

Call for Applications

FOR PRO BONO CONSULTATION IN SUPPORT OF ORGANIZATIONS FOCUSING ON SOCIAL COHESION THROUGH THE ARTS

The DeVos Institute invites US-Based non-profit organizations committed to enhancing social cohesion through the arts to apply for pro bono planning support underwritten in full by the University of Maryland

Application Deadline: Monday, May 17, 2021

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About the Program

In continuation of its mission to support and empower arts managers and their boards, the DeVos Institute of Arts Management is pleased to offer pro bono consultation for ten US-based organizations focused on strengthening or developing arts programming to enhance social cohesion.

At a pivotal moment in our nation's journey — one that calls for justice, reconciliation, restitution, and healing — the program seeks to assist organizations in the development and implementation of arts programming that promotes engagement between parties that may not otherwise engage in constructive or creative dialogue.

Specifically, the program recognizes the disproportionate and unacceptable impact that structural and racial inequity has had within BIPOC communities and, while all proposals are welcomed and encouraged, will prioritize proposals that seek to support BIPOC-led or BIPOC-serving organizations.

Program Focus

The oft-touted role of the arts — to create community, understanding, and empathy — has historically succeeded in engaging individuals and groups already inclined toward conversation with each other. This gathering of like minds in common experience — often bound by geography, background, or interest — has played an important role in efforts of strengthening community and cohesion.

Building on this foundation, this program seeks to support strategies that connect, through creative practice, ways of life that may *not* naturally collaborate or see

eye-to-eye. As such, the initiative is especially interested to support projects working to build common ground between communities historically separated by differences defined by geography, economics, race, identity, and/or politics.

For this reason, the support provided through this project is open to arts organizations as well as other civic non-profits — including in the arenas of health, community development, faith, community organizing, or social service — that will use arts and culture as a strategy to build bridges across divides in their communities, or in partnership with adjacent, or even distant communities.

The project is specifically interested in supporting systemic approaches to cohesion — that are of substantial duration and seek to engage systems reform — rather than one-off or project-based efforts.

Definition of Support Provided

The six month planning process will support organizations in advancing program design, evaluation, visibility, and funding. Additionally, the process will assist organizations with their plan to build institutional wealth in the form of working capital, reserves, and/or other relevant instruments.

This dual focus — on program development and institutional wealth — recognizes the historical lack of equity in American communities and American philanthropy, and the importance of building institutional wealth in the long-term sustainability of non-profit organizations.

Some examples of work from the field that inspire this program include:

- Mural Arts Philadelphia's Restorative Justice program
- Asian Arts Initiative's Pearl Street Project
- Pregones/Puerto Rican Traveling Theater and Roadside Theater Collaboration
- San Francisco Gay Men's Chorus' Lavender Pen Tour

Program Leadership

In support of the program, the Institute has engaged the expertise of leaders in the design and implementation of arts programming that improves cohesion and equity in American communities. These leaders will work with Institute President Brett Egan and other Institute Senior Consultants to advise participating organizations on the development or strengthening of relevant programs. This effort recognizes that the ambition to increase understanding, cooperation, empathy and equity through creative practice requires nuance and craft; leaders identified to support this aspect of the planning process have each, in their fields, developed and implemented successful programs focused on social cohesion and/or equitable systems change.

ELIGIBILITY, DELIVERABLES, AND TIMELINE

Eligibility

Strong candidates for this program will include non-profit organizations that have developed, and are looking to strengthen, programs that use a creative practice (e.g. visual art, performing art, public art, art as social practice) to traverse divides – whether those be social, cultural, racial, economic, geographic, and/or political.

Non-arts non-profits committed to using creative practice in this manner are eligible for support and encouraged to apply. This may include, for instance, civic, health, and/or community organizations.

Organizations that have not yet developed such a program, but that can evidence a commitment to do so, have established relevant partnerships, and which have a strong history of effective programming will also be closely considered for support.

Consortia of organizations already in partnership, or seeking to establish partnership, are eligible to apply.

The program is not a good fit for for-profit organizations or individual practitioners unaffiliated with an organization.

For questions regarding eligibility, **please contact Syrah Gunning** at segunning@devosinstitute.net.

Deliverables

At the culmination of the program, each participating organization can expect to obtain or strengthen:

- A coherent, detailed programmatic strategy to advance social cohesion through creative practice
- A plan to produce visibility for that program
- A plan to capitalize the program and the institution

These services will be provided virtually (by web) and in close coordination with the leadership of participating organizations (staff and board).

Timeline

- Applications close May 17, 2021.
- Applicants will be notified in June.
- The six month planning process will begin in July 2021.

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SPECIAL ADVISORS



BRYAN JOSEPH LEE

Bryan Joseph Lee (he/him) is a creative producer, arts marketer, and civic organizer with 12 years of arts management experience and a decades-long career building creative communities at a local, national, and international level.

Most recently, Bryan served as Director of Public Forum at The Public Theater in New York City, where he investigated civic organizing and cultural changemaking at one of the nation's leading off-Broadway theater companies. As an artistic curator, his work centers the experiences of Queer, Trans, and BIPOC communities on stage and in our world. Bryan has also independently produced and programmed several Black Queer artists at venues like La Mama Theater Company, The Shed, and Little Island in New York City.

Before The Public Theater, Bryan led marketing and communications at Round House Theater, a regional theater company based in Bethesda, MD. There, he oversaw earned revenue and institutional marketing with a specific focus on cultivating diverse audiences through relationship building. During his tenure, Round House increased subscription and single ticket revenue by 51% and achieved the highest-grossing and highest-attended seasons in their 40-year history. Bryan has also worked with the Baltimore Symphony Orchestra, the Prince George's African American Museum, and Woolly Mammoth Theatre Company.

Bryan has guided numerous audience engagement initiatives around the world, including recent projects in Salem, Oregon; Alexandria, Egypt; and Perth, Australia. He is a frequent speaker on the topics of building relevance and resilience for arts organizations, and has delivered keynote speeches at the PAC Australia Conference in Sydney, and the Creu Cymru Annual Conference in Wales.

Bryan is a 2018 Fellow of the DeVos Institute of Arts Management at The University of Maryland, and was named a 2016 Rising Leader of Color by Theater Communications Group (TCG). He holds a degree in International Relations and Theater from Dartmouth College.



CAYENNE HARRIS

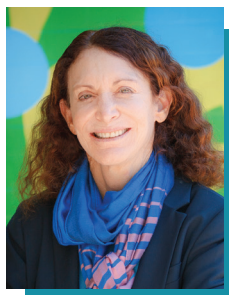
Cayenne Harris currently serves as Vice President of Education and Community Engagement for the University Musical Society (UMS) at the University of Michigan. Cayenne began at UMS in February 2020 after 8 years as Vice President of Lyric Unlimited, the education/community engagement arm of the Lyric Opera of Chicago, and 12 years in ascending roles at the Chicago Symphony Orchestra, including Director of New Initiatives for the CSO's Institute for Learning, Access & Training. A French horn player, Cayenne received music degrees in performance from San Francisco State University and Yale University in addition to a Certificate in Philanthropy and Non-Profit Fundraising from Northwestern University. She was twice named one of NewCity Magazine's 50 Outstanding Leaders of Chicago's Theater, Dance, Opera, and Comedy Culture and has served as a speaker at numerous professional conferences including Opera America, the World Opera Forum, the League of American Symphony Orchestras, and Grantmakers in the Arts. Cayenne is a 2022 Fellow in the Institute's Global Fellowship Program.



GAYLE ISA

Gayle Isa is Founder and former Executive Director of Asian Arts Initiative, a multi-disciplinary community-engaged arts center in Philadelphia dedicated to fostering positive change through storytelling, dialogue, and cross-cultural community building. At Asian Arts Initiative she led the creation of programs such as the In/flux exhibitions of site-specific installations responding to and shaping the constantly changing dynamics of the community; the Artists Exchange which involved artist peer-led workshops and commissioning of new work in response to current social themes; and the organization's Social Practice Lab, which embedded artists-in-residence throughout the socio-economically and racially diverse neighborhood of Chinatown North. She also led a successful \$6.5 million campaign to purchase and renovate Asian Arts Initiative's current building as a 24,000 square foot multi-tenant arts facility that serves as a hub for creativity and community placekeeping; and positioned the organization to lead a neighborhood-wide cultural planning process that brought together diverse stakeholders to define a common vision for the neighborhood's future.

Gayle has been a Douglas Redd Fellow focused on arts and community development and was the first Asian American appointed to serve on the Pennsylvania Council on the Arts. She has served on the boards of the Philadelphia Cultural Fund, the Greater Philadelphia Cultural Alliance, the national Consortium of Asian American Theaters and Artists, and the National Performance Network. After celebrating Asian Arts Initiative's 25th anniversary, she relocated back to her hometown of Los Angeles and is appreciating the opportunity to reconnect with extended family, friends, and local culture.



JANE GOLDEN

Jane Golden has been the driving force of Mural Arts Philadelphia since its inception in 1984, overseeing its growth from a small city agency into the nation's largest public art program and a global model for transforming public space and community through art. Under Golden's direction, Mural Arts has created over 4,000 works of public art through innovative collaborations with community-based organizations, city agencies, nonprofit organizations, schools, the private sector, and philanthropies. Reimagining the intersection of art and public space to address societal challenges, she has developed groundbreaking programs

that transform practice and policies related to youth education, restorative justice, environmental issues and behavioral health. Golden has overseen a series of increasingly complex, ambitious, and award-winning public art projects, and launched the knowledge-sharing Mural Arts Institute in 2017 to help guide best-practices across the globe. Sought after nationally and internationally as an expert on urban transformation through art, Golden has received numerous awards for her work, including the Eisenhower Exchange Fellowship Award, the Philadelphia Award, the Hepburn Medal from the Katharine Houghton Hepburn Center at Bryn Mawr College, the Philadelphia Sketch Club Medal and Philadelphia Magazine's Trailblazer Award. In 2018, she received the Anne d'Harnoncourt Award for Artistic Excellence from the Arts + Business Council of Greater Philadelphia, and the Dare to Understand Award from the Interfaith Center of Greater Philadelphia. She is an adjunct professor at the University of Pennsylvania, and serves on the Mayor's Cultural Advisory Council, the Penn Museum Advisory Committee, and the board of directors of The Heliotrope Foundation.



JAY OWEN EISENBERG

Jay Owen Eisenberg (He/Him/His) is a Minneapolis-based actor, educator, director, and facilitator. Before relocating to the Twin Cities in 2015, he was a lifelong New Yorker. He is a White, Jewish, queer, transgender man in his 30s who is often mistaken for one of his high school students.

Jay's approach to teaching emphasizes empowerment, experimentation, and collaboration at the intersection of arts and advocacy. His backgrounds in sex education and professional theatre led him to create dynamic curriculum around Health, Wellness, and Consent for young performers in training. He encourages his students to view health and wellness as systemic, social, and ecological issues deeply informed by power and privilege, and his classes explore the ways in which the arts and culture sector often replicates and amplifies these power dynamics. Jay teaches with Upstream Arts, Saint Paul Conservatory for Performing Artists, the University of Minnesota, and the Performing Institute of Minnesota. He is a frequent guest teaching artist with a wide variety of theaters and arts education institutions around the country, and he was a member of the Guthrie Theater's Guthrie Education Network Teaching Artist cohort from 2016 to 2019. Jay also works as an equity consultant, specializing in collaborating with arts organizations that seek to better serve LGBTQIA+ artists and community members, and he has been a member of Penumbra Theatre's Equity Training facilitation team since 2018.

Jay received his BFA in Acting from New York University's Tisch School of the Arts (Experimental Theater Wing). Since 2010, he has worked as a professional actor in film, television, and with regionally and nationally acclaimed theaters as large as Radio City Music Hall and as small as your living room. Jay was the recipient of a 2016 Creative Residency with SPACE on Ryder Farm, and a 2017 Minnesota State Arts Board Artist Initiative Grant. He is a proud member of Actors' Equity Association.

About

THE DEVOS INSTITUTE

The DeVos Institute of Arts Management provides training, consultation, and implementation support for arts managers and their boards.

It operates on the premise that while much is spent to train artists, too little is spent to support the managers and boards who keep those artists at work.

At the same time, rapid changes in technology, demographics, government policy, and the economy have complicated the job of the manager and volunteer trustees. These changes continue to accelerate.

Organizations that have mastered these trends are flourishing—even leveraging them to their advantage.

For those that have not, however, the sense that “something’s not quite right” can seem unshakable. For too many, these changes have led to less art, decreased visibility, diminished relevance—even financial collapse.

These challenges inform our approach. Never has the need to balance best practices and new approaches been so urgent.

Institute leadership and consultants—all arts managers themselves—understand that, in today’s environment, there is no time or resource to waste. Therefore, Institute services are lean, direct, and practical.

The DeVos Institute has served more than 1,000 organizations from over 80 countries since 2001. While environments, objectives, and disciplines vary, each of our clients shares the desire to create, market, and sustain exemplary cultural programs.

The DeVos Institute has designed its services to assist a wide range of institutions, from traditional performing and presenting organizations, museums, galleries, art schools, and libraries, to botanical gardens, glass-making studios, public art trusts, and nonprofit cinemas, to name a few.

The Institute was founded in 2001 at the John F. Kennedy Center for the Performing Arts in Washington, D.C. by President Michael M. Kaiser. In 2014, it transferred its operations to the University of Maryland, maintaining offices in Washington D.C. and partnering with the University on research, teaching, and fellowship initiatives serving thousands of students and practitioners worldwide.