

Welcome to our meeting, art general meeting will begin at 10 a.m..
Please stand by for real-time captions.

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[Music]

Greetings from Toler de la Playa de pensée but first let me uncover myself, because we are in trouble times. I am here to tell you that I love museums, yes, I love them. I became an artist looking at art in museums. I have copied the masterworks I get on these walls. I have been both visitor and guide, lecture and Professor, curator and director and member of the board in museums. I have shown my art with them and it has been kept and visible in museums. I miss you and I wish you were here.

[Music] >> Welcome to the AAM virtual annual meeting and Museum Expo. We would like to thank our visionary sponsor Huntington T block insurance agency for their generous support of this program. Please welcome Arthur Affleck AAM's vice president of development. >> Good morning, welcome to date three of the AAM virtual annual meeting and Museum Expo. If you were here for the kickoff from yesterday June 1st you were treated to excellent keynotes and exceptional sessions. Today it will be just as engaging and informative. I have the honor and privilege of introducing today's keynote speaker, secretary Lonnie Bunch, first however I want to thank our signature sponsor Microsoft and, are visionary sponsor, blackball, HDD, and the Getty foundation. We appreciate these top sponsors and the many other sponsors, exhibitors and appetizers listers on our website. I also want to offer special thanks to our colleagues in the San Francisco Bay area, localhost committee and the great cochairs, Kelly and AJ who work for months with AAM to plan the in person conference that we ultimately had to cancel. When the time is right, I highly recommend all of you visit the wonderful museums in the bay area. We are especially grateful to all of you online for attending and participating in AAM's first virtual annual meeting. I also want to give a shout out to the awesome AAM staff for working so hard to pull together this virtual conference in just a few week is. We have seen traffic to our website double and even triple in recent months which means that that museum community is accessing the many COVID-19 related and other resources that we are constantly adding to our site. Just know that the alliance under the leadership of Laura Lott, and AAM's wonderful board of directors, will continue to honor its mission which is to champion museums to nurture excellent. We will continue our strong advocacy work on behalf of and in conjunction with the museum field. Some of our member institutions, the task of reopening and reimagining the future I see impossible. But as we heard from many teams, impossible is not a fact but an opinion. We are fortunate today to have a keynote speaker who has done what some thought was impossible. Under his leadership and with the support of others, Lonnie Bunch is founding director opened the national Museum of African-American history and culture on September 24, 2016. It is the only museum devoted exclusively to the documentation of African-American life, history and culture and it is the 19th Museum of the Smithsonian Institution and in his latest book a fools errand he tells a deeply personal story about the triumphs and challenges of bringing that museum to life. Before he finally accepted the job he asked himself

the question, why take on a task that had proven impossible to accomplish with nearly a century . The answer he landed on tells you a lot about the man and he took the job to run a museum that had, get this, no building, no funding, one staff member and no collections. And why did he take the job? Because it was a noble cause. It was essential and could help people and nation heal and that is Lonnie Bunch. Today Lonnie Bunch is a for 10 secretary of the Smithsonian NSS secretary he oversees 19 museums and 21 libraries and national zoo and numerous research centers and several educational units. Clearly he has a bit more to work with at the start of this job than he did in his previous assignment. Did I mention he worked in a castle? Secretary Lonnie Bunch this himself as just a guy from New Jersey trying to make it in the big city. But he is so much more than that, he is a scholar, museum professional and author and a leader who is committed to telling stories so that we become a better country. So that we move closer to being one nation United just and inclusive. It is in part because of leaders like secretary Lonnie Bunch and that I am hopeful not just for the museum field, but for our entire country. After a short video we will hear from secretary Lonnie Bunch

and as the secretary he speaks I will back to moderate the conversation on philanthropy with a panel of exceptional foundation officers. Thank you. >> Good day, my name is Joe Dunn and I'm the President of Huntington block insurance and it is my pleasure to help welcome you to the American alliance and Museum virtual annual meeting. Since 1962 Huntington block has insured thousands of museums and over these many decades

the insurance industry has witnessed how museum professionals like you have prevailed over risks stemming from an ever-changing world. Therefore despite these current tough times I am very confident that do make to your hard work and dedication and knowledge and experience museums will prevail yet again and emerge stronger than ever. Thank you for all that you do and please stay safe and enjoy the conference. >>

We are pleased to welcome today's keynote speaker Lonnie Bunch 14 secretary of the Smithsonian Institution .

>> Thank you, author for the kind introduction. Colleagues and friends I am so excited to be here and so pleased and even though we are doing this virtually it is important for us to come together as colleagues and as museum professionals. I want to always thank Laura Lott and AAM and they have always been a central part of my life and at a time like this it is crucial for AAM to bring us together to help us find ways to wrestle with the challenges that face us.

I have to be honest I was watching an old documentary the other night, by Frank Capra who was known for his comedies and he did a document tree in world war two called why we fight and he said two things in that documentary, when he said we fight world war two because we have no choice. We did not have to do this. But he also said we fight not for today but for tomorrow. And that help me think about this moment . In some ways while we fight for today we are really fighting and making planning for tomorrow. The last few months our country, our cultural institutions have been tested like never before. In some ways our priority is simple, our priority is to keep our staff safe and to find ways to use our resources to help a country battle this fear. Last week however, it is clear that this is having a major impact on all of

us. This is a time of great loss, and it is a time of fear and we have lost friends and we have lost colleagues. Just last week the international Council of museums released data that there would be 13% of museums that will not reopen. As I look around I see museums, laying off staff and I see the financial outlook of so many museums at risk. There is not anything that is more visible than the fear that is running through our country. Fear that museums may not open again, fear that we will not be able to provide the leadership we want to. I would have to say to you however, this is a moment of pain and loss but it is also a moment of great possibility. At this moment, we need to both remember and to reimagine. We must remember the role of the museums must play in our society. This is a time when museums are needed the most. This is not just the time to mourn, not just the time to bemoan our faith, but to demonstrate our value at a time of need for our country's and our communities. In some ways this is the right moment for us because the job of museums is not just to build collections, not to preserve the past, not just to educate, but our job in some ways is to define reality and to give hope. At best are museums provide context, insight, and understanding. At our best we provide comfort, healing, inspiration and as I said earlier hope. I would argue that museums are so important because we are the glue that holds communities, that hold cities and nations together. In this moment of fear, of division, this is when museums show us our shared humanity. In this moment of fear, in this dark moment, museums help us find hope. In moments of pain, museums remind us of beauty, and the possibility of tomorrow. I think of a moment in the national Museum of Nashville -- [Indiscernible - static] young boy who was killed in Mississippi in 1955. It is a very moving.. And one day I was standing there in a young African-American woman came in and she started crying. She was losing at that moment. Than an elderly white man him up to her and said, I feel this pain, can I hug you? So we can share this pain together. And there they were hugging and crying but I watched them not only cry, I watched them heal together. That is what we do at our best. We help nations, we help people heal. But also for us it is really a time to reimagine. It is a time to recognize

that we have an opportunity to reimagine what is possible in museums. To reconnect with our audiences in new ways, to reinvigorate our offerings and to revitalize ourselves and our service to the nation. If we do that, I am confident that we can emerge from this crisis as a unified museum field, strengthened by the challenges we have overcome. We can be more nimble, we can take advantage of technology to find the right tension between culture and innovation we can be more inclusive attracting new audiences and reaching populations that of been overlooked in the past that we can be more cohesive, supporting, teaching, and learning from each other as we move forward. I am confident about the future of the field. If we embrace ambiguity, and accept this call to service. We have already begun this process of reimagining. While our buildings are closed, museums are not. This field continues to serve through one of the worst times of our country. Your creativity, your flexibility, your dedication is outstanding. Across the globe museum staff has risen to the challenge, found new ways to engage the public. We are serving digitally, making world cast collections, programs, exhibition and research available online. We are collecting for posterity, while we cannot contact and collect we have

done in the past folks around the world are ensuring the future generations will know what it is like to live during the time of a pandemic. For me personally, my youngest daughter is ER Dr. in Chicago and she is collecting the equipment that she wore helping to keep people healthy. I have been so moved and how we really stepped up during the time of school closures, museums and supporting students, educators, we provide distance-learning, we have been working with the ministry is to understand their needs. And to supply them effectively.

In some ways this is a critical for us because this is the way the decisions we make now will shape what we are doing in the future. So what we need to do is reimagine as we enter the new normal. The fiscal, the social, the operational impact of this moment will be with us for years. I envision serious changes to visitor expectation for museums. And changes for the way we run ourselves as businesses. In the novel *The Fire Next Time*, one of my favorite authors James Baldwin wrote, people are trapped by traditions. Traditions so strong that their origins are forgotten but they still carry great weight. What can museums do to challenge the assumptions that weigh us down and how can we strike the right tension between tradition and innovation? How do we use this moment as a moment to reimagine not only who we are, but who we can become? I would argue that to do that we have to take several steps. First, to really understand our audience. I think we have talked as a profession for generations about the need to understand our audiences. But I think that need is greater now than ever before. Our audiences are unsure of what will happen. They are fetal, will a parent take his or her child to see an exhibition? Will educators struggle to reach students through spotty Internet connections? Will people actually decide to be comfortable, to come to public programs? In some ways are public's needs, are public attitudes, or public concerns have change and we better understand them because the only way we can provide the service that is needed, the only way we can be of value is to understand are public in ways that we have yet to do. I think one of the challenges that we face is that this time calls into question some of the basic assumptions that we have about our audiences. We have always thought as museums that one of her great strengths is that we bring people together and that we cross societal, racial lines to rally around the expansion open the program but for the foreseeable future this fear of the pandemic will test that idea. In some ways, will people feel comfortable coming together? Will people be able to cross those boundaries in a time of social distancing? Yes, we can think of all the things we try to do, hand sanitizer, rethinking the role of touchscreens, inking about new ways to craft relationships with others, but the challenge for us is that people are going to wonder, can they be safe? And can they find what they need in our institutions? I think it is also crucial for us to recognize that Americans are more comfortable receiving content digitally than ever before. And that really has implications for us. The past few months have hammered home the importance of growing our digital capacities. All of our digital resources that we have worked on have to be seen not just as a stopgap, not just as ancillary, but as essential to the way that we will deal with her public. Ink about it, studies suggest that 25% of the public will come back to cultural institutions the moment we opened. Another 25% will come back within six weeks if there is not a strike, a rise in the disease. 50% however, wonder if they will come back before there

is a vaccine. Which means that we have to think of different ways to engage the public. I would argue that we are not suggesting that online platforms are substitutes for online offerings. They are compliments that offer fundamentally different view and learning experiences. But I think it is crucially important for us to realize that moving forward, I think we have to realize that online exhibitions, virtual programs, digital resources, compelling experiences, they are crucial and they are important to be done digitally. What we have to recognize is that the digital is no longer the ancillary, but something that we must integrate in our souls, and integrate in our programs. I think if we do that, we will find that right balance to say, here you see the authentic, but here we reach out to you in ways that you have never done before. So that we can continue to serve because I think that is the key for us. The key is yes, we provide information, yes, we provide education, but more importantly we serve and I think digital is one of the ways to do that. I think the other thing that we have learned in this moment is how crucial we are as educational entities. Time and time again, public has reached out to us, parents trying to become elementary school teachers, they have reached out to us to try to find out how we can provide support and resources. In some ways they recognize that their curiosity can be nourished by museums. They recognize that creating new generations of learners can be supported by museums. Because of education being so key and because of the challenge of recognizing how will education change, in this pandemic age, it is key for us to realize that our job is to both be the kind of informal learning but we also have to find ways to supplement

school curriculum, how to support educators, how to reach students where they are. In some ways what we have learned is that as a result of COVID-19, web traffic on the Smithsonian distance learning and educational resources has been up a whopping 346%. And if the numbers do not tell us the full picture, the outpouring of gratitude that I am hearing from teachers and parents who are sending me emails and who are reaching out on social media, to thank us for lesson plans, to thank us for helping people understand the centrality of science, to thank us as one poet or parent did, I want to thank you because we found a piece of poetry that you put online and we shared that and it meant so much to our family. In some ways this is the opportunity to show how we really are of value. But I would also argue that this is really a time to make the kind of permanent and lasting commitment to embracing diversity. We have talked about this, and I have lived my career fighting for these issues, and I think that while we are or I am proud as a profession, we are change and that I now see in audiences a much more diverse group of people, but I realize that as we go through this pandemic, this crisis affects low income communities, communities of color disproportionately in employment, in education and in health outcomes. In some ways it is incumbent upon us to think about how we serve, how we craft solutions, that take these disparities into account. This may mean everything from distributing no tech resources to students or finding ways to encourage our communities to expand broadband access. This might mean expanding two languages in ways that we never have. I think in essence what it really means to me is to recognize finally that we are made better when we really embrace diverse audiences. I was struck when we helped to create the national Museum of African-American culture

there was concern about the visitation and yet I am proud to say that that Museum which studies one culture but uses that culture to understand what it means to be an American has attracted an amazingly diverse audience of which almost 45% of the visitors are not of the community that the museum studies and what I am moved most by is by reaching out this Museum has found 30% of the visitors were first time museum goers. Ink about that . That is what we want, we want to be able to extend our reach and we want to understand from underserved audiences how we can provide the needed opportunities for them to learn to be made better. In some ways it is suggesting to me that this is the time to expand our bases. This is the time to make sure that we demonstrate that we care for all of the communities that shape this country. But candidly, what my major concerns is that we can't simply serve these communities if we don't hold ourselves accountable. If we don't model the diversity in our exhibitions, in our research, but more importantly in our boardrooms and on our staff. I am pleased with the strides we have taken and I know the profession has changed. I am pleased that the alliance has taken steps like making diversity and equity access inclusion a key focus area in the current strategic plan. But I would suggest to you that we have not done enough. I would suggest to you that we have not worked strongly enough with the affinity groups, whether we are museums or associations like AAM, we need to model the America we believe in. We need not to tread water, not to be satisfied with our progress, but to recognize that it is now time, more than ever before, that we do not just speak words but that we speak more than promises of a future yet to be and that we make the commitment to test every day how this profession embraces ambiguity and embraces the diverse professions that we want. Also this is a moment I would argue for us to think creatively about who we are as an organization what kind of structures are there changes we need to make to the body of what we do in order to be more effective and more efficient? This is the opportunity to say we cannot just lay on a beautiful strategic vision on old structures. Now is a time to ask hard questions about how do we come together, change our organization to better be able to serve our public? And it seems to me that one of the things that this moment has taught us however is how interconnected we are. As a former museum director I always took great comfort in focusing on what was within our walls and what our curators put together but I realize now that our greatest successes came from reaching across those boundaries to build creative partnerships. This is a time for us as museums to be a network field and this is a time for us to collaborate

with each other and it is a time for us in the United States to learn from our colleagues in New York, who have undergone this pandemic in ways that we have yet to understand fully. This is the opportunity for us to collaborate more effectively with her academic colleagues but more importantly it is an opportunity to think creatively with the corporate community, to think of those who are working fundamentally interesting ways about finding new revenue sources or about looking at how we use the digital to engage. I think this is the opportunity for us to find new meaning to new partnerships. Because one of the things I love is something that John cotton Dennis who help establish the New York Museum first museum I ever went to, he once wrote that who dares teach must never cease to learn and that is what I love about us as a profession, we always want to learn and I think this is now the time

for us to learn in different and profound ways and I feel I have always been lucky to be part of a field of teachers and learners. How lucky we are that we can rely on each other at this moment. For support, for ideas, for guidance and creativity.

I know that when this crisis is over, we will emerge much more strongly, much more effectively as an organization that serves our country, serves our audiences better. So for me let me conclude with this, this is a new day. This is not a time when the pandemic will go away like a light switch. It will state with us like a dim switch, slowly over time and as a new day it means we have to find new nimbleness, new creativity, new relationship with partners, new commitment to diversity, and a desire to be of value in traditional and nontraditional ways.

Even though I am a historian, I believe we should not be trapped by those traditions. We must learn from the past that we must respect, we must remember our losses and remember who we are, but we must embrace the opportunity to do work, that changes us, to do the good that we have always done. I am so proud to be part of this Museum field because at our best we matter. At our best, we are transformative. At our best, we give people the opportunity to understand themselves and to find hope. In some ways I think what our job is, is to remind us and to use this moment to remind us of who we once were, help us better understand who we are today, but use this moment 2.us towards a better tomorrow. I am so humbled to be part of this community because I believe strongly that museums matter and ways that we don't even understand yet. I believe strongly that this is the moment for us to prove our worth, to demonstrate our value, to be a partner, to help our communities, to help our country, find meaning, find hope, find healing. And as we used to say during my misspent days in college in the 70s, keep the faith. Thank you and stay safe, and good luck. >> I am Don Wildman from travel Channel mysteries of the museum for all these years, and I am here to send greetings and good will and sincere support to all of those in the museum community across the nation. These are very difficult times we are going through. A grim reality. And a real question mark where it is all going to shake out but cult as it is I hope that you can keep in your mind the indispensable nature of your work. In so many ways we all depend on you. To keep the cultural life, to protect the treasures, to record the past and somehow help us to understand the present. The challenges you face in the community in that museum community are formidable in the best of times and I cannot even imagine what you're going through now. During a global pandemic. Nonetheless as you maintain and as you service, as you build and innovate, understand how much you mean to us and how much we hope you thrive. Museums make life matter in my opinion. You know cornerstone of our towns and cities. They educate, they inspire, they are community and culture for so many. So God bless you all and please sustain and keep your eye on the horizon, it is fast approaching when we can all open up and went museums will be better and safer than ever. We love you and thank you so much. >> No please join us for our featured panel. In conversation, prominent foundations discuss philanthropy during COVID-19 and beyond. >> Good morning, and welcome to our session of philanthropy and today we have an exceptional panel of foundation officers here and they will help us better understand their institutional priorities as well as the prospects for philanthropy into

the future. Before I go any further however, I have housekeeping to take care of and today we will be raffling off four, one year professional memberships to AAM. Everyone logged into this session has been automatically entered. And the four lucky winners will be randomly selected during this visitation. If you're randomly selected as a winner please respond to the prompt in the chat box that will appear and you'll be asked to identify yourselves so that we can make an official announcement at the end of this general session so good luck to you all.

Want to start this session with a question and a challenge. The question is what is philanthropy? You might think of people like Warren Buffett or Oprah Winfrey as philanthropists. And you would be right, or you might think of institutional philanthropy that is given by foundations like the ones represented here. But one definition of philanthropists is a person who donates time, money, experience, skills, or talent to help create a better world. Anyone can be a philanthropist regardless of status or net worth. So in this most challenging time, in our country, when many are asking, what can I do? My challenge to you is to be a philanthropist in your community, do this by giving of your time, and your talents and if possible, money. Look around and you will see many needs that you may be able to fill in your community. With that let us meet are panel and our panelists engage in institutional philanthropy from the wonderful foundations and I am sure personal entropy as well and I want to thank them for willing to do this because all of us are busy. We have with us today mark Morton who is directive creativity and free expression for the Ford Foundation. We also have Jeffrey Bentz for the [Indiscernible - static] foundation. And Victoria Roberts, Vice President of arts with the John as, John S. and James L. Knight Foundation and MLK, program director [Indiscernible - static] [Audio disconnected - please stand by while reconnecting]

we are also very much of the mindset that we give out to your Gantz and so we invited a number of our grantees nearly 200 of them to ask us to request conversions for offering support and we realize in many cases that these grantees would have very immediate needs that they would have to address and so we have been able to offer that flexibility to our grantees and I am happy to say that nearly 60 of our grantees have already availed himself of that particular flexibility and then I would say more than that we are in extensive conversations with them over the long-term about how or not how

they're responding to this particular crisis but how they see the trajectories of their projects being altered in light of this crisis and in light of all the challenges in our country right now and so we feel like the relationship is paramount and first and foremost whatever we can do to help them like converting their ranch to operate and we will continue to do.

Thank you, and I meant to ask you to introduce yourself hopefully but you did and [Indiscernible - static] is a more a little bit you want to say about the background?

Sure, I come home early from the performing arts world and so I am very new to the museum world. I was an artistic director and presenter at

UNC and according to that I served as President and executive director from the [Indiscernible - static] working in symphony orchestras as well but again I am thrilled to be here at Mellon at the moment and that this panel today. Thank you, thank you.

Margaret, what you introduce yourself to our audience? >> Sure, thank you so much, thank you so much, Arthur and thank you, are for inviting me today and to be among museum leader and to speak to museum leaders and I say to you all out there make that you really helped to sustain us through this very dark time by being nimble, the sharing of your art, in the digital space, and continuing to sustain your operations during this disruption and really exemplify bravery and leadership so thank you briefly I am a lawyer spent of half of my 34 year career in the public sector and non-justice related issues from the Senate to the court system and I transitioned as lawyer as counsel to the [Indiscernible - static] New York City Department of cultural affairs and which has a very large program as we know probably one of the largest public program supporting the arts second to the Smithsonian in New York City whether I spent 11 years not only as counsel but deputy commissioner so I developed the love for finding the video arts and the public realm and still fairly new to philanthropy where I spent about six years at the Ford Foundation and very proud to do so. Just simply say that Ford has been a national presence across the United States, Africa, Asia, Indonesia, China, Indonesia, South America and Mexico and forward is committed to inequality and that is its North Star, to COVID, it is really laid bare that inequality does and that impacts on black and brown people so we are [Indiscernible - static] again committed to that work and unfortunately affirms what are folk or work and focus has been through this crisis.

Thank you, market would you like to introduce yourself, Jeffrey?

I'm Jeffrey Banks program officer at the John D Catherine T [Indiscernible - static] having me in particular in these times so important to have opportunities to connect with colleagues across the country. I think that museums and arts will be critical in terms of helping us make sense of this experience both with COVID-19 crisis on the crisis that we are say, industries sedate related to George Floyd and in Minneapolis I want to knowledge that too. I am a program officer in what is called the Chicago commitment MacArthur Foundation, though as it sounds all the funding that I work on is geographically restricted to Chicago. Within that I work in two areas, areas called leadership advancement by supporting leaders in various sectors including the arts and maintaining resiliency, facing the challenge, difficult challenges, of leading profit organizations, building your leadership skills and enhancing your skills with the focus on equity, equity as a vehicle and building leadership in historically emerging utilize communities as a vehicle for advancing equity and then I also work in an area that we call culture equity in the arts on the MacArthur foundation has been supporting the arts and culture sector since the late 70s. Just within the past couple of years we shifted our focus from what was called arts and culture to culture equity and arts and that is to indicate that equity is now the focus, at the core, of our work in the arts. We are a participatory grant making strategies into

her arts grantmaking Witchel I will have a chance to talk a little bit, and before I started at MacArthur Foundation I was at a smaller local foundation called the

Whitcher H treehouse foundation which focuses on architecture, arts and also let a small investigative journalist portfolio there. My beginnings are although I started off as an intern at two Szabo Museum of African-American history in Chicago, that was key to my early realization [Indiscernible - static] of the arts in terms of the health of our communities and our society. I did or I was a community organizer and hopefully this will be funny, I was a community organizer of Southside of Chicago before anyone had heard of us and my back on and my training is in sociology so I used to teach sociology in Chicago and particularly around racial inequality and structural racism so that you for having me.

Thank you, Joffrey, now in Miami, Victoria if you could introduce yourself.

Thank you so much I want to echo Margaret's comments about how really tranquil we are for all of the work that you all are doing at AAM and I am grateful to have been invited here and actually from your side of the table I've been with the John S. and James L. Knight Foundation foundation and I just celebrated my fifth anniversary but for that before that I worked with universities, with my run a science and technology center in [Indiscernible - static] COO for the New World Symphony so I sure that classical music background with Emile, Emil Kang so my training is an art as well as business and the run of institution and I know how difficult it is to run them and to raise the money to be able to sustain them. A little bit about the John S. and James L. Knight Foundation created almost 70 years go by two Titans in the newspaper journalism history. We found that in 26 cities across the country, many of them where we have direct offices, the other 18 are funded through community foundations but we focus on informed and engaged communities and the importance if you look at her core beliefs we look at freedom of expression and the values expressed in the First Amendment and we believe that informed citizenry is essential to working democracy and we look at engaged equitable and inclusive communities so we are a national foundation but with a very local focus.

Okay, thank you very much.

So let us jump back into the people on the entrance want to know how they can get money so [Indiscernible - static] into that so talking about [Indiscernible - static] Emil Kang started talking about the COVID-19 response that his organization has had, but briefly [Indiscernible - static] if others want to also talk about your COVID response so that grantees and others may know if there is still opportunity for them to engage with your foundation about COVID-19 related report, Margaret, do you want to talk about that?

Sure, I will say that one large relief effort that was really forged by the presidents of several foundations, including ours, our President

Darren Walker, along with Elizabeth Alexander, Limburg, and Doris Duke foundations, when New York was really being or immediately hit by the virus in March, and obviously it was devastating to arts organizations and social service organizations, together they forged really a coalition of foundations and brought in individuals as well to form a COVID-19 response fund for organizations that have been impacted by COVID. Because of closures, because of canceled galas, and obviously disrupted earned income, it was really important because social services were particularly key as the virus was really hitting, I mean this really was ground, you know, the epicenter of where the virus was in the United States at the time it was pretty terrifying. The fund raised about \$44 million and Emil Kang was a great colleague who helped on the arts side organize and that some applications but the fund funded arts organizations as well as social service organizations. Over \$40 million went out to those organizations. And went out quickly. So that was one larger effort. We also or are arts officers on our team, Elaine Harwell and Rocio Alvarado a Rhonda work nationally with service organizations to do re-granting to artists and organizations [Indiscernible - static] I will leave it there for now.

Thank you. >> Let me ask you if you are not speaking, if you can mute yourself that helps with us hearing from the other so thank you very much for that. So let us move to talk about or let us moved to Victoria, Victoria we chatted earlier and you mentioned is that your foundation has always had a specific geographic focus for your grant work and you or can you mentioned some of the cities of the key things you are doing in those communities and whether that geographic focus has been priority and if that will continue going forward into the future but it to those key cities where you have been working? Can you talk about that a little bit?

Sure, so we have eight resident cities across the you is, Akron Canton Charlotte, Detroit, Philadelphia, Macon, Miami, St. Paul. I think that was all eight of them. We have funded them over a long period of time and we have night staff that are located in each one of those cities and there are cities and national initiatives program in our journal so it has nine programs sitting national initiative journalism and the arts and journalism is not restricted to funding specific cities. Although they also have a real emphasis on critical need for local journalism. And then in arts the team is based here in Miami but we make grants to each one of our cities and before COVID-19, spent a tremendous amount of time in the ground in those cities and I have three colleagues that direct program is led by previous a car and Adam canoes a and Janie Butler each one of them work in each and quarter of the cities. We have funded all genres of the arts. So unlike other foundations we do not have specific programs that focus on a genre. But we really look at what is happening in the city and where to elevate that to fund it and especially now, looking at will the organizations have the best capacity to sustain themselves through COVID-19 and frankly then go on to looking at whatever new normal is, what that might be, based upon each city. So really the first time we developed city strategies, that will focus on those areas where we think they could have the greatest impact but all of that is based on really close work on the ground.

With our artist and arts institutions to really highlight the work that is important to them and to be sure that the voices are raised in those cities across multiple neighborhoods and frankly in most cases [Indiscernible - static] really have an impact across all of them. >> Margaret talked about the New York City COVID-19 response fund and I mentioned that because I wanted the audience to know that in every city there is a similar fund and Geoffrey Banks could you talk about the Chicago city COVID-19 response fund as a effort from the community to collect funds that could be it available to nonprofits in that city?

Yes, absolutely into clever people do not have to take notes there will not be a quiz on the community COVID-19 response fund is a larger fund that MacArthur Foundation contributed \$1 million to an that is primarily basic human needs , emergency response, supporting rent and

basic health and food and supplies and things like that. So that is a larger initiative. The initiative I am involved in is specifically focused on arts and culture sector and that is called the arts for Illinois relief fund. And within that we basically did in a very short order is kind of capitalize on two existing structures to try to get emergency support out to arts and cultural organizations as much as possible. One is called the arts work fund here in Chicago which support small and midsize arts and cultural organizations including museums and capacity building efforts and another is called free arts which supports individual organizations. So about 20 funders came together and use two mechanisms to give emergency funding out as quickly as possible. We raised about or going on \$5 million . The first round distributed 3.3 million. There were 8000 applications in the first round for individual artists and over 500 from organizations. One thing I just want to emphasize is that equity was really at the core of this work so in the first round about 44 percent

or in the first round about 44% of the grants made to organizations went to organizations that focused on serving communities of color, people with disabilities, LGBTQ community and women and within the city of Chicago, that number goes up to 62%.

So just one example of an effort they came together really quickly and it took some time and effort and I just want to emphasize, to make sure that there was a specific fund that is targeted toward the arts and culture center completely understanding a larger fund went to basic human needs. And emergency resources.

Thank you, and Emil Kang was of you I'm channeling the executive director of no, audience and some of them [Indiscernible - static] having seen significant losses from closures,

[Indiscernible - static] what they also need is operating support. Is your foundation now and going forward, to increase the opportunity for grantees to apply for operating, general operating support? >> I would say that it is unknown at the moment. We have generally not made general operating grants at the foundation and in fact ours has really been about trying to lift up institutions over the long-term and so while we do not make those technically those kinds of grants, we really do believe that they partnerships that we enter into with our grantees is about helping their institutions for the long-term and so the conversations that we have and as I said earlier is really paramount to

this and so I think the most important thing to say is that we take it all on a case by case basis and find out what is the best need for the grantee and how does that align or align with their own foundation values.

Thank you, thank you and Margaret, I have heard Darren Walker talk about the need to increase overhead on grants to support organizations and also talk about operating support, has a Ford Foundation taken a different approach to that as well?

Yes, we have encouraged and certainly in our arts program, we have offered the option to our grantees, once we have determined their mission is aligned with our strategy, that they can either opt to have project support or general operating support. We see the value in the health of an organization and being able to

have access to general operating support, so that has been a part this. And we are just now studying how we will approach specific grantmaking going forward, but we know that general operating support will absolutely be an element of how we support the field or continue to be an element of how we support the field.

Thank you for that. One of the or we have alluded to this before, but I want to now speak specifically to the moment we are in now, with the country grappling with some major issues around race and inequity. Criminal justice, all of that. There are a number of museums that have had experience in bringing the community together and having conversations and working through some of these issues. I wonder if your foundations are currently now or are open to engaging with museums and others that will work during issues of race and inequity and civil rights to the table through their institutions? Is that something specifically if museums came to we want to help to address this in our community and maybe, Geoffrey Banks, maybe you can start is that something you would be open to considering?

Yes, actually it is something that we are willing to specifically support through our new funding framework which is called culture equity and arts. So instead of looking at my subjective assessment of the calibrator or the quality of the work of the exhibition or whatever it is, it is looking at four organizational attributes and so one of them is fostering equity through the arts. Another is conductivity, using the Museum as a place where people from different communities across different ideological and racial lines can come together and have meaningful conversations around shared experience, and another is another attribute that we are looking at to actually make the funding decision is relevance. How the work is in conversation with timely issues of the day be at community police relations as we are talking about currently. And the fourth piece is collaborative in museums and other arts and cultural institutions work towards mutually beneficial outcomes with organizations that emerge in the arts and culture sector. So very quickly those are the four pieces that a panel of participatory grantmakers are using to make funding recommendations to the MacArthur Foundation. So these are folks who are not in philanthropy. Somewhere in the arts sector and some are in art adjacent sack there's. Folks who recognize the importance of the arts again for the health of our

communities. So I think we're trying to be very deliberate about the essential role in the central role that the arts and culture sector can play. In terms of bringing communities together, and in terms of where are all the creative minds are, right? And so trying to support the role of the arts and that network.

Have a question, we typically took about museums and people think about our museums but obviously the alliances made up of all kinds of museums, zoos, aquariums, historic houses, science centers, etc. , But can you talk about the support that you will provide for the range of museums and what the prospects are for those going forward so that all of our participants can think about how they might plug into philanthropy going forward? And this is for anyone who wants to start. >> It is silence. So I have to call in somebody?

Go had Victoria.

I will go ahead and look at the focus that we have had at Knight for the last 3 1/2 or four years, is restarted arch museums and looking at what would you do if you did not have walls? Sort of back to Charisse's comment about relevance and accessibility and how would you talk about what you do if you started to integrate technology into that process. We have expanded that from museums and of done a number of open calls , just looking at how are people trying to connect and how are they trying to truly be relevant in this world and following up on Geoffrey Banks's comment about, so important but the arts telling her stories both corporate as well as individual and they have that capacity to connect us especially now. But when the majority of our institutions, we all talk to them about diversify their sources of revenue and in those that did such a great job of it and we're looking at 60, 70% of that revenue coming from earned income and having that completely shut off now, you know the questions around it will be how can you monetize it? Your producing this content whether putting out what you had on hand are trying to come up with really new and interesting ways of making what you do more accessible and just keeping in front of people that we have to come up with new models for how these institutions and artists going to be able to support themselves going forward.

Sure, Margaret, I see you have a note in the chat, you have a.?

No, I appreciate this question and it is very important. I would say that our program at forward, we fund arts and culture journalism and media as well as documentary filmmaking and we really focus on how do or in addressing inequality, how do we create more representative and inclusive models of content so we tend to focus on organizations and networks that represent underrepresented communities especially people of color and individuals with disabilities. I would say that historically and a part of that cultural arc , and we do fund on historical museums fund, like Brooklyn historical Society, the Detroit African-American history Museum, we do focus on history museums , or include them, alongside both visual arts and performing arts. I would say it notable that in the wake of the 1968 uprisings, many

organizations and organizations of color, really were inspired during that time, many historical museums, but also arch museums. And again our focus is to really help strengthen those organizations that have not had the same access to capital as others. Wearing my public sector hat, I know that the public sector where they do fund have been kind of the primary funders of those museums and aquariums that are really important cultural anchors to communities. And our portfolio is just more now as we have a national approach it trying to .

Thank you, Margaret and Emil Kang, he want to jump in ?

Yes,, thank you, Arthur. And I will play off what our grid has been saying. And certainly the Jik30 foundation has been going [Indiscernible - static] three foundation has been going under a change [Indiscernible - static] Elizabeth Alexander and I think fairly is fairly obvious to people who do watch the grant making that the Mellon foundation is doing [Indiscernible - static] I think it is a question for us right now which is that how can or how will our grantmaking adapt to the centering and certainly we as a foundation have been more historically known as an academically oriented organization and yet we know that arts and culture portfolio foundation has been a very important part of what we do. One of three main program areas of our foundation. And I would say that as we are going forward, and this is or has proceeded the day that the virus academic are epidemic most recently but continues with of course the real unacceptable challenges that are existing right now in our society, which is that we see that a future of our grantmaking lion different kinds of organizations moving forward and I think there is a greater awareness by the Delen foundation that good work is occurring everywhere and we have to find ways to invest in visionary leaders who are acting boldly and taking bold steps and who are doing their best to invent artists and their work and they might occur outside of the traditional disciplinary based organization so we are very eager to understand the kind of work that goes on and of course we see a lot of hybrid organizations developing across our country and particularly in our cities and communities and we will be of course as Ford has done also make sure we are prioritizing organizations that have underserved and Elizabeth likes to talk about the important rotating spotlight of philanthropy and we want to be sure that we are setting the light on those who have been under heard in the past.

Thank you, and I would like to ask a question now that we have been shut down for so long and have a taste of what is online and everyone is looking at digital literacy and digital estimation and pleased to do more online, I know that some of your foundations are active in this space, I know the Knight foundation and certainly trying to, and maybe Victoria, you can start with talking about your work in digital, what nonprofits and museums in particular can look forward to from the Knight foundation related to digital transformation and your efforts in that area and that her, I know Ford has been doing something so maybe you can follow Victoria .

Yes,, we funded a number of different ways with this I one thing that we do in this room is we do both operating grants, project grants and

we have done staffing to help institutions to have the digital prowess that they need within the institution to be able to do this kind of digital work . We have worked with curators and artistic directors and to be sure that institution leadership understands the importance of creating a digital strategy. And that takes both money and people to be able to do it and they need space and time to innovate and iterate and we find that working with AAM and some of its committees is helping that work getting people to look at what they can learn and what they can share and open sourcing, different types of information has been helpful as well. We do look at not so much the institution right now but the people within it and the capacity that they have. And again, looking at stories coming from different segments of the community and how it is important that all voices be represented in that type of storytelling and how can we help to do that by being sure that during this period where institutions are close that they have another way of getting out their message and their content within that as well.

Thank you, market I know Ford has done some work in the digital area as well and could you share some of that?

Yes, I should say for some but we found a lot from Victoria and her colleagues at the Knight foundation about working in the digital space. We have a program called tech technology in society that has helped us in bed technology fellows throughout our foundation and we have one that works with us in our creative, creativity area and she is an artist, Sally Alyssa go and we were really moved at how arts organizations immediately started to get their content online. And we wanted to make sure that

with capacity, those could be able to leverage some of these examples are we have been hosting with the Knight foundation, and I am out to say are proud to say visual strategy workshops every other week and we have on this Friday that folks are welcome to join that will focus it is one how are in a half that will highlight digital practices in the virtual space to have picked listeners show what they do and this week we are focusing on disability. And really how protocols for practicing disability inclusion online and we started out with social media and we moved to presenting art and performance and exhibitions online and see morale with Akron Museum was a terrific voice who was part of this as well as Kimberly Drew who is a digital strategist and had I know has been to speak to AAM formally of the Met Museum so we are looking to continue that because we think that particularly organizations of color with less access to capital and more fragile organizations, we want to make sure that they are able to explore and access and use sort of digital strategies for central work is this world changes around us.

Thank you for that. Another --

[Indiscernible - overlapping speakers]

Called on I have a follow-up to that and I want to give a shout out to the Gant, which is and one of our Charlotte, one of our Knight cities and just the amazing program they are doing now in reaching out to

their communities. Frankly having nothing to do with the arts in the center of their space but really doing conscious work to talk about the issues that are happening in their community and what this means and being an anchor in the true sense of the word as being available to people in the community and I highly recommend for anybody to talk on their lines and see the kind of work they are doing.

Thank you, thank you for that. One of the questions in the chat relates to the challenge of salaries and wages particularly of looking at different areas in the museum field, and so my question to you as funders, are you less or more inclined now in going forward to allow for salaries and benefits to be included and program grants? I know Victoria mentioned that you do or some of your technology grants, is it the case for others of you? And let me jump to Geoffrey Banks since you have not spoken what do you allow for salaries and benefits as part of her grants?

Yes, it is okay I can talk a lot so no worries in that field. [Laughter] yes, first and foremost, the arts and culture program is all general operating support. That has been the case for many, many years. We heard about the long, long time ago and I've only been in the hearts issue for you in heaven cannot take credit for that and the message was received long, long ago that the general operating support is absolutely critical in terms of being able to plan ahead and in terms of being able to take risks, creative risks etc., So that is not going to change and then on top of that you know, in other areas of the foundation, we instituted a policy to support indirect costs, to support the real cost of project so just starting January 1st, program grants now have a sort of baked in 29% portion of it that is allocated for indirect cost and recognition, other foundations have been involved in this. You know the research that has been done and that shows the real cost of doing the work. It is actually much more than the program process itself.

Anyone else want to talk about the issue of salaries and benefits as a part of your grants program?

Yes, I will only say that we have or Ford has a policy I think it is 20%, you know, --

[Indiscernible - overlapping speakers]

Requirement overhead should be spent. But together with general operating, there certainly flexibility in that and [Indiscernible - static]

Thank you for that. One of the questions in the chat box was about how you calibrate your diversity in your grantmaking, for example the statement was only 4% of grantmaking goes to Asian and or Asian and Pacific island community. Do you look at that and say, you know, we need to do more in one area or another? How do you calibrate your giving to have a sense that you are being inclusive as you can be? Who wants to start, anyone?

Sure, I will start. I just will start, I think the question states that it is less than .4% so I just want to make that clear. And I'm not sure if there's accurate but just want to represent it fairly. I will personally say that certainly we do not have quotas in that sense and we are not looking at it in that way. I would say the most important thing for us is in terms of uplifting all voices and they question for us when you relate to following artists where they work and also of course following leaders where they are and making sure that we are aware of the great work that is being done across the country. So it is something that we are very aware of and we are discussing quite regularly a foundation and is certainly important for us to make sure that all voices are being lifted as equitably as possible.

Sure, thank you for that, anyone else want to respond to that?

Yes, I will and I think especially because we have community focus being in communities is frequently as we are working on the ground and Knight has done a tremendous amount of open calls where anybody can apply to them. We do them in and submit multiple languages and we do office hours with people on the ground and we try to really get to know our communities, but we have also for the first time

instituted as part of the actual grant process, when you submit a grant to Knight, we are looking at the demographics of the organization. Looking at their board. We are looking at what is the real makeup and who are people serving? You know within their communities.

This is Geoffrey Banks, I just want to jump in real quickly on this one. So we made three big changes, the first is or was the institution of parts of story making like a talked about and the second one actually is to no longer tied the grant amount to the organization budget size. So starkly the size of the grant went up as the organization budget went up. And I think there was a real realization that that is sort of institutional policies and practices that are neutral on their face actually [Indiscernible - static] produce the kind of inequalities that we see in terms of distribution of resources, and so instead of using that as a criteria, we ask our purchase of Tory grantmakers to look at the mission and vision of the organization and to the extent to which it is focused on serving along the communities, African [Indiscernible - static] Native American communities that we are also looking at collecting asking for demographic information from [Indiscernible - static] Perkins about the leadership board and lead staff and we are asking participatory grantmakers to ask about the extent to which that is representative of Chicago's population and the third is just whether organization has its own sort of accountability measures, its own self defined goals in terms of the diversity of its board and leading staff. So we are not looking into impose any kind of criteria in that regard, but we are just asking whether they have goals that they have defined for themselves and so that is the kind of three pieces of information that go into the equation in determining the amount of this.

Relating to demographics and having applied for the grants and most of your foundation on the website, you all ask for the demographic

information of the board and the makeup of the staff and who asked for diversity and inclusion statement as well, but what do you do with that information? Will I not get a grant if you do not like my responses? How does that work?

Anyone?

Market?

Well, those things are obviously very important, you know, that is a kind of primary value for us. I will say in our hearts grantmaking, and are film and media, we actually are prioritizing organizations that are either led by or the work is grounded in , telling the stories of people of color. As well as disabled people who are really the most marginalized, by inequality. So we are slightly less orthodox about those things because we are really engaging primarily with organizations that are either led by or their mission is centered around people of color. Also stepping back to your last answer little bit as well, we do try to look at the mix of who we are reaching year-to-year, and Asian and Asian communities are important and have been underrepresented. We recognize and we strive to do better. Native American communities are also deeply underrepresented in funding as have Latina X organizations. So it is a thing that we do focus on trying to adjust the balance along with other community of color and as I said on disability organizations that are more nascent field and we are helping them to grow as well.

Thank you. Any other or anyone else want to respond to the question about how you deal with that information? Emil Kang ?

Sure, I will say and certainly I do not have as much time, at Mellon, to know what we have done it the past but currently I would say what is most a point presses -- we do not use that information as a checklist items by any means end of in fact these are data that we use for other means of research, but I think more important issue for us is how much the institution has found ways to become accountable to issues of diversity, equity access and conclusion inclusion. These things extend beyond states and quotas in numbers and I think the larger question we begin with is how can we find ways to use the data as a beginning of a conversation as opposed to the end one?

Thank you for that.

Yes, and Arthur, my response to that is similar to Emil Kang's but the other side of that is for foundations to be looking at themselves and what is the diversity amongst the staff, who holds what positions, who is included in conversations , as well as on our own board so I think that what you are seeing now is a much more focused look at who are we? With

Knight we frequently use global panels when we are in our cities of local readers to talk with us about the rents and to get their own perceptions take on them but I think it is equally important that we be sure that our staffs are diverse.

Thank you. There's been a question in the chat, Margaret, people want the link to the digital layout webinar, is that Ford and if they just go to the website would it be there ?

No, no, we will share.

Okay.

We can share.

That would be great and I mentioned before we went on air I would ask you all to switch hats for second and give some advice to the community and if you are going to place but if you were suddenly invited to not lead to an institution whether it was a or science center or historic house or aquarium or art museum, whatever, you as a CEO, what would you do to try today to try to ensure the financial success of your institution and then to secure its financial sustainability into the future? What are one or two things you think you would be trained to do as the CEO and I will go alphabetically again, Geoffrey Banks ?

I get to go first. A lot of work previously especially was with smaller midsized institutions and I just empathize so much in particular with the small organizations that are paying rent right now for basically an empty space and I just really think there needs to be some relief in that regard. But one thing I would be doing if I was in a particular like smaller midsized group, just exploring options with peers around creative ways of sharing resources, sharing office staff, sharing supplies, it is a real complex subject but exploring possibilities of joint ventures, whatever you want to call it, mergers and things like that. I think that the landscape, you know at least in Chicago, will look entirely different. And so some of that creative collaborative work between organizations of something that me become more significant when we are starting to come back together.

We are running out of time and this is been a wonderful conversation and I hope it is been helpful and useful to the field. We will continue this conversation off-line and certainly the audience knows how to reach you and your foundations and thank you again for taking time to do this. I really appreciate it and we look forward to engaging with your foundations in the future. Thank you very much. >> [Event Concluded]

Hello, Elizabeth Alexander is an of the Mellon Foundation museums are where people can come together and expands beauty and challenge and enlightenment and possibility and exultation on more than just a few occasions. Is a fellow worker in our collective kingdom of culture both as a poet and educator and institutional leader, I keenly feel the intensity and struggle of this moment for our terrorist institutions. And the challenge for the people who take care of them. The work that you do is a profound responsibility that keeps these places and things safe and creates space and conditions for their power and magic to be shared. For all of its to Malta, this is also a time of examination for

our relationships in the sacred spaces. It is despite the difficulties, a portal to the possible and opportunity to vision a future created together. I been thinking a lot recently about Lucille Clifton's blessing the boats. That poem echoes in my head and I wanted to share with you. Blessing the boats, at St. Mary's, right Lucille Clifton. May the tide that is entering even now the lip of our understanding, carry you out beyond the face of fear. May you kiss the wind then turn from it certain that it will love you back. May open your eyes to water, water waving forever. And make you in your innocence sail through this to that. Those final lines

Sail this to that give me comfort and thank you so much for all that you are doing.

We are excited to be in Chicago for our 2021 annual meeting and Museum Expo. Take a look at the city that will host our annual meeting next year.

[Music]

>> Now please welcome AAM's immediate past Board Chair Chippendale but you to announce today's raffle. >> Hello, everyone I am so pleased today to announce the four lucky winners of AAM's raffle and congratulations to our winners Denise McIver, Trevor Allen, Lauren Meister, and Joanne human and congratulations to all four of you and you will each receive a one year professional membership to AAM and any AAM staff member will follow-up with you this week to coordinate your prize and once again thank you. >> The Museum Expo is open. Please be sure to connect with our exhibitors, attend tech and solution center tocsin visitor or visit the virtual poster hall and explore the Museum showcase her first block of concurrent sessions will begin at club 1230 p.m. central time. Please be sure to check the full conference program for more information about the afternoon's activities.

[Event Concluded]