC SURVEY IS OPTIONAL AND NOT REQUIRED We are requesting applicants provide us with demographic information about collaborating artists, organizational staff, and Board because we believe it is a critical step in understanding who in the Alameda community we are reaching and strategizing on how we can advance equity in funding the arts. The data collected in this survey will be used by funders to help understand who they are reaching. It will not be used to determine eligibility, and no applicant will be excluded from consideration based on their responses. The aggregated data will be studied by foundation staff to:

- Understand who is in the broader arts community
- Understand who our grants serve
- Uncover bias and access barriers in our programs and processes
- Respond to gaps in outreach and support

Ultimately, this information will help us as we seek to ensure that City resources are allocated more equitably in the future.

Definitions:

- People of Color (POC)/global majorities):** This includes African descent/African diaspora, First Nations, American Indian, Indigenous, Native Hawaiian and Pacific Islander, Asian, Southwest Asian, Latinx, North African, Arab, Middle Eastern, Muslim, and multi-ethnic people of color.
- Transgender, Non-binary, Gender Nonconforming, Two Spirit:** This includes people whose gender identity and expression is different from the sex they were assigned at birth, people who do not identify exclusively as a man or a woman, people whose gender expression does not fit neatly into a category, and/or people who identify as having both a masculine and feminine spirit.
- Lesbian, Gay, Bisexual, Queer:** This includes people who are emotionally, sexually, and/or romantically attracted to members of the same gender, more than one gender, and/or people who identify as among a spectrum of identities and orientations that are expansively defined.
- Women:** A person who, regardless of their sex assigned at birth, identifies as a woman.
- People with disabilities:** According to Sins Invalid, includes: "people with physical impairments, people who belong to a sensory minority, people with emotional disabilities, people with cognitive challenges, and those with chronic/severe illness. We understand the experience of disability to occur within any and all walks of life, with deeply felt connections to all communities impacted by the medicalization of their bodies, including trans, gender variant, and intersex people, and others whose bodies do not conform to our culture(s)' notions of 'normal' or 'functional.'" Board of Directors: Any governing or advisory body that provides ongoing guidance for your work can be included in the "Board of Directors" category.
- Leadership Team:** Any organizational members with substantial decision-making power in your organization can be included in the 'Leadership Team' category.

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: FEB 18 2016

WEST END ARTS AND ENTERTAINMENT
DISTRICT
2145 PACIFIC AVE
ALAMEDA, CA 94501-0000

Employer Identification Number:

81-1374719

DLN:

26053441002516

Contact Person:

CUSTOMER SERVICE

ID# 31954

Contact Telephone Number:

(877) 829-5500

Accounting Period Ending:

December 31

Public Charity Status:

170(b)(1)(A)(vi)

Form 990/990-EZ/990-N Required:

Yes

Effective Date of Exemption:

August 28, 2015

Contribution Deductibility:

Yes

Addendum Applies:

No

Dear Applicant:

We're pleased to tell you we determined you're exempt from federal income tax under Internal Revenue Code (IRC) Section 501(c)(3). Donors can deduct contributions they make to you under IRC Section 170. You're also qualified to receive tax deductible bequests, devises, transfers or gifts under Section 2055, 2106, or 2522. This letter could help resolve questions on your exempt status. Please keep it for your records.

Organizations exempt under IRC Section 501(c)(3) are further classified as either public charities or private foundations. We determined you're a public charity under the IRC Section listed at the top of this letter.

If we indicated at the top of this letter that you're required to file Form 990/990-EZ/990-N, our records show you're required to file an annual information return (Form 990 or Form 990-EZ) or electronic notice (Form 990-N, the e-Postcard). If you don't file a required return or notice for three consecutive years, your exempt status will be automatically revoked.

If we indicated at the top of this letter that an addendum applies, the enclosed addendum is an integral part of this letter.

For important information about your responsibilities as a tax-exempt organization, go to www.irs.gov/charities. Enter "4221-PC" in the search bar to view Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, which describes your recordkeeping, reporting, and disclosure requirements.



West End Arts District

2025 Board of Directors

Tara Pilbrow, Executive Director, Treasurer

Board Vice President, Radium Presents
Choreographer and Dance Artist
Artistic Director of Tara Pilbrow Dance

Rachel Campos De Ivanov, Board President

Manager, Operations & Community Engagement, Radium Presents

Michael Towne, Board Secretary

Manager of Child Life Services, UCSF Benioff Children's Hospital.

Jessica Xiomara Garcia

Co-owner, Learning For Action
Social sector evaluation, research, and strategy consultant

Nick Winkworth

Retired from a career in Product Management
Photographer (absoluteblank.com), Musician.

STAFF

Jody Colley, Marketing Consultant

Joanna Lau, Accountant

Clara Pitt, Program Coordinator

2025 Community Advisory Board

Aisha Barbeau

Deputy General Counsel, Grocery Outlet

Marie T Riccobene

Business Consultant, Michaan's Auctions. Licensed Real Estate Agent and Historic Property Specialist.

Yakaira Nuñez

Research & Insights Vice President for Platform, AI + Data Services & Tools | Product, Research, and UX Executive | Responsible Tech, ESG & DEIB Advocate, Salesforce

Bernard Snow

SSL Law Firm LLP, Accounts receivable & Billing

Phase 1 - 2025 Notes			INCLUDED FOR CONTEXT.	Phase 2 - 2026 TOTAL		Notes
INCOME						
Alameda Public Art Grant	10,000	projecteed	PHASE 2		10,000	CASH grant (\$5000) CAC Impact Grant 20,000, Zellerbach Community Arts \$10,000)
NEA Grants for the arts			BUDGET	30,000	30,000	
Other Granting Institutions			NOT	20,000	20,000	
Rainin New Works	5000	projected	APPLICABLE	10,000	15,000	
In Kind Sponsorship REAP	3000	confirmed	TO	9500	12500	
Event Sponsorship	1500	projected combination of corporate &	ALAMEDA	5000	6500	
Donations	2000	projected	PUBLIC		2000	
Bar sales	800	projected	ARTS	1500	2300	
In Kind Artistic Director	1000	confirmed	GRANT		1000	
Ticket Sales				27,000	27,000	
TOTAL INCOME	23300			103,000	126,300	
EXPENSES						
Digital projection						
Projector rental	1000			10000	11000	(\$366 per minute for 30 minutes of footage)
Sound and Tech team	1000			8000	9000	
Lighting designer				3000	3000	
Lighting equipment	500			5000	5500	
Digital artist team	3000			8000	11000	
Digital Artist time for Creative planr	500	12.5 hours meetings at \$40 per hour		500	1000	
Total	6000			34500	40500	
Music						
Composer fees	1500			4000	5500	
Composer time for Creative plannir	500	12.5 hours meetings at \$40 per hour		500	1000	
Total	2000			4500	6500	
Dance						
Choreographers fees				3000	3000	(75 hours @ \$40 per hour)
Choreographers time for Creative planning				1000	1000	(25 hours at \$40 per hour)
Dancers rehearsal fees				9000	9000	(5 dancers 60hrs of rehearsal @ \$30 per hour)
Dancers performance fees				3000	3000	(4 x 150 x 5 - dress rehearsal and 3 shows)
Speakers/ spoken word performer	800	MC for artist talk and guide audiences			800	
Total	800			16000	16800	
Costume design						
Costume design				2000	2000	
Materials				3000	3000	
Total				5000	5000	
Production costs						
Artist/ crew hospitality				500	500	(snacks and drinks on performance nights)
Audio description				500	500	
ACI trash services				400	400	
Restrooms	1000			2000	3000	
Event greening				500	500	
Custodial services				820	820	(1 person for 4 hours per show @ \$35 per hour)
Security				720	720	(22 hours @ \$40 per hour - parking and directions)

Signage			600	600	
Production manager			1000	1000	(40 hours @ \$25 per hour)
Director	1000	25 hrs at \$40 per hour	3000	4000	(100 hours @ \$40 per hour)
Front of house staff		staffed by volunteers	750	750	(30 hours @\$25 per hour
Parking rental fees	500		500	1000	(approach neighboring business to use their parking lots after working hours)
Documentation Photo/ video	500		1000	1500	
Equipment rental (front of house)	150		985	1135	
REAP space rental	4000		12000	16000	
Total	7150		25275	32425	
Marketing					
Social Media management	250		800	1050	
Social media ad buys	200		1000	1200	
Graphic Design	400		800	1200	
Printing Costs			500	500	
Ad buy	600		800	1400	
PR			800	800	
Website updates	300		500	800	
Total	1750		5200	6950	
Admin/ Permitting					
Caltrans Special Event permit	1038		1500	2538	(allowing for annual fee increase based on this year's increase)
WEAD staff time	1750		5000	6750	150 hrs @ \$45 per hour
ABC permit	75		225	300	
Health sponsor permit	300		400	700	
Bar supplies	300		900	1200	
Total	3463		8025	11488	
Contingency	2137		5000	7137	
TOTAL EXPENSES	23300		103500	126800	



This piece grew from Tara's fascination with this unique metal structure and the potential to share an important local climate story (plans for De-Pave Park - a 12 acre ecological park which is envisioned for the space where this Building - Hangar 25 currently sits. We have chosen to include it as an example of a large scale project inspired by an unusual but promising performance site and a local climate story, and achieved through determination and successful collaboration with well chosen artistic partners.



A simple trial as "proof of concept" using a less powerful projector than will be used in November and a simple static graphic.

Site photos:

