



# 2019 ANNUAL REPORT

## The Lewis Prize for Music

Laying the groundwork for our first year of funding



the lewis prize  
for music

community | collaboration | leadership

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[www.thelewisprize.org](http://www.thelewisprize.org)

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# INTRODUCTION FROM THE CEO

The Lewis Prize for Music was founded in 2017 on the belief that exemplar leaders across the United States are putting music at the center of positive and equitable systems change in their communities. Talent is everywhere and excellence is achieved in every form of music, but talent needs the opportunity to thrive. For too long, the systems of inequity that prevent fair access to resources for everyone have narrowed music learning, making and creating opportunities for young people from historically marginalized communities.

After nearly two years of listening and learning, we recognized Creative Youth Development as the paramount transformational driver of equitable systems change through music.

This Annual Report details the founding activities of The Lewis Prize through to our naming of the inaugural Accelerator Awardees in January of 2020. With these awards, we partner with leaders who create positive change by investing in young people through music. These are ambitious leaders who are strengthening young people in their communities through rigorous and diverse music programs. We share their belief that young people with access to high-quality music learning, performance and creation opportunities will mature into thriving individuals with the foresight and willingness to positively impact their communities. Our vision is for every young person, regardless of who they are or where they live, to have the opportunity to access culturally responsive intergenerational music programs from a young age.

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Within two months of announcing our first awards, the nation was transformed by COVID-19 followed quickly by widespread demands for racial justice. The inordinate impacts of both COVID-19 on and the over policing of Black, Indigenous, Latinx and other Peoples of Color is rooted in the same inequitable systems that have stripped away access to music learning opportunities. The Lewis Prize's awardees and the entire Creative Youth Development field met the moment by expanding efforts to meet the creative, material, and well being needs of young people and families. They have proven again that music can and should be at the center of community life and civic health for all people. Their responsiveness affirms The Lewis Prize's belief in Creative Youth Development as a potent model for achieving positive systems change. We look forward to uplifting the work of our awardees and the amazing young people with whom they work in future Annual Reports. For now, we share the journey that brought us to them and their Creative Youth Development peers across the country.

- Dalouge Smith, CEO



*1st Annual Accelerator Award Convening, Brooklyn (NY)*

# ORGANIZATIONAL OVERVIEW

## **The Lewis Prize for Music Mission**

The Lewis Prize partners with leaders in diverse and vibrant communities who create positive change by investing in young people through music. We believe young people with access to Creative Youth Development music learning, performance and creation opportunities will mature into thriving individuals

## **The Lewis Prize for Music Vision**

Our vision is for every young person, regardless of who they are or where they live, to have the opportunity to access music programs from a young age. We aim to do this by finding and awarding ambitious leaders who are already strengthening young people in their communities through rigorous and diverse music programs.



*The David's Harp Foundation, San Diego (CA)*

## **Founder and Chairman**

Daniel R. Lewis

## **Board Members**

Aisha Fukushima

Stefon Harris

David Horvitz

María López De León

Omari Rush

Valerie Dillon, Board Member Emeritus

## **Staff Members**

Arielle Julia Brown

Kenneth Courtney Jr.

Karen Cueva

Ariel Davis

Annette Fritzsche

Ann Gregg

Shenika John Jordan

Traci Slater-Rigaud

Dalouge Smith, CEO



*Community MusicWorks, Providence (RI)*

# **OVERVIEW | ANNUAL REPORT**

## **TIMELINE**

The Lewis Prize for Music began incubation as an initiative to support systems change through music and leadership in 2017. From this inception, The Prize has established a team, developed a vision, core strategies, and scope of the work. It led a series of convenings in late 2017 and early 2018 as well as an Institute in 2019 to inform its first round of Accelerator Awards in January 2020. This annual report reviews the efforts of The Lewis Prize through these first awards. It also gives an overview of The Lewis Prize for Music's expenses in 2018 and 2019.

## **NOTE ON COLLECTIVE AUTHORSHIP**

The thought leadership of our partners, staff and board, awardees and the youth they serve is consistently contributing to the values we hold central to our work in the field of Creative Youth Development. Our staff and board collectively are majority people of color and majority women. Our staff operates with a generally flat power structure wherein collective thought leadership is central and core to building articulations of our values and the nuances of our processes as a foundation. To this end, please note that all of our published content is, on some level, collectively authored by our collective voices. We hope that you will be inspired by the content we produce. Should you wish to reference, share or otherwise engage the thought leadership and content published on our website, laid out in our process or otherwise shared in public forum, we ask that you please cite us.

# AT INCEPTION | VISION REFINEMENT, STAFFING AND CONVENINGS

## Fall 2017 - Winter 2018

In collaboration with the leadership of Daniel R Lewis, founder and chairman of The Lewis Prize for Music, Bruce Coppock facilitated a series of convenings in late 2017 and early 2018 in Boston, Brooklyn, Harlem, Los Angeles, San Antonio, Detroit, Chicago and a national gathering in Miami. These convenings gathered over 100 diverse artists, administrators, and experts from the arts to discuss the ideal characteristics of a prize dedicated to affecting social change in and through the field of music.

These convenings informed The Prize's vision, strategy and criteria. Discussions addressed themes of social justice, prize construction, and the impact this prize can have in the lives of artists, the musical ecology of communities, and the broader field of musical arts.

Major themes emerging from these initial convenings included value determination and refinement around the following:

- Social Justice and Social Change
- Community Engagement and Geographic Focus
- Inclusivity of the Process
- Judging and Panel Process
- Application Process
- Prize Form and Sustainability
- Evaluation, Measurement, and Accountability
- Impact on Artists and the Field



Dalouge Smith joined The Prize as CEO in August of 2018. Dalouge, in collaboration with the board of The Lewis Prize, hired a team of research associates in late 2018 to support the research needs of The Prize moving forward. In January of 2019, The Lewis Prize hosted two additional convenings, including a gathering in Philadelphia, engaging the research associates and a follow-up gathering in Detroit that was concurrent with the SphinxConnect Conference.



*2017-2018 Convenings facilitated by Bruce Coppock*

# **CLARIFICATION OF SCOPE | MUSIC PRACTICE AREAS AND HUMAN RIGHTS WHEEL**

## **Winter and Spring 2019**

In order to continue the work of narrowing and focusing The Prize's scope, its Knowledge and Strategy Team reviewed 42 musical practices on which The Prize might focus. This process eventually led to a decision to support the field of Creative Youth Development and a recognition of its essential intersection with the work of music teaching artists, culture bearers and pre-college music training. Detailed overviews of these practices and the staff and board process are listed below.

### **Guiding Questions for Musical Practice Research**

The Lewis Prize Knowledge and Strategy Team identified and analyzed 42 different types of music related activities and fields, “Musical Practices”, using The Lewis Prize’s Round I Research Rubric. For this process, Musical Practice was defined broadly to include music activities ranging from professional to amateur, music focused education, research, gathering, business and other contexts in which music is shared, learned, and enjoyed. The purpose of exploring these 42 Musical Practices was to find potential cross-sector work and/or systemic change opportunities. After a rigorous research process, the Team recommended six Musical Practices for the Board of Directors to consider as priorities for The Prize. The Board of Directors selected Creative Youth Development along with teaching artist training, culture bearer inclusion and Pre-college music opportunities as its Music Ecosystem Priorities for The Lewis Prize Institute and 2020 Awards.

# HUMAN RIGHTS WHEEL

As part of the research that led to the focus on Creative Youth Development, the Knowledge and Strategy team developed the Human Rights wheel. The team used this internal tool to consider which musical practices have the capacity to fulfill Human Rights in some way, shape or form. The Human Rights wheel was subsequently essential for the development and refinement of The Lewis Prize's systems change orientation.



# COLLECTIVE THOUGHT LEADERSHIP | THE LEWIS PRIZE INSTITUTE

## SUMMER 2019

Once The Lewis Prize determined to resource individuals and organizations undertaking systems change initiatives to advance diversity, equity, and inclusion in Creative Youth Development, it again sought external guidance. Seeking to shift the traditional power dynamic between the donor and recipient, The Prize gathered Creative Youth Development music and aligned community-change practitioners, policy makers, advocates, researchers, community members and philanthropists at its first Institute. The inaugural Lewis Prize Institute was held in Bentonville, Arkansas in June 2019. The Institute was facilitated by The Raben Group and hosted over 50 participants for three days. The most significant takeaways from the institute were the need for an open application process, a longer prize process and specific recommendations for The Lewis Prize's "Letter of Interest" application.



*The Lewis Prize Institute, Bentonville (AR), June 2019*

# LETTER OF INTEREST DEVELOPMENT AT THE INSTITUTE

At the Lewis Prize Institute in Bentonville, Arkansas, thought leaders across the Creative Youth Development sector and beyond gathered to discuss a myriad of topics around systems change, equity, philanthropy, Creative Youth Development, and the Prize application/selection process. The discussions surrounding the Letter of Interest (LOI) process – both intellectual inquiries and practical application pieces – followed the formats of a small group discussion and subsequent large group interactive share-out and activity. The purpose of this discussion was to transparently discuss the possibilities for systems change surrounding an equitable LOI process and the criteria that would inform the selection process. Major themes that emerged from this conversation were systems change framing, evidence of equity, inclusive language and provocation in the LOI. Evidence of past systems change, urgency and timing as well as youth leadership and engagement were also major points of conversation at the institute as the group gave guidance on the best way forward for the LOI.

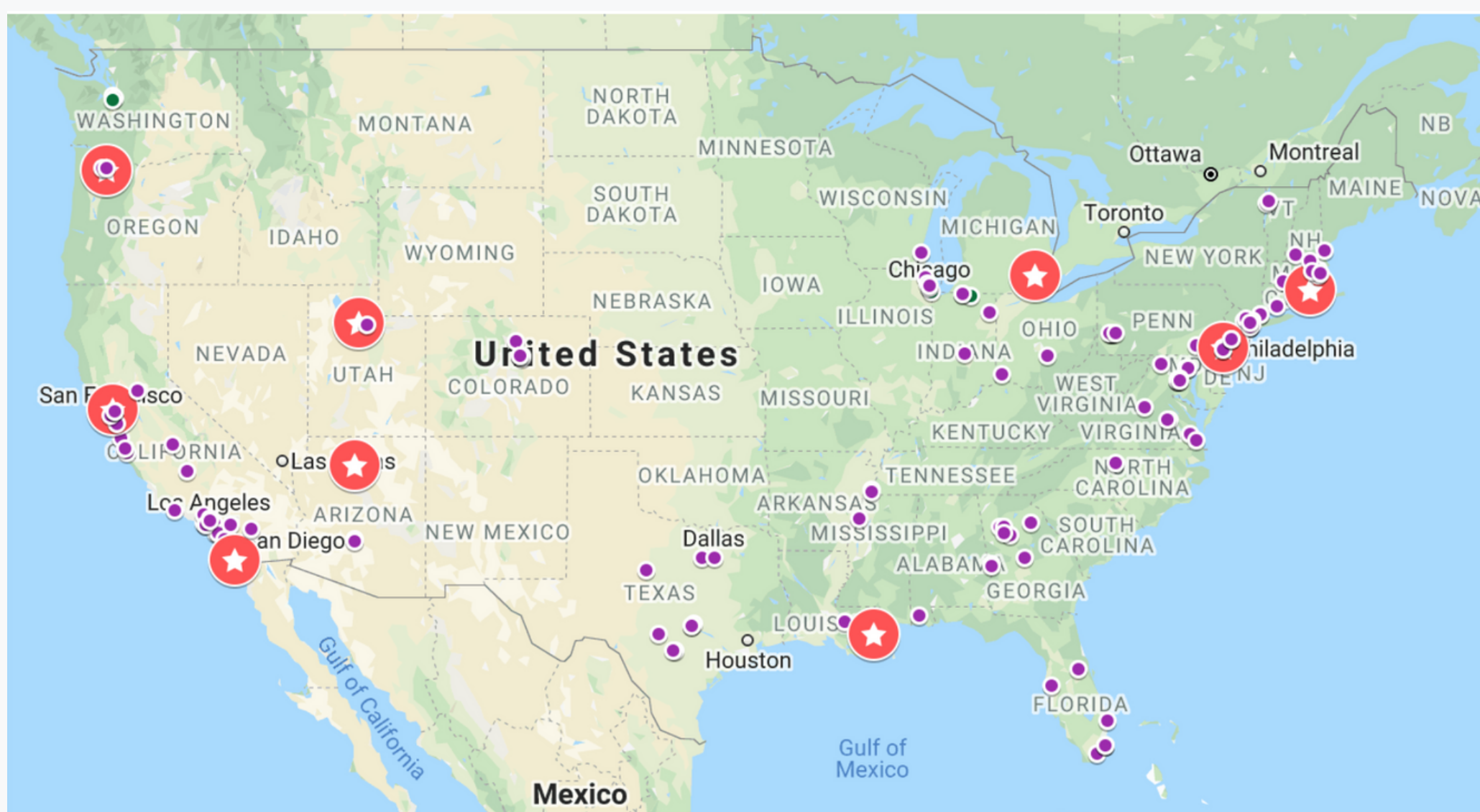


*The Lewis Prize Institute, Bentonville (AR), June 2019*

# 2020 ACCELERATOR AWARDS | PRIZE PROCESS DEVELOPMENT AND ANALYSIS

## FALL AND WINTER 2019

Following the Lewis Prize Institute, the Knowledge and Strategy team worked collaboratively to develop the prize process that resulted in the 2020 Accelerator Awards. This process included the development of the Letter of Interest (LOI), site visits, and Finalist RFP. External input guided the awards selection with Readers scoring the LOIs, Youth Panel recommending Finalists, and the Finalist Review Panel recommending awards.



After the 2019 LOI was released with support from Fenton, a social justice media agency, The Prize received 186 applications from 32 states and the District of Columbia. With a truly national geographic reach, this pool represented young people, cultural workers and their diverse communities in deeply vast ways. With just a slight majority of applicants coming from the coasts, the pool had sparse representation from the plains and greater Midwest regions.

Concurrently, representation from the south was also notably modest at 21% of the full applicant pool. Finally, 95% of all applications came from major cities and/or major metropolitan regions with only 5% of applicants serving rural populations. Awardees represented 8 different states with 1 based rurally. The Lewis Prize gave nine organizations awards of \$500,000, \$50,000 or \$25,000. These organizations center rigorous music education, youth development and equitable systems change in their work. The following organizations won awards in the 2020 Accelerator cycle.



*Youth Panel, Washington (DC) 2019*

**ACCELERATOR AWARDS** provide \$500,000 multi-year support to enable leaders and organizations to make sustained progress toward ambitious community change initiatives that align with The Lewis Prize for Music's values and vision. 2020 Accelerator Awardees were:

- Sebastian Ruth, Community MusicWorks, Providence, RI
- Brandon Steppe, The David's Harp Foundation, San Diego, CA
- Ian Mouser, My Voice Music, Portland, OR

INFUSION AWARDS provide \$50,000 single year support to leaders and programs creating new musical platforms and pathways in their communities. 2020 Infusion Awardees were:

- Clare Hoffman, Grand Canyon Music Festival, Grand Canyon, AZ
- Michael Reyes and Elizabeth Stone, We Are Culture Creators, Detroit, MI
- Eugene Rodriguez, Los Cenzontles Cultural Arts Academy, San Pablo, CA
- Derrick Tabb, The Roots of Music, New Orleans, LA

FINALIST AWARDS provide \$25,000 single year support to leaders and programs with impressive impact and reach. 2020 Finalist Awardees were:

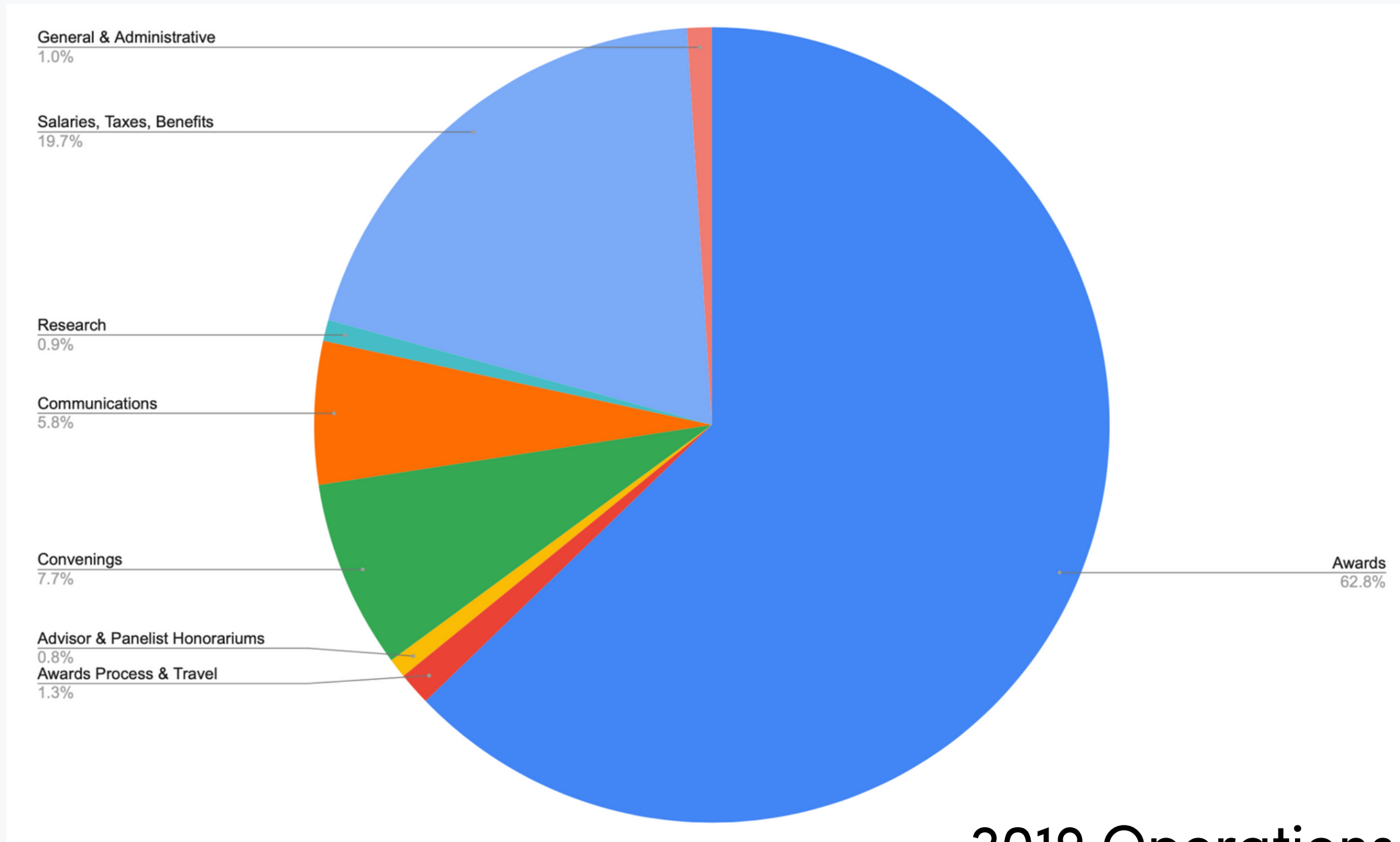
- Joseph Conyers, Project 440, Philadelphia, PA
- Kasandra Verbugghen of Spy Hop Productions, Salt Lake City, UT



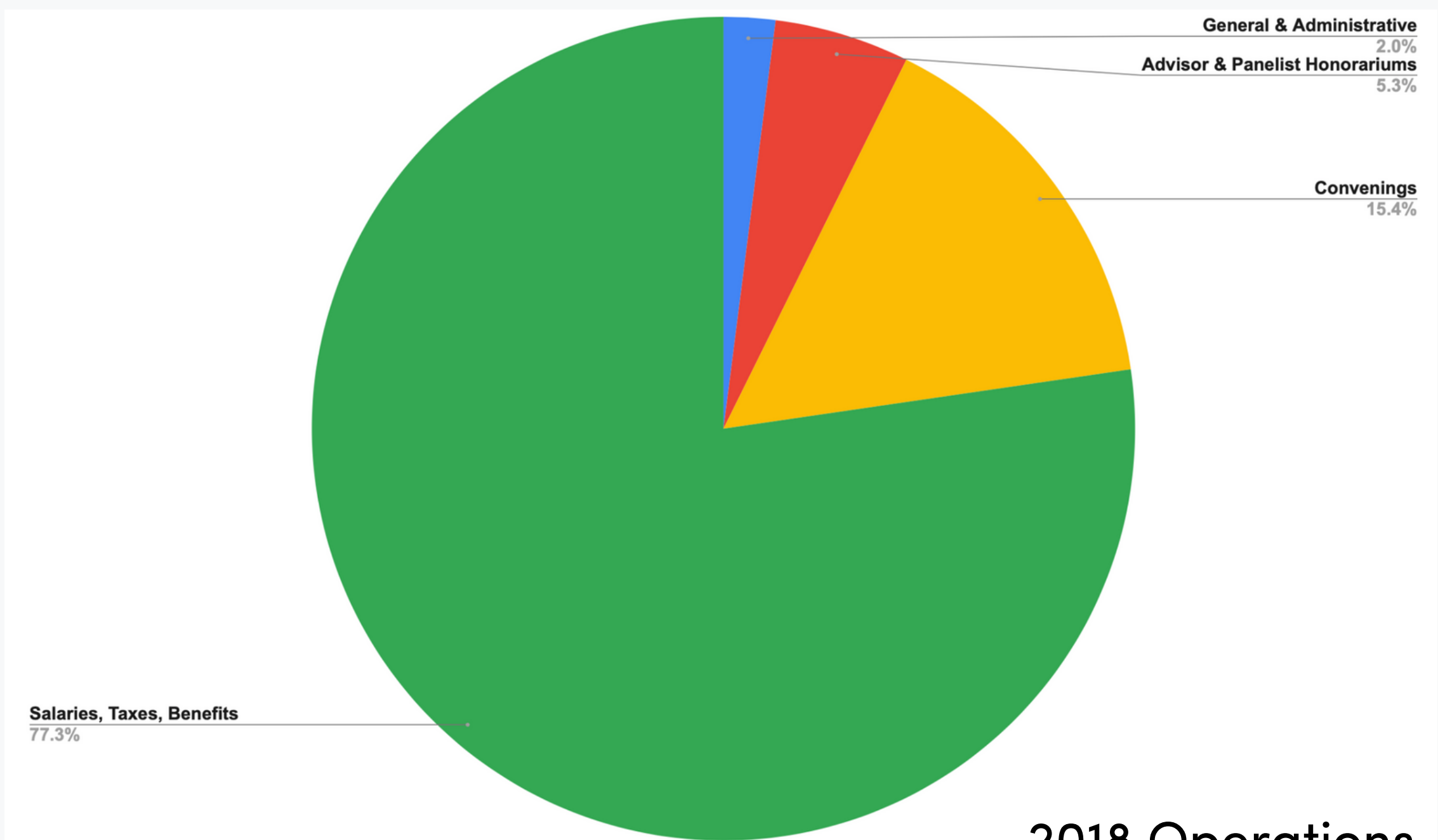
*My Voice Music, Portland (OR)*



# FINANCIALS AT A GLANCE (FY18 and FY19)



2019 Operations  
Totals - \$2,795,280



2018 Operations  
Totals - \$493,964

All funds contributed by Founder and Chairman, Daniel R. Lewis

# the lewis prize for music

community | collaboration | leadership

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