



2022 Maryland Arts Summit Schedule

Welcome & Open

Thursday, June 9, 10:00AM - 11:00AM

Living Classrooms Youth Performance | Room: PT 103

Session Time Block 1

Thursday, June 9, 11:15AM - 12:15AM

Ryan Koons, Rico Newman | Maryland State Arts Council

Land Acknowledgements in Maryland: A Toolkit for Change | Room: PT 103

This session provides participants with conceptual tools to create and understand the importance of land acknowledgements as a social justice practice in the place now called Maryland. Increasingly popular in arts and cultural heritage contexts, land acknowledgments are statements that recognize Indigenous peoples dispossessed of their relationships with land by settler colonists. Land acknowledgment statements are a way to acknowledge Indigenous sovereignty and correct the inaccurate impression that Native peoples no longer exist in Maryland. The session draws on public materials from the Maryland State Arts Council (MSAC) Land Acknowledgement Project, in which MSAC staff engaged in compensated consultations with tribal elders from American Indian tribes whose lands are claimed by Maryland. Session participants will encounter Indigenous histories and worldviews, review maps, and learn introductory concepts and terms from Indigenous Studies. They will leave with a clearer understanding of how land acknowledgements can be an effective starting place, how to research and deliver them, and how to move beyond land acknowledgements towards positive change led by tribal peoples. The session is designed for both individuals and organizations.

Arao Ameny

Finding and Applying for Grants and Residencies: A Workshop for Emerging Literary Artists | Room: 107

This workshop is open to all Independent Artists (artists, teaching artists, producing and presenting, public art) in any genre. In this workshop, we will go over what an effective artist statement, résumé, and artist bio looks like to strengthen your applications for grants, and residencies. Second, we will go over a list of resources outlining where you can find grants, residences, fellowships, and other opportunities for independent artists, especially opportunities for emerging literary artists.



Eileen Cave

“Artivism”- Teaching Social Practice Through Creative Learning | Room: 132

At Arts'tination, PGAHC offers creative learning through its workshop series using the Social Justice anchors of identity, diversity, justice and action to guide topics.

Participants will briefly explore three workshop programs: Infinite Creativity: Inspired by Yayoi Kusama, Patterns in Nature: Inspired by Walter Anderson and Alma Thomas, and Artful Meditations, as examples of an arts organization achieving social impact and SEL recovery. The hands-on artmaking exercises and shared resources will provide participants with a sample of takeaways to engage their own communities. Explore the seven motifs, color theory and more, no artistic skills are required!

Ivy Daniels | Prince George's County Public Schools

Building Electronic Paper Circuits on Our Way to Interactive Media Art | Room: 234

Paper circuits make use of familiar craft materials such as paper, tape, and stickers to build projects that can come to life through the power of circuitry. Learners can use these materials as a friendly on-ramp into a new world of physical computing in the arts.

Because paper is such a flexible artistic medium, combining it with circuits expands ideas about what technology can look and feel like, nurturing artistic creativity and personal expression. During this session, participants will explore the world of paper circuits through hands-on activities using simple circuit and parallel circuit templates, circuit stickers (surface-mounted LEDs in a reusable sticker form factor), and copper tape, integrated into their own artwork. Attendees will be able to construct a working circuit, understand how electrons flow and know that paper circuits can be a gateway to inspiration and understanding for those students who are interested in using technology as an art material through inexpensive and readily available art materials.

David O. Fakunle

The Lion's Side: The Utilization of Storytelling for Transformation in Arts & Health | Room: 229

The workshop will take participants through the basics of storytelling, as well as provide opportunity to practice the skills and concepts introduced. Additionally, the workshop would navigate participants through public health, its purpose and why now is the time for more involvement from the arts and culture sector. By the end of the workshop, participants should be convinced they are all storytellers, think more critically about the stories they tell, and be encouraged to elevate the public health impact of their creative work.

Allison Weiss, Shanye Huang, Doug Peach | Sandy Spring Museum

Making Space for the Arts: Using and Sharing Resources | Room: 108

How do Sandy Spring Museum and folk artists collaborate to create public programs using the museum's resources and the artists' creative energy? We share our staff expertise, and facility and equipment with artists who have ideas to share with a larger audience. What results are exhibits, performances, workshops, etc that are created with



the artist maintaining control over the end product. It's not that these are unique programs in a museum setting. What is unusual is our process of sharing resources and authority. We support artists in whatever way they wish: We help artists write grants. We provide marketing assistance. We help them realize their ideas. And our newest service is a Digital Folklife Lab filled with equipment that is available for free use by folk artists. We will present from both the perspective of the museum and the artist how this arrangement works and what each side needs to contribute. We also will engage the audience to learn more about what resources artists are looking for. Our goals are (1) to bring awareness to our collaborate programming model so more artists will benefit; (2) to learn more about what resources will benefit potential collaborators; (3) to inspire other arts organizations to be open to the idea of shared authority.

Lunch Day 1

Thursday, June 9, 12:15PM - 1:30PM

Jennifer Ridgway, Denise Jones, Khaleshia Thorpe Price

Hey Independent, Discouraged by lack of support for you as a business? Let's talk. | Room: 234

Independent artists are small businesses who straddle the for-profit and non-profit world in their accounting. This complicates their personal and business finances, making them a vulnerable population experiencing obstacles without the traditional employee benefits of healthcare contributions, pensions, sick leave, and the security of tenure. In this session, participants will consider, How might Maryland's Commerce Department and other policy makers and state leaders provide sustaining support to its creative entrepreneurs who operate as small businesses?

Session Time Block 2

Thursday, June 9, 1:45PM - 2:45PM

Ann Bracken, Linda Joy Burke, Liz Henzey | Wilde Readings Poetry Series, Columbia Art Center

Enhancing Community Engagement Through the Arts | Room: 108

Join Wilde Readings Poetry Series hosts Ann Bracken and Linda Joy Burke and Columbia Art Center's director Liz Henzey for a discussion of their collaborative venture to engage the community with literature and visual arts. They will share the ins and outs of running a literary reading series and how they work together to share space and expand the network of arts' audiences in Howard County and beyond.



Denise Jones, Jennifer Ridgeway

Building a Public Narrative: Road to TA Leadership | Room: 234

This session will take participants on a journey of building a public narrative of leadership in arts advocacy, from understanding core competencies of an Arts (Education) Leader; to what an effective advocacy pitch is and how to build one; understanding stakeholders in building your sphere of influence; to planning, structuring, and writing your pitch and call to action. Goals for this session are to help participants to understand that they are a valuable part of the arts ecosystem, that their voices matter in arts advocacy, that they are capable, perhaps a most important voice in elevating needs and concerns of Teaching Artists and others in the arts ecosystem, and lastly, to impart a roadmap for growth in arts advocacy, wherever they are now. Participant self-evaluation of achieved goals are learning resources that help in building a broader and deeper network, and messaging that urges policymakers to reimagine the role of Teaching Artists, arts educators, independent artists, arts organizations, and others in the arts ecosystem, and the great economic and social contributions which support and bring unimagined value in contributions to our communities.

Tiffany Richardson, Chaz Salazar, Laura Colgate | National Philharmonic

National Philharmonic - Harmonic Justice: The Role of the Arts in Social Justice | Room: 132

In 2020, NatPhil partnered with Pretrial Justice Institute to launch our Harmonic Justice series, an initiative that centers the topic of racial equity in classical music. This June, NatPhil's team of panelists will lead a panel session reviewing our journey within Harmonic Justice, centering the topic of the arts role in social justice. Modeled after our existing Harmonic Justice Town Hall events, our Maryland Arts Summit session will begin with a panel discussion that folds in community members to be a vibrant part of our session. We strive to use this opportunity to bring the broader Maryland arts community into this conversation and, more importantly, into this work. Through key partnerships and community, our efforts are amplified, and this session provides the Maryland arts community a safe space to engage with this topic. We will discuss how arts organizations and artists can begin this work themselves, and meaningfully engage their community with their work. Following the session, we will provide a survey with key questions and prompts for reflection about the areas discussed to be shared anonymously with NatPhil. Additionally, this survey can be used within participants' own organizations and community spaces.

Aaron Rice

Museums In The Metaverse: Sustainable Collections Management, Deep Spatial Data and Digital Twins | Room: 123

The current process of collections information management, digitization, archiving and conservation at community based museum exhibits is slow, costly, and can't scale. Nobody benefits from a collection that is not seen and not accessible no matter how significant the objects are sitting in the storage room. How do you measure engagement



with collections when museum stakeholders face root problems like staffing and recruiting that undermine efforts to grow, optimize, or transition their exhibits? Some people think of museums as these old stuffy places where old things go to die that nobody cares about. Creating a “Metaverse Ready,” 3D Digital Twin of the museum and its exhibitions expands the circle of knowledge exchange and it is a form of online virtual tourism. The golden opportunity of the pandemic was for every institution to create a Digital Twin that enables museums to extend the stories, the life and the metadata of exhibits by scanning them today, archiving securely in the cloud and sharing “same day, VR ready” Digital Twins with everyone from scholars, visitors, members, students, staff and people all over the world who are just looking for the best ways to experience your museum. At the end of the day it’s all about impact.

Adiante Franszoon

Adiante Franszoon, woodcarver - Afro Diasporic Maroon Arts from the Suriname Rainforest | Room: 107

I learned wood carving from my father, and uncles, descendants of Africans who escaped from slavery and settled in the rainforests in Suriname on the north coast of South America. In Baltimore, during the past 40 years I have continued to carve and adapt my craft to make furniture, wall art, jewelry and other items. In this session I will show slides and videos of Saamaka (my tribal group) Maroons carving, embroidery and other crafts, music and dance, as well as my own work and demonstrate my carving technique.

In this session I will describe my journey as an artist and traditional craftsperson. I will also demonstrate carving and show slides of the Suriname interior. My goal is to increase participant's knowledge and understanding of this unique tradition of Surinamese Maroons- a not well known aspect of the African Diaspora. I hope to inspire other crafts people in their work, and arts organizations to include my work and similar in exhibitions and installations. We will ask participants to complete a survey following the session.

Bmore Youth Arts Advocacy Council (BYAAC): Grey Dylan, J'Naya Harris, Carrie Snowden, Dinell Boyd, Belladonna Boateng, Gabriella Caba, and Barri Senaé Moore

Got Art? Youth-led Panel on Arts Equity | Room: 229

We are members of the Baltimore Youth Arts Advocacy Council (BYAAC), a program of Arts Every Day. We are a group of eight youth creatives dedicated to fighting for the Arts in Baltimore City Public Schools. We want all children to have experience with the arts no matter where they live or what school they attend. This is a call for equity in order to give students their right to the arts.



Session Time Block 3

Thursday, June 9, 3:00PM - 4:00PM

Boutzie R

The Role of the Visual Designer in Today's Contemporary Society | Room: 132

The nature of the session will explore how the creative process of the visual designer will ultimately shape the progression of our contemporary society. Giving insight as to how the visual designer role is the same as the carpenter's role. Our creative process helps lay the foundation to foster better efficient living systems for our world. Researching and conducting experiments that will shed light through various forms of visual communication; the emotional and psychological behaviors within our communities. Helping the visual designer (artist) understand their role in society through their own creative process.

Michael Hunter Thompson

Fade To Blue: Photography Meets Community Meets Preservation Project | Room: 107

Learn how a local photographer's idea to take a photo inside his empty, vandalized high school brought together the community in which it served for generations. Allegany High School on Sedgwick Street in Cumberland, Maryland served its community for almost a century. A new facility was built in 2018 and the old building sat vacant, awaiting demolition for four years. Michael Hunter Thompson, with the help of Allegany County Commissioners arranged a ten day photo shoot at the school in its poor condition before it was too late. Using social media, Thompson organized the shoots, attempting to capture a coming of age. The community embraced the concept: Staged figures throughout the interior and exterior. Each photograph a different cross section of high school life. Thompson had 500 alumni and former staff, from the class of 1942 - 2021 participate in the images. Although the condition of the school was very poor, the figures in the images were set up like school was in session. At its core, this is a photography project. But once the emotional community rallied around the concept it became much more. We will go over how the idea originated. How it got off the ground. How it became an exhibition and inspired another with current students at the new facility. How the community stayed engaged for two years awaiting the exhibitions. How it has become financially self sustaining through grants, donations and sales. How it became a historical preservation project. And finally how others could use this project as a model moving forward.

Hiram Larew, Diane Wilbon Parks, Melanie Kincaid

SPEAKING BACK TO HUNGER: Poetry X Hunger | Room: 108

We are asking the following questions: How can we share the multi-cultural history and practices of visual storytelling that are dominated by euro-centric authors and make them more relevant with new Black and Brown audiences? How can we further the



conversation on contemporary, local practices of puppetry, mask-making, and crankies with local artists in the field? And finally, how can we merge social justice efforts and visual storytelling by bringing together activists, cultural organizers, educators, and artists into spaces where everyone has the tools and freedom to create collaboratively?

Adam Holofcener, Frank McNeill

Mind Your Business: Legal and Financial Workshop for Artists | Room: 229

In partnership with [Maryland Volunteer Lawyers for the Arts](#), [PNC Bank](#), Maryland Citizens for the Arts presents Mind Your Business, a legal and financial workshop for artists. This traveling event, presented twice a year around the state, is a symposium to help the state's creative class better navigate budgets, contracts, copyright laws, insurance, and more.

Tyde-Courtney Edwards | Ballet After Dark

Reprocessing, Rebuilding and Reclaiming with the Healing Power of Dance! | Room: PT 103

This trauma-informed movement series will introduce participants to the 7 fundamental steps of ballet, dance as a tool for social impact and a screening of the short film, Ballet After Dark.

MSAC Info Session I for Independent Artists | Room: 234

Staff from the Maryland State Arts Council (MSAC) will share an overview of resources and opportunities available to independent artists, including: Creativity Grants, Independent Artist Awards, Heritage Awards, Folklife Apprenticeships, Public Art Across Maryland Grants, Emergency Grants, and Professional Development Opportunity Grants. Staff will also review the process for joining the MSAC Touring and Teaching Artist rosters, professional development offerings, and plans resulting from a year-long process of developing an artist employment initiative. Goals for participants include: 1) gaining a greater understanding of the opportunities that are available through MSAC to fund or inform artists' work; 2) making connections with MSAC staff; 3) removing barriers to accessing public funds and resources by getting answers to questions about MSAC opportunities. MSAC staff also hope to gain insights about the accessibility of MSAC's programs and the transparency of its processes through dialogue with participants.

Session Time Block 4

Thursday, June 9, 4:15PM - 5:15PM

Olu Butterfly, Grim Jackson | DewMore Baltimore

Put Some Slam On It: Using the Art of Slam to Lively Up The Class | Room: 123



What is a poetry slam and why do we use it? A poetry slam is a competition in which people perform poetry before a live audience and a panel of judges. In the spirit of rap battles in hip hop and sound clashes in reggae, it is a high energy competition where artists dig deep and go all out inspired by their audience. Crafted and prepared pieces are judged by invited judges or randomly selected neutral audience members and scored in a mathematically sound way. The Points Are Not the Point. Though points are given, they are NEVER the point. It has the appearance of a war but the competitors are on par. Dew More will give participants in this PD everything they need to throw their own successful slam. Slam has been used successfully in classes because the competitors/students have to dig deep into their subject matter to create or recite pieces and bring energy and excitement to the topics.

Katherine Offutt, Tyler Clifford, Tariq O'Meally | Flying V, The Clarice Smith Performing Arts Center

Moving Forward by Moving Power Around: Decentralizing Decision-Making and Dismantling Power Structures in Artistic Programming | Room: 132

As the arts' world continues to turn, organizations are taking new and different strides to prioritize equity not only with the art and artists they present, but in the ways their administration can meaningfully alter its processes and structures. In the past few years, small producing org Flying V, and large presenting org The Clarice Smith Performing Arts Center have both adopted Shared Leadership models; they have moved away from traditional accountability and power hierarchies, and intentionally distributed decision-making and leadership through teams of staff instead individual artistic directors. During this presentation they will share the similarities and differences in their journeys to a new type of arts leadership, the struggles and successes they've encountered in implementation of Shared Leadership, and the reasons that the model has been worthwhile for their organizations.

Peter Dayton | Arts Education in Maryland Schools

AEMS: Arts Advocacy Programming Feedback Session | Room: 107

AEMS is committed to ensuring that all students in the state of Maryland have access to high quality arts education by mobilizing power to communities through advocacy programs, professional and leadership programs, and resource building and sharing. This past year, AEMS has initiated a number of new programs which correspond to these different categories of community engagement. This is an interactive opportunity for participants to not only learn about AEMS's latest programming, but to provide comments that can shape future iterations of these programs. Participants will leave this session with greater knowledge of AEMS and our activities as well having contributed vital information to improving our service within Maryland's arts ecosystem. In new advocacy programs, AEMS has begun two parallel volunteer efforts: the AEMS Ambassadors program, where volunteer public arts educators offer their experience to provide feedback on AEMS programming such as the Advocacy 101s and signal boost AEMS's online initiatives; and the Arts EdVisors program, where volunteers perform on-call, duties including emailing legislators to advocate for legislation, offering



testimony, and sharing advocacy information and alerts that AEMS produces. In professional and leadership programs, AEMS piloted an Arts Educator / Artist Campaign School in collaboration with Maryland Citizens for the Arts. This professional learning community gave participants an opportunity to learn from experienced politicians and campaign advisors to learn about running a successful political election. In resource-building and sharing, AEMS has produced a series of freely available YouTube webinars entitled Advocacy 101s, where subject experts offer their experience and insights in the practice

Deborah Patterson

Creative Placemaking: Indispensable Tool for Community Engagement | Room: 108

You've probably all heard about the worldwide phenomenon of Creative Placemaking by now. If not, this is your opportunity to understand its fascinating history, the benefits to using it as your first step when engaging with communities of any kind or size, and why it is such an exceptional tool for anyone seeking grassroots change that honors, respects and empowers the community itself. Breakout groups will allow for discussion of its potential in the work you do, which in turn will be shared with the group at large. A short Q&A will conclude the session.

William Cochran, Teresa Cochran

Public Art Essentials: Foundation Stones for Success | Room: 229

This presentation and discussion on strategic, principles and best practices in public art focuses on topics that are not generally part of existing resources or how-to guides, yet are important keys to long-term success for artists, sponsors, administrators, stakeholders and the public. These essentials can strengthen most public art processes and programs, supporting the long-term success of the artwork and the community itself. Examples shown will include projects drawn from the panelists' combined six decades of experience in the public art field.

MSAC Info Session II for Arts Organizations | Room: 234

Staff from the Maryland State Arts Council (MSAC) will share an overview of resources and opportunities available to independent artists, including: Creativity Grants, Independent Artist Awards, Heritage Awards, Folklife Apprenticeships, Public Art Across Maryland Grants, Emergency Grants, and Professional Development Opportunity Grants. Staff will also review the process for joining the MSAC Touring and Teaching Artist rosters, professional development offerings, and plans resulting from a year-long process of developing an artist employment initiative. Goals for participants include: 1) gaining a greater understanding of the opportunities that are available through MSAC to fund or inform artists' work; 2) making connections with MSAC staff; 3) removing barriers to accessing public funds and resources by getting answers to questions about MSAC opportunities. MSAC staff also hope to gain insights about the accessibility of MSAC's programs and the transparency of its processes through dialogue with participants.



Artist Bazaar and Networking Event

Thursday, June 9, 5:30PM - 7:00PM

Room: TRS 102 & Atrium

Breakfast Day 2

Friday, June 10, 9:00AM - 10:00AM

Maryland State Arts Council

Live Coffee with the Council | Room: Dance Tech 231

Join the Maryland State Arts Council (MSAC) staff including Executive Director Steven Skerritt-Davis and councilors for a live edition of Coffee with the Council, the current iteration of the popular series of virtual conversations that MSAC began offering at the beginning of the pandemic as a way for the arts community to connect and share. This hour-long facilitated conversation will be participant-driven, so attendees are encouraged to bring questions and ideas for MSAC as well as questions and examples of inspiring work to share. Participant goals include: 1) sharing, hearing, and giving input on ideas for MSAC staff and council; 2) removing barriers to accessing public funds and resources by getting answers to questions about MSAC opportunities; 3) making connections with artists, arts leaders, and community members with similar aims for the arts sector; 4) gaining inspiration from fellow artists and arts leaders.

Session Time Block 5

Friday, June 10, 10:00AM - 11:00AM

Kibibi Ajanku

Understanding the importance of Folklife Investigation as a Community Engagement and Audience Development Tool | Room: 107

Purpose: Building Cultural Competency Within the Arts Sector while Building Back to Greater Capacity This 60-minute session will include a focused presentation highlighting research findings followed by a dynamic conversation about the importance of community engagement to build a strong and inclusive arts sector post pandemic. Through an exciting new Urban Arts Leadership curriculum component, Kibibi Ajanku currently enfoldes Folklore training as a curriculum component of GBCA's Urban Arts Leadership training initiative for emerging leaders of Color. This component is the UAL



Field School. It is a deepened approach to impressing the importance of community engagement.

Amy L. Bernstein

Framing the All-Important “Ask” in a Grant Proposal | Room: 234

The purpose of this hour-long session is to familiarize participants with the components of a strong "ask" statement within a grant proposal. I will provide a brief overview of the entire grant proposal (via PowerPoint) before we zero in on the primary "ask," aka, the needs statement. This scene-setting will take about 20 minutes. The remaining 40 minutes will have participants draft a 1- or 2-paragraph needs statement. They may do this work individually or in small teams. We will then share and discuss as many examples as time permits. We will conclude with a summary of take-aways. Participants are strongly encouraged to bring a laptop or paper and pen for writing.

Jim Doran

Marketing Best Practices for Independent Artists | Room: 108

Our evolving digital world is noisy, crowded, competitive and sometimes confusing. This discussion will cover why it's more important than ever to have an artist web presence, and helpful strategies to manage content, promotion and social media. Specifically, the following topics will be addressed: Domain names, hosting, choosing a content management system, integrating social media, search engine optimization, and a case study of using WordPress.

Zane Forshee, Christina Manceor, Robin McGinness | Peabody Institute

Pitching Your Creative Idea: The Path to Funding, Skill Development, and Artistic Identity | Room: 132

This case study session focuses on the development of Pitching Your Creative Idea at the Peabody Institute of Johns Hopkins. Designed for performing and creative artists, the course covers the impact of grants in an artistic career, how to research grant opportunities, and strategies to develop competitive projects with compelling materials. In this session, the creators of Pitching Your Creative Idea will discuss: The entrepreneurial skills gap that inspired Pitching Your Creative Idea The creation and evolution of the course Key components of grant writing that are covered Helpful grant writing resources available to the greater community (including how to access the upcoming Pitching Your Creative Idea Open Education Resource) Outcomes Peabody has seen as the course has become established within the curriculum.

Megan Lovely

Story Seeds: Sowing Community | Room: Black Box 127

How can stories encourage investment in our communities? Rooted in the flow of exchange embodied in farmers' markets, this workshop invites participants to share stories in connection to their local food communities. Through Story Circles and art-making, participants will explore the reciprocal relationships formed in the exchange of stories, how these relationships can strengthen the community as a whole, and how



stories can be seeds for change. Localism, community-based theater, and emergent strategy will be woven into the dialogue, informing conversations about story and food sovereignty. Reflective writing will bookend the workshop, measuring the extent to which participants' consciousness of their community has developed. Participants will conclude the workshop thinking about what action they want to take with their stories. If what we pay attention to grows, then how can the intentional storying of our communities change who and what is at the table?

Session Time Block 6

Friday, June 10, 11:15AM - 12:15PM

Maura Dwyer, Sheila Gaskins, Tara Cariaso
Puppetry, Masks and Crankies | Room: 234

We aim to expose new intergenerational audiences to traditional art forms through teaching artist workshops, panel presentations, and collaborative performances. This particular panel opportunity will be a part of a larger series with workshops throughout the summer and a culminating event in October. Keeping in mind the impact the pandemic has had on learning and mental health, we will create a liberated space for storytelling and art-making that accommodates various learning styles, while fostering compassionate critical dialogue with our peer artist communities to reconnect and reimagine how these artforms take shape in our region. The goal of the panel will be to share how we are doing this (our pedagogy) and inspire others.

Elizabeth Kendall

Interplay: Facilitating Change and Growth Through Individual and Collaborative Artmaking | Room: 123

The interplay of opposites in artmaking is well known. Shadow cannot exist without light, volume requires line. This same interdependence exists within organizations as well: effective groups need the engagement of strong, self-aware individuals. In this session we will create individual paper sculptures and collaborative collages. As we create we will explore how creative activities and processes essential to artmaking can foster awareness of self and others, building cohesive groups and facilitating change.

Olu Woods, Mia Musa

Creating Your Own Lane: A Roadmap for Emerging and Re-Emerging Artists | Room: 229

Spiritual and practical tools for activating or reinvigorating the creative career you are called to do. Artists are well known for juggling: non arts and art-related careers, art career activities with art making, non career stuff with career stuff. Perhaps you are an emerging artist or you have transitioned to new things or want to resurrect some aspects of your artist self and this is a great time to address your foundations. Join a community



for Listening, Visioning, Synthesizing, Aligning, Communicating, Designing and Executing. Artists, curators and institutions can thrive by playing by their own rules and creating a lane for themselves. Even better, we can learn from past strategies and challenges to move things forward. We will leave this conversation with the very tools necessary. Participants can access our Creating Your Own Lane workbook. Workshop Elements include Historical, spiritual and practical pep talk Provide context to goals and process Give concrete tools 4 realizing goals The Intergalactic Conspiracy to Spread Your Creative Concept: an assessment of alternative wealth and spiritual tools to think BIGGER Planning Tools from vision boards to mission statements to business plans Idea Open Mic where participants can get feedback on their ideas or projects no matter what stage they are in.

Jill Warzer

The Storm is Passing Over- Maryland African American Music from Reconstruction to Civil Rights | Room: 132

Participants will review the Peabody Institute Library online resources, "The Storm is Passing Over- African American Music in Maryland from Reconstruction to Civil Rights" and "Sounds and Stories"- audio and video interviews with contemporary Maryland based Black musicians, composers, performers and teachers; discuss ways to integrate this rich legacy into our work as educators, composers, performer and presenters; and consider opportunities to collaborate in these efforts going forward.

Alanah Nichole Davis

We Are Not All Muralists | Room: 108

In this session participants will define Community Art for themselves and navigate a theme of what it means to dabble in Community Engagement as independent artists, arts organizations and funders rooted in an idea that murals are not the ONLY intervention that can bring communities together, beautify or bring pride to Baltimore's youth and adults alike.

Afro House

Disruptive Futurism with Afro House | Room: 107

Alisha and Scott Patterson of Afro House discuss their approach to storytelling through an Afrofuturistic lense. Experience how Afro House harnesses the power of communal futurism through the 100 Year Symposium and their cosmic journey creating *Cloud Nebula*, the epic sci-fi Afrofuturistic opera ballet.

Artist Bazaar

Friday, June 10 12:00PM - 2:30PM

Room: Dance Cube & Tech



Lunch Day 2

Friday, June 10 12:15PM - 1:30PM

Rob Lee-Podcast, Zoe Lintzeris

The Truth In This Art Live at UMBC | Room: 123

A 40-minute podcast interview with an artist discussing their artistic journey, process and life story. Hosted by cultural curator and host of Truth In This Art Rob Lee.

Closing

Friday, June 10 2:00PM - 3:00PM

Afro House Performance

***Kojo Astronaut* | Room: PT 103**

In the great beyond of space resides Kojo Astronaut, a cosmic shaman traversing the multiverse, fueled by voice, piano, and a Fender Rhodes. His offerings consist of protest music written through an Afrofuturistic lens. This performance is about love, liberation and the ways in which we navigate our relationship to our planet, our solar system and beyond. Composed and performed by pianist Scott Patterson, the blend of classical, soul and rock music are futuristic, emotive and luxuriant.

Schedule

Day One

9:00-11:00AM

Check In

MDVLA table engagement

10:00AM

Welcome

Youth Performance by Living Classrooms Youth

11:15AM-12:15PM

Session Time Block 1

12:15AM-1:30PM

Lunch



Hey Independent, Discouraged by lack of support to you as a business? Let's talk. With Jennifer Ridgway

1:45-2:45PM

Session Time Block 2

3:00-4:00PM

Session Time Block 3

4:15- 5:15

Session Time Block 4

5:30-7:00pm

Artist Bazaar Night Market

Networking Reception

Day 2

10:00-11:00AM

Session Time Block 5

11:15AM-12:15PM

Session Time Block 6

12:15AM-1:30PM

Lunch

The Truth In This Art Live at UMBC with Rob Lee

12:00-2:30PM (?)

Artist Bazaar Hours

2:00 – 3:00pm

Closing

Afro House

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