### StreamBox

CDN Creative Placemaking Convocation

Workshop with Matlin and Rangel

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English Transcript

>>> Well, good afternoon, everyone. Hi, I'm just pulling up the slides. Thomas, thank you for that uplifting music. I felt like I might sing and dance, which fortunately I spared you from.

Those are two skills I'm not excellent at, but enjoy doing.

So I'm Samantha Matlin I'm with the Scattergood Foundation. And I'm joined here, Cherry, do you want to introduce yourself? Then I can go back.

>> Hi, everybody. I'm Cherry Rangel from Foundation for Louisiana. I'm really pleased to be here with you today.

>> Thanks, Cherry. So my public announcements are that there is closed captioning available. So click on the link depending on where your control functions are, if you need that. We will be saving questions to the end. We will leave a good chunks of time for that. If there are things you want to put in the chat along the way, we can try to address them while we're talking. Otherwise we will do that towards the end. I think those were my announcements. We will have a few minutes of logistics at the end from Thomas.

But other than that, we are very excited to be with you this afternoon. I think is afternoon for everyone.

At this point.

So I'm here in Philadelphia. I'm in east coast time.

So I'm really excited to share this with you and learn from you. I think trauma is particularly a topic that requires humility and mutual learning. So I'm certainly not the expert in all things. So I'm going to speak to my experience, but I'm very interested to hear from Cherry and from all of you.

So we are a small, Scattergood Foundation, is a small foundation in Philadelphia. A health conversion foundation. So we were created with the sale of a hospital. The first free-standing psychiatric hospital in the country, friends hospital. We believe, based on our name stake, Tom Scattergood, that we should always try do better. There is so much to did in behavioral health to do better that that is not always such a hard task.

But really trying to think about how we can shift a paradigm in behavioral health and recognize that there is uniqueness and dignity in every person. So we do that across three areas. Our support areas are more traditional grantmaking. We do try to make at a policy level with our think papers and then we have a whole arm of consultation and coaching which is really where the piece that I. So we wanted to start off today with a brief poll. So if you don't mind warming up your voting muscles, because we have an important vote coming up, as I'm sure you are all aware. We wanted to ask how many people have heard of adverse childhood experiences, or ACEs?

So Thomas, I'll let you -- I won't vote, so I will vote on November 3, but I will abstain today. So just looking that, looks like we have a really nice bell curve. I am a psychologist, so I enjoy bell curves.

So thank you for participating in that. Really helpful to know that we have a diverse group of experience, which is always really great.

I just want to take a few minutes to talk about what it means to be trauma-informed. And then talk about the role of grantmaking and dollars since you're in that position. And then also then give an example of some work I was part of in Philadelphia.

So I think just to start off, really I think sandy bloom, who is here in Philadelphia, and just an amazing leader in this work, who came from an experience in physical health care settings, feeling like we were not doing the right things, and to think about trauma not just trying to get this knowledge but changing your world view. I say that to say it is not about reading a textbook, or learning the exact science of this, it is really changing our perspective. So I'm going to talk a little bit about adverse childhood experiences study, what we mean by trauma, toxic stress and resilience. Which is my interest and I imagine many of your interests. So just to start, like what are we even talking about, and for those of you that the a review for this, I apologize. Just imagine you're speaking right now.

So adverse childhood experiences are part of the largest public health study in many of our lives that really looked at the impact of trauma, psychological trauma, on our health and well-being. So the first ten ACEs study, in California, so for those of you if you're in California or the west coast, this was a partnership between the CDC and Kaiser Permanente. So they look at physical abuse, physical neglect and household dysfunction. So 10 items were yes/no. Did these things happen to you before age 10. Now a lot of people after this came out were also saying, what about the other kinds of adversities many of our children experience? Whether that be the home, maybe not a place where trawm why is experienced or exposed, but what about your surroundings, around community violence, neighborhood safety, racism, bullying or foster care. Which we know for many children can be a potential stressor. So the biggest take aways I'm going to share is that one is that our population has a remarkable exposure to trauma. And childhood trauma. So even in sunny San Diego, I'm from Orange County, so I can make fun of California, in sunny San Diego we had people who said over 60% of people had experienced at least one ace before the age of 18.

And then we had over 10% of people saying they had said four or more of those. That's for the original study. That is a remarkable number of children in our country experiencing trauma.

Then in Philadelphia, in a more urban environment, we found even more elevated rates. So 21% of people compared to that 12% had four or more aces. And then it went up to 37% when we counted those expanded aces. Some people refer to them as urban aces. I think that's misleading because those things can happen anywhere.

So the science then said to us is, well, what's the difference? Yes, maybe we are just a really incredibly resilient society.

But the science has shown us that being exposed to adverse childhood experience changes the way our brain develops. That has an impact on our social emotional and cognitive well-being. So our ability to interact with others, to take in information, to be a student to follow kind of the rules and norms of a school day are all, can be impacted by this trauma exposure.

That can lead to the adoption of health risk behaviors like overdrinking, use of illicit substances. And engagement and risky sexual activity. And also including tobacco use, which can lead to disease, disability, social problems, and unfortunately an early death. Now I'm going to pause and say these are not a diagnosis. So having these things happen to you does not mean this is your life and that this is your outcome. It means that you're an increased risk for these things happening. So in the same way if you have a parent with high blood pressure or high cleft Cal that means you're at increased risk. It also means there are many things can you do along that way to change your trajectory. So part of this is just understanding your risk level, not that you have these things.

So unfortunately, there are real consequences of this. So we see, and this four or more seems to be a very important indicator for very increased risk of things happening. So increased levels of depression, alcoholism, and injection drug use. Now I want to also make it very clear that being exposed to trauma does not mean that you make bad decisions. It does not mean that because this thing happened to you that now you do bad things and then have you these outcomes. It actually is because of this brain development and change in our structures and way that we are able to emotionally control what is happening in our brain, that that then can lead to some of these decisions. So again we never want to blame people and we never want to put the onus and responsibility on the people who had this thing happen to them.

We also know that some of our biggest killers in our country around heart disease and stroke are at increased risk including sexually transmitted diseases.

So just to take a moment and step back and say, okay, well we all experience stress. We are all in a time right now in this country where most people are experiencing stress. And many of us are experiencing higher levels of stress than we have ever had or maybe have ever had to cope with.

But when we think about stress in our lives, maybe not in the past year as this has been an anomaly, you can think about positive stress so maybe planning a wedding. Maybe having a child. Maybe getting a new job and moving somewhere. That is stressful.

But it is exciting and it is going to result in a positive outcome. It is often your choice to do those things.

So you may have a brief increase in your heart rate. You might have a mild elevation in your stress hormone levels.

But to get into the science of that, that can be activating and exciting to getting done what you need to did in your life.

So thinking about that, before you present, before you are part of a big meeting, it is stressful but it is sort of positive because you are going to be recognized for your expertise or your work and you are going to be in a familiar place and you will do a great job. So that is a positive stressor.

A tolerable stress are things that you probably don't want to happen to us. They happen and we get through them. Maybe we get rear-ended. Maybe your car gets stolen. And you have insurance. And it gets taken care of by your insurance company. So those things are stressful. We often look to people in our lives to help us get through them. You know, if you are rear-ended, you might call your insure ups company and partner or parent and say, oh, my gosh, you won't believe what happened to me and they will help you cope with that. Toxic stress is the kind of stress that we are talking about with a prolonged exposure and our stress response system remains continually activated. And that it may be very hard to cope with because we don't have all of the protective relationships that could help us cope. So childhood sexual abuse particularly by a loved one is an example of that. You are in a situation where it often doesn't happen one time and pement that you normally would go to for support may be part of that or it might be so scary to you that that could damage that person or your relationship to that person that you kind of stay in that.

And that is when you are getting into this fight or flight, really hyper arousal and your body starts to change.

So if any of you have ever been in a point in your life where you are just so stressed out, that any incoming stimuli is sort of overwhelming to your physiological well-being that in the absence of supportive relationships and people to help you get through that, it can be overwhelming and that's where, as a child, when so much brain development is happening, you can start to see changes.

Again, none of this is a diagnosis. It is just meaning that you are at increased risk. So if you think about then I'm saying it is just increased risk, we really want to think about then how do we think about protective factors? What are the assets that are going to help us overcome these barriers? Or these challenges? So community resilience, moving beyond the individual but to think about as a community response to a stressor, think about that right now for where you live during COVID and physical distancing. Are your neighbors still supporting each other in some way? Is it kind of that look from another parent like oh, my gosh, this is so hard with our kids and we are going to get through it. Is there some look of reassure ups that people offer to you? Or someone takes in a package off your doorstep. What are the things of your community and your life that are helping you thrive? So thinking about also your ability to work and have a job, to be learning, all those things can help us think about a community's resilience which is really important. Again this isn't just about individuals. So then moving to the second portion of this, to think about how does this inform grantmaking? So we believe at our foundation that all funders have a responsibility to understand this. If you are working in the area of grantmaking and people but even in the area of grantmaking and physical space, it is really important to promote programs to promote healing and resilience. And we know that physical space and how things are set up are really important and to our recovery and our resilience.

So we partnered with united way and philanthropy network, our local group of funders here in the region, to think about how do we put this knowledge out there? So we created two trauma-informed philanthropy guides, which I think Thomas sent out. We had funders ask, which AIs should I focus on and what should I do? That's not about your knowledge. That is a kind of knowledge response. If I know this thing can I then do something. When really we want to change people's perspective from thinking what is wrong with a person, what is wrong with a community, to thinking, what happened? What happened that got us here?

We want people to understand the science. What they are funding and how are they funding it and how can you leverage resources and relationships for a broader change.

There is a whole piece of work on what it means to be a trauma-informed grant maker and that is an important piece. Could you fund an arts program but how are you doing that? How are you engaging with your organizations? So are you acknowledging power structures inherent in giving money to another group? Which is a huge power over someone. How does diversity and equity inclusion play into your grantmaking? Is there empowerment in the voice for a situation where you are the holder of power. Are you patient? Are you flexible? Are you hearing what your grantees or organizations are saying to you. Are you willing to be creative and take risks and try new things? Are you transparent and how do people get dollars from you and why and how do you make those decisions?

Are you responsive? When someone sends you that report, that they work so hard on and we put it on our shelf or leave it in our important folder to be read, how does that feel to that group that just spent so much time on that. Are we approaching this work with humility? Often times funders are the experts, the ones with the power and holder of that and are we really honoring our own learning practices with the people we work with?

Then thinking about that, how are we also honoring trauma-informed principles? The greener box on the left is really thinking about, you know, how are you promoting safety? Trust worthiness. Peer support. Collaboration, empowerment and cultural, historical and gender issues. All are those are about social change and improvement. Then think about where are you implementing these programs? At what level is this happening and what type? Is it about leadership? Is it about work force development? Improving physical environment? Are you engaging new groups of people? Are you trying to shape policy? Are you trying to bring sectors together that don't typically work together and are you evaluating what you are doing to see what difference it's making?

So it's really important to build leadership at all levels. This is not about the top folks in an organization getting this experience. This is about all people being part of the process that includes the people of course that the organizations are working with. It is also about a culture change. What does it mean for to you live this too? Not just do this to others but what does decision making and access to information look like within your own organization? Then that continual knowledge building of really thinking about ongoing learning. There is so much new science that's been coming out it make sure that we, just like we think about in our own understanding of racial and equity and diversity web should be learning how to improve.

So some people say, wow, that's a lot. You are asking me to consider my world view and change things.

But part of it is thinking about this work on a continuum. And so maybe your goal is to have a trauma aware organization. So people know what trauma is, they have heard of the terms, they are aware of the science, and they are sort of basic things that all people hold. Maybe you want to push it to the next step of being trauma sensitive. How are you starting to reorganize to be more democratic in decision making and inclusive and transparent. Then thinking about, no, we will be trauma responsive. Are people with lived experience part of your organization? Are you doing specific work in the area of trauma? And then lastly moving to trauma-informed which many people say, well, I'm trauma-informed or my organization is trauma-informed. This field suffers from lack of definition about what that means.

So really thinking about, are you a leader? Are we using date where to drive decisions ?

Are we trying to coach and improve everyone in this process? And do you consider in your own business model and financial structures the need to address trauma? So this can help us think about this as pathway and journey and maybe we will land in one place and that's okay.

We also want to make sure we are thinking of ourselves and relationship.

In the Vice Presidential debate last night, that relationships are important, right, to be a leader and to build that. That's the same thing for all of our work. We know in order to be effective we have to build relationships, we have to know our social capital, we have to build up the social capital of others.

But thinking about how can we support cross sector collaboration and also the importance of building a field. This is a younger field. The study done with Kaiser in the '90s but figuring out what to do with that science is taking some time.

So again, these are the key principles for trauma-informed grantmaking. I think they can look and field different in different organizations bup it is important I think to be reflective on this and look internally before we start asking others to do this work.

This is a piece we worked with. Just the importance of bringing together a lot of sectors but thinking about the importance of collaboration. This is also on our website.

But I'm thinking about, where does philanthropy fit into this? If we are all working to have healthy, vibrant and just communities, where do we see ourselves within this? Then the success factors were things found across the country in trauma-focused coalitions to try to improve community health. So thinking about the importance for example of shared values and a common language.

So my last piece then is to share, what does this look like in practice? And fortunately, we have a gem here, which many of you, or some of you, might beware of with the mural arts program in Philadelphia. An amazing arts and culture institution that focuses on public participatory art making.

Which is just an amazing resource to have. And our department of behavioral health started to work with them in 2007 to think about the role of art and behavioral health. And this is our former behavioral health commissioner and then because the state is so difficult as many funders are said why am I paying for murals? Why am I not paying for treatment? What is the role of art in this? So I was fortunate at the time to be at Yale. And we were able to get funding to actually evaluate this work.

So if you think about this, this is actually a working operating methadone clinic in Philadelphia. If you were told by your doctor that this is where you should go or loved one should go for treatment, I don't think any of us would be excited to be there. I also don't think we would be excited to be the neighbor of this institution.

So we see here that physical decay, physical disorder and social disorder impact our health. As my husband says, psychology is the study of the obvious. Yes, I don't think a is surprising to say that what the physical make-up of your buildings, what people are doing around those buildings, and whether or not there is trash and litter contribute to our health, right? So there is this connection there. What is less known is how do we solve for this? Right? Beyond huge infrastructure capital grants to fix building ands help improve neglected parts of our country, what can we do to improve our health?

So on the flip side of that, we want there to be social cohesion and trust among neighbors. We want people to know who their neighbors are. We want people to wave hi. We also want people looking out for each other. We want someone to say, hey, there is someone going into my neighbor's house that I've never seen before. How can I help if that situation? That's known as collective efficacy and there's lots of research to show that that helps reduce violence and improve neighborhoods. We also know the aesthetic quality of the neighborhood, walking environment, and perception of safety are all critical.

In a neighborhood's health. So this is the project. That is after. This is the work of after over a year with people in methadone treatment as well as the community coming together to develop a mural about recovery and resilience and moving from a place of darkness, trying to rebuild a life and being part of a community.

There is much more amazing pictures of art. You would much rather go and live next to the clinic on the right. On the back side, the neighborhood was so excited about this that it actually decided to create a green space for sitting and kind of continue the mural and spoken word poetry which you can see along the walls.

So the study that we did then was to look at that. Can these public murals mitigate the impact of neighborhood decay and disorder on health. We thought the mechanism or the way we could do that is by actually improving neighborhood collecting efficacy and aesthetic quality.

So we also asked ourselves if the murals are focusing on behavioral health and themes of resilience and recovery and community, can they also reduce the stigma of mental health or substance abuse challenges. We know that many people do not seek care because of the stigma associated with behavioral health. We are fortunate to have lots of resources. I put in they're some links to some videos as well as virtual tour, if you're not in Philadelphia, to see this work. It's the porch light virtual tour.org. I encourage you all to look at that. This is the mandola created. There wasn't even a sign in the Latin x community. They were afraid if they put their name on the building that people wouldn't come for treatment. This was beautifying the space and also saying this is a place to be proud of. So just in summary, I think we have to be really aware that trauma is widespread. It can have a significant impact on both individuals and communities and we know from the research, too, that there is communities impacted with increased prevalence rates, not just individuals. We know that funders have a significant role to play in recovery and promoting resilience, healing and well-being. And we also know that arts and culture added can be transformative we know there is a powerful role in recovery. Also in bringing part of a community together. Particularly as we know disenfranchised communities.

And I just wanted to add, in closing, that this very much has a social justice and social advocacy orgen taition. During this process we were also advocating to the city to have better lighting, better streets, better walkways leading up to this. We also know that although behavioral challenge j challenges impact all people fairly equally our response to those issues are differential. So if you are black and have depression, your prognosis is worse than if you are white and have depression. So we also have to be really aware of the cop tex actual factors around these issues when creating programs. We don't want to skim over that because we have to create great programs and also advocate for structural change to be improved.

So I'm going to stop there. I look forward to questions at the end and there is my contact information.

>> Thank you, Samantha. I'm going to get set up to share my screen now. All right.

Ma

>> Okay, is it showing up full screen for y'all yet?

>> No. Not yet. If you do the, on bottom right. Do you have the screen icon. Like the four squares on the right.

>> Oh, hold on.

>> Do you want Thomas to put them up?

>> No, I think can I get it.

>> All right, thank you for your patience. Let's try that again. Okay, I think this is just what we are working with. Is this all right? Okay.

So again, thank you, Samantha, that was great primer for a lot of what I will talk about as well. So again, I'm Maria Cherry Rangel. Cherry for short. Director of foundation for Louisiana. I'm calling in today from New Orleans, Louisiana. Initially and still known as bullbuncha, a home of the people and the Mississippi was a meeting space for many peoples, including the Choktaw and I invite folks who know more peoplees who also frequented the Mississippi river to put the names in the chat so we can be committed to increasing our knowledge of indigenous place, land and struggle. So I like to show you an actual map of Louisiana when I talk about Louisiana.

Southeast Louisiana loses a football field of land every 90 minutes and this is a direct result of the trauma inducing effects of colonization and extractive industry.

Indigenous peoples knew how to live with the water as seasons changed. When European colonizers arrived they built levy systems which bothered the process of the land around it and hence became sort of a more fragile scenario. Extractive industry made this worse through their process of drilling for oil and gas which really destabilized our lands further and less us prone to disaster.

So Foundation for Louisiana was founded following hurricanes Katrina and Rita in 2005 and our founders really had an equity centered trauma healing and recovery from the beginning. And recognizing in order to heal what was happening in the aftermath of the storm that it was important to account for p the deep and equities, that the people of Louisiana experienced based on their life experience that cut across racial lines with, wealth and poverty lines and all of that.

So we invest in people and practices. We honor the knowledge of local communities. Address Louisiana's most critical issues. I always say that everybody, no matter your geographic location, should care about what happens in Louisiana because as Louisiana goes, so goes the nation. I know people say as the south goes, so goes the nation. Which is very true.

But I think some of the particulars we deal with in southeast Louisiana, it is especially true.

You will see beautiful portraits of some of our participants who have been through this. We like to share those. So you can see some of the faces of the folks we work with.

So some of our early wins included providing thousands of residents with access to safe and affordable housing.

Helping small business owners with the resistance to disaster. Providing tens of thousands of residents with emergency relief and invested over $55 million during our early years to mission critical organizations working across the state.

And we continue to build on this statewide. So some of the wins we've had recently include passing historic criminal justice reforms. Supporting removal of confederate monuments. Initiating a process of people's history of Louisiana. And establishing first fund for supporting black-led movement work consistent with the black lives matter platform.

We keep on keeping on. We are both courageous and unapologetic in a landscape that is still conservative and still a strong hold of the confederacy in many ways.

And since we are talking about trauma, I want to talk about the determinants of Louisiana and what it looks like. Racial trauma, we think very much about the legacy of both colonization and enslavement here. And how we kind of see those legacies play out today. Until very recently we were the incarceration capitol of the world. As Samantha referenced in her presentation, you know, that is very disruptive and traumatizing for children and familyes.

There's there is also trawm why around poverty. Not accessing for what you need to survive. Disaster, certainly. I don't know if you have been following the news this summer but it has been a rough storm season. When our people face the threat of disaster over and over and over again and experience disaster and it leads to trauma.

Displacement which follows disaster and I'm also going to talk later around cultural displacement, particularly black and indigenous cultural displacement.

Extraction. Not only distractive industry but thinking about the ways this which our culture is extracted from over and over again.

And generational trauma.

There is so much evidence and research that talks about how your DNA can be sort of modified through sort of the parents and grandparents and ancestors experienced. So thinking about all of this and the confluence of them here in this place.

So in response to that, we wanted to create organization that really worked from a feeling lens and recovery lens and center the lived experience folks on the ground. And our staff really reflects the diversity of the folks in Louisiana. We're the only black-ed statewide foundation in Louisiana. And these are our values, which you can see are beautiful, bold people-centered. Great values to live and work by.

These are the areas that we work in. Our pathways to freedom. Again criminal justice reform.

Racial justice. Climate justice. Arts and deurl. Community, finance and philanthropic leadership. So that these different areas are seeded by listening to community residents on the ground. Telling us what they needed. And we really want to use our unique position to move resources and move ideas and change policies in these different areas. So we support freedom work statewide via three-prong strategy of investing, building and transforming.

In the investment space we make grants, have a community investment loan fund. And those of color who can't access typical funding streams because of systemic bias so it helped launch a number of small businesses. We implement disaster recovery and rapid response funds. So when people are anticipating disaster and healing from disaster, moving that money. And we provide fiscal sponsorship to emerging organizations that are poised to have great impact in our city and in our state but might not have a C3 or want a C3 for various reasons.

And in the building area, together lead program is kind of our signature program. Bringing together a cohort of community members working within a specific geography or neighborhood or on a specific issue to kind of make people's agenda. We train them up in advocacy and public speaking and how to approach your elected officials. And then at the end of that program we give them a pool of money so that they can collectively make decisions about how to invest that money towards shared goals. We also build capacity of our local people of color-led organizations and we support equitable policy outcomes to make live better for Louisianaians.

And in the transforming space, we have launched a number of coalitions that are really again looking at making systemic change in Louisiana. We have public and private dollars to advance a number of initiatives towards that systemic change and provide leadership to the field towards collective impact.

And so let's talk about the intersections of empire arts institutions and trauma. So this is one of my favorite things to talk about. I often think about how arts institutions were used to advance the colonial project. So often we see the establishment of arts institutions that house European derived art forms as a means of sort of otherring the art forms of indigenous and black people in this case and making them see base or not worthy of investment. And I also think that when you control imagination, you know, that is a key part of colonization, too.

And so, when Isaac delegateo, founder of the New Orleans museum of art, arrived in New Orleans and founded the New Orleans museum of art, it is important to note there were deurlal practices that existed here for centuries, right? And that these practices existed outside of statehood. So before Louisiana was Louisiana, or part of the United States. And sort of outside of citizenship. When we think about the Louisiana purchase, it granted citizenship to everybody in Louisiana except enslaved black people. So what does it mean to establish this sort of white institution in this land, and use it at the time to house European art forms. So thinking about creating that otherring. What I like to talk about is how we see this divide and disinvestment and separation here in Louisiana, and I'm sure in many other places you all are from as well. We still see that today.

And so through arts and culture work we work to heal that divide and that gap and that trauma around not belonging. And so our vision is really to support and preserve the art and culture of Louisiana.

And so I like to talk the disinvestment in the larger south and how to understand what is happening in Louisiana, you need to understand national philanthropies investment in the south. This is from freedommans, a project I authored with Ron Reagan and I will stick that website in the chat shortly. It really looks at cultural practices of the south. How they have existed outside of investment by national philanthropy and amplifies the ways southern create ifs made their practices happen, sort of outside of these structures. And as part of that we dug into some philanthropic data. Here you see this orange line reflects the south. Dark blue line is national average and gold line at the top is northeast. You can see this gap. And I like to include this slide which is a state by state break down of the south and again this dotted line in the middle is the national average of $8.60 per person.

And in Louisiana, we talk about how it takes at left a generation to recover p from disaster. What I think is interesting about this chart is this is from 2010 to 2017. I definitely think that you know we had an influx of money around the ten-year Katrina anniversary and are starting to see that support dwindle. And you know, talking to some of our colleagues across the Caribbean who endured big disasters. They talk about that siphoning off of support and so I share this as contextural. And you know, I also think it's really important for all of us to hold this knowledge around what investment in the south looks like and how we can collectively shift these numbers by talking to our colleagues, by being leaders in the field and insisting on fairly investing in the south and all of that.

So when we think about the threats of Louisiana arts and culture and how we can be most responsive, you know, these are the things we think about and a huge factor so how do we resource and support culture bearers from land that is literally disappearing from under your feet and make sure that practices particularly from indigenous people you know don't disappear as that land is disappearing.

We think about criminalization and again remembering the orleans parish was the capital of the world.

And we are the incarceration capitol of the world with about 10,000 migrants per month held and 7,000 much those rotating monthly.

We also think about who has the capacity to make art particularly and opposed Katrina New Orleans. We see practices being criminalized since our neighborhoods have started to Gentry fie. There are noise ordinances with cultural practices around sharing music on the street the ways that we gather.

And again remembering this existed for centuries before Louisiana was even Louisiana.

Right?

So thinking about that. And thinking about low wages and lack of resources so again thinking back to those slides I showed you about disinvestment in the south and how there is a need to make sure our culture bearers and small community based institutions can resource their work.

So displacement and not only because of gentrification and thinking about the displacement of black and indigenous cultural leaders and we witness a if I nom no one here where if you are white and from the northeast and becoming executive director here you are able to resource your organization in way that local black run or POC run organizations cannot and so, you know, again thinking about that and funders thinking about our role in really supporting black and indigenous leadership.

And in Louisiana, there is a lack of infrastructure to support artists and so what would it be like if we created sort after cultural trust or cultural master plan in order to protect what is our greatest asset and our culture.

National philanthropy doesn't understand eco arts often. I spend a lot of time with my colleagues on the phone which I'm so happy to do because I want everybody to understand what happens here and you know, never hesitate to call me up. Because I will talk to you about Louisiana all day. For is a real. Because I want y'all to understand and be able to make wise decisiones from that place. And again, going back to that disinvestment. So how do we heal that?

Well, first we recognize that artists are changing agents and that artists are necessary and irreplaceable in a rapidly shifting landscape that is constantly under threat. Artist are the answer to Louisiana's most critical issues. We imagine new worlds and so resourcing our artists to did that is deeply important during this time. And supporting artists to find the solutions needed to preserve Louisiana's communities will have impact not only on the arts eek why system but on the factors impacting the lives of so many Louisianaians.

So our program really works to address that disinvestment. We work from deep introspective. With these impacts and trauma at the root of them and is effective for the outcomes of the Louisiana artists. We are all about utilizing arts as a tool for narrative change. We work to support rural artists and we want it strengthen our locally grown cultural institutions, particularly those operating outside of c3 structure. And so we have a participatory grantmaking model. We make our community members decision makers. Trs and again going back to how Samantha was talking about the power shift, that is one way we know we can do that. We are working on launching a freedom fellowship and so that would be a fellowship granted to an artist to create work and ideally fulfill a work requirement.

And right now we do provide scholarships to Louisiana students who are artists.

And the realm of building, we are conducting regional scans and mapping starting with southeast Louisiana. Again as tools for our colleagues to understand the local field and also I think as kind of a living archive. How work happens here. How people do things. Why it is so important and so necessary to protect this precious asset that we have, our deurl. We are working on building a cultural trust so the idea is with partners that this would be a collaborative fund seeded to, you know, fund cultural barriers and perpetuity. A very big objective.

But one we are deeply invested in.

In the heal many of transforming we do a lot of regional and national advocacy.

And we are working with partners on a cultural master plan in the same way that Louisiana has a coastal master plan. And we support our local community-based institutions. When we think about recommendationes from funders, this is a source from freedom maps as well. So we begin by listening. It is so easy for folks to come to Louisiana or the south or really any place, I think, you know, with your own ideas and own agenda.

And your own understanding of the world.

But when we stop and listen and take the time to build with community we learn a lot and can figure out how to be most responsive. And also when you actively seek out colleagues working in the landscape. Do your homework, check your framework. So again, our landscape is nuanced, and what works in D.C. might not work here but what works in Seattle might not work here. So be open to learning about new ways of resourcing artistic work and creative work on the ground.

Consider community driven philanthropic models. Again, that power shift, how can we make our people the decision makers. Simplify processes. So you know, how can we have streamlined applications? Is it possible if you have staff capacity for you know, your program officers to help sort of with the applications and in the event that for example a lot of people in rural Louisiana don't have broadband internet access. So when we think about on-line applications, that is a barrier.

So remember there are practices that have been here for century answers millennia, that might not look or operate like a c3. So how can you creatively think about how to resource those institutions. Support the development of local artists and their work on their own terms. I can't tell you how many national grant review panels I have sat on where my colleaguees from other regions may not understand why a lot of our projectes from the south and Louisiana have such a huge community engagement component and how integral that is as part of the work, part of the creative and artistic process. Really recognizing that and knowing that the work might look different than it looks in other regions.

And make long-term capital investments in existing community assets and projects.

Really, what does it look like it resource institutions that have been around for a while.

And as part of freedom maps we also made questions for resource organizations list. It is about considering who has power in the region and where power lies. Don't replicate extractive processes and consider how you are using the resources available to you to support black communities and indigenous communities. Communities of colors, rural arts and culture, undocumented artists, trans and queer artists, artists with disabilities. How can you support these communities inside of your mission? And if you have positional power, how do you share that power? How do you give it up in the name of justice?

That is what I got for you.

So now we will transition to Q&A.

And please ask us anything. I hope can you see the links between our presentations and how they inform each other.

>> Yeah, I think one thing that is really relevant and I love the compliment of Cherry, what you shared, is that, you know, a lot of the more recent work talked about and childhood experiences in a community level and the metaphor use said that the original ACEs are the tree and the branches.

But underneath that is the soil and the roots.

And the things that are happening at the root level are really the structural issues.

And so that is sort of known as the pair of ACEs. So if we think about the root, soil causal factors, where you have intergenerational trauma. Structural racism. Not just like what the individuals are experiencing but the environments they are trying to grow up in. I think a is really relevant to Louisiana and many of the places that we live. I know here in Philadelphia we are struggling as a city to come to terms with our history. We have the internet comment isn't just for rural places. We have 15,000 students right now that don't have internet access and we are fully virtual still.

There is such a lack of access in our country.

And those kids are black and brown. My kids have internet.

And you know, I was offered to fill out the form to see if I met the criteria for internet access. I went out of line just for curiosity and it is ridiculous. Why would you have to apply for another thing. Just send every registered family a code. I think simplifying prosss, asking ourselves, like do we really care if families who don't need it access it? They probably aren't going to get rid of their internet plan. So you know, just thinking about like how do we be accessible, how do we think about what is happening.

Underneath the conditions in which we grow.

So I just wanted to mention that, Cherry, because it is so real and we have disinvestment and philanthropy even here. Because people are giving up. They are saying things like Kensington is not recoverable. We are the opioid capitol of this country. And people are saying, I don't know that we can change that.

So freedom fellowships. It was born of this two-pronged idea. We want to change the hearts and minds of Louisianaians around, I will just use gold language, abolishing the police state as we know it. What that can look like, right, is how to tell stories of those who have been incarcerated. How it disrupted their family lives. And not only what can we provide as alternatives but really amplifying the story telling piece. So knowing that a lost our artists and culture bearers are locked up and upon release it can be so difficult to find employment, right? Because of the stigma this comes with being formerly incarcerated. So the idea is to certainly have it be a program where they receive a sizeable fellowship, would receive studio space, would have ideally kind of, you know, social worker support or a community advocate support. And that that would be enough to fulfill a work requirement to, you know, both give them a little more transitional time and offer them the space and resources to practice their art and tell the stories that need to be heard.

And it is important because we are also thinking about it from a gender standpoint. In Louisiana, if you are LGB Q2, person of color, twice as likely as your white counterparts to face incarceration. If you are a woman, you, if you are a black woman or woman of color you are three times as likely as a white woman to face incarceration. We were hoping to draw out some of those realities as well and broaden the conversation on who is incarcerated. This is important, again, going back to ACEs. Because so many of our households in Louisiana are led by single women of color. So wanting to both provide support and provide resources for artists and tell the story in order to shift hearts and mind in order to shift policy around incarceration.

>> Yeah. And Cherry, just to follow on that about thinking about how state arts agencies can understand the trauma and your communities, I wanted to just share, I'm going to pop that up on my screen to share, this is the pair of ACEs I was talking about. George Washington university has a national effort and has places around the country and they have a more policy focus.

But also on the website, they have tools to create your own understanding of ACEs and assets in your community and they have some tools in which basically what you do is you take this tree and you fill in the percentages of exposure either based on geography or group. And then the idea, they have resources there that address it. So depending on what you find, then what do you want to do with it. And I think they have a good example too of policy implications and communities depending on what you find. So if childhood abuse is the biggest issue, then where do you want to focus? Or neglect? And is it racism. Think about your particular focus and group and the role of the arts is so important for so many ways in this, both as a convener, and a group that can overcome difference in way that other groups can't. As a psychiatrist, I have the tools to bring people together with behavioral health.

But you have tools that can get people talking about things in a by that others can't. And we know that creation and improvement of space is so important. So I really do think that the arts have such an important role to play with this across the life span.

And across languages and communities. So I think that's a good resource.

I think the challenge is we know philanthropy is very raw. Like it is created from extra wealth that then people today do something about from a tax purpose or feel good about their own wealth purpose. So there are people who say, we should just give away our endowments and try something else. And that is certain something our foundation has talked about. And I think that something that we have to own is like who are we investing for. What are we actually trying to do with this money and if all of our efforts are to evaluate our own investment then that is not really serving the greater good.

Yes, maybe it strengthened in your community but did it make a difference? So with the actual thing you are trying to work on and contribute to is really important and I think the other problem with philanthropy that we are so concerned about our grantees and our money that we aren't thinking about a mind-set.

We have multiple funders. We don't own anyone. We have now 68 funders that are a small school program. They have to create 68 reports every year. So I'm working with them to figure out, how do they advocate. How do they say, this is what I'm going through right now. How do we come together to make things more doable and not get in the way of good work.

>> I'm also struck by one of our interviewees for the freedom maps projected this quote that I'm going try to remember it. It was like the children and grandchildren of the mine owners are who I have to go to to ask money for. And you know, if they don't like me, if I do anything too political or talk about their industry then they are not going to fund me. To me that struck me so deeply in terms of thinking about the impacts that that particular community faced for generation is. The devastation on the lives of coal miners and their families and also you know, devastation to the land, right? And how it continued within philanthropy and some small arts organizations feeling they couldn't show some provocative political art out of fear of being defunded from them.

>> Similar to Cherry in talking about participatory grant make weeing also have decided in areas that we don't have the in-house knowledge about or maybe it doesn't make sense is that we bring together groups to become the grantmaking bodies. So we do that with immigrant and refugee dollars we put out. We don't have that in-house expertise. So we think it is important for the community to come together and help also learn the grant making skills. So we nut a pooled fund of multiple funders. They gave out $300,000. We taught them what we know about grantmaking and developing criteria.

But we let them decide and they decided to let videos be a major point system as part of application process. This was also important for them, without organizations that doesn't have grant writers who had limited English language that they would strongly advocate for their programs. So I think that's one model of doing that.

We also got rid of grant cycles. We accept at all times. For programs to say, you missed that cycle, talk to me in three, six, mine month webs that can be devastating to programs. Thinking about the organizational practices like maybe your group isn't ready to let someone else decide where dollars go.

But you might be ready to think about, what does your application look like? How can that work for people without development writers. How can you ease that? And we try to build the capacity once they receive a grant. We don't give a grant and ask for the report. With it is, how can we help you get there. We also do oral narrative reporting in some of our grantmaking because we want to make sure for grassroots organizations that that is an accessible way tore them to report. I this I you have to figure out where you're at in that journey.

>> I would also say if your foundation is not fully ready to totally relinquish decision making power, start with a smaller pool of money. Can you designate a certain amount of money and let that be made by community decision makers.

>> Yeah. And I know we are about at time. Thomas has an announcement. I want to say we use foundin and they can upload videos and we ask for nonprofessional design videos. So people don't spend resources to get a videographer.

Our reviewers love videos.

They must would rather look at video than read a grant application. So Thomas, I don't know if you want to jump in.

>> Hi, everyone. Sorry, first of all, thank you for taking us through that and for sharing all of your wisdom on this. I'm going to wrap us up with the boring stuff. Sorry but I have to do housekeeping before we head out today. Thank you so much both to presenters and to you all for coming today for being a part of this really important conversation. I hope this brought you information that can you bring to your communities tomorrow and for the rest of your careers in this space. So thank you so much again. Just so you all know our next session will take place on Tuesday, October 13 at 2:00 p.m. eastern. You get in the exact way you got into this room. You go to a website, type in a password. Don't worry, we will give you all of that information next week if you can't remember it or need another e-mail. On behalf of NASAA, ArtPlace America, looking glass, hope have you a lovely wonderful and safe reflective weekend holiday weekend and observing indigenous people's day on Monday. So thank you all again and we will see you on Tuesday. Thanks so much, everyone. Have a great weekend.

>> Bye, y'all. Thank you.

>> Thank you.