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change in grantmaking  
branding art, education,  
coffee and meditation.

# The Pritzker Architecture Prize

The 2020 Pritzker Prize Laureates:  
Yvonne Farrell and Shelley McNamara



Yvonne Farrell and Shelley McNamara  
2020 Laureates



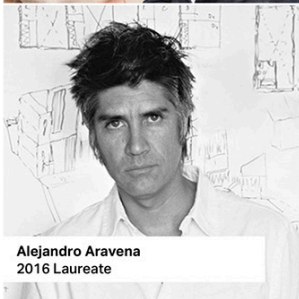
Arata Isozaki  
2019 Laureate



Balkrishna Doshi  
2018 Laureate



Rafael Aranda, Carme Pigem & Ramon Vilalta  
2017 Laureates



Alejandro Aravena  
2016 Laureate



Frei Otto  
2015 Laureate



Shigeru Ban  
2014 Laureate



Toyo Ito  
2013 Laureate



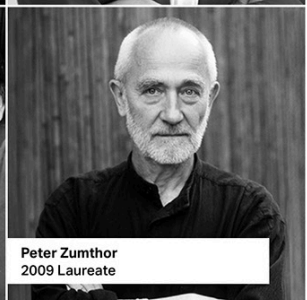
Wang Shu  
2012 Laureate



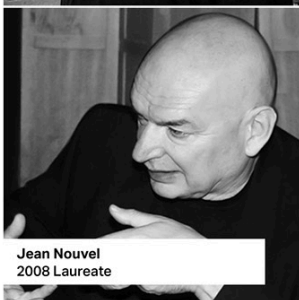
Eduardo Souto de Moura  
2011 Laureate



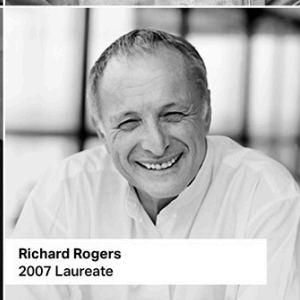
Kazuyo Sejima and Ryue Nishizawa  
2010 Laureates



Peter Zumthor  
2009 Laureate



Jean Nouvel  
2008 Laureate



Richard Rogers  
2007 Laureate



Paulo Mendes da Rocha  
2006 Laureate



Thom Mayne  
2005 Laureate





# The Pritzker Architecture Prize

2020 Laureates  
Yvonne Farrell and Shelley McNamara  
Ireland

Image Book



Yvonne Farrell and Shelley McNamara

Sponsored by The Hyatt Foundation

University  
Campus  
UTECH Lima  
2015

Lima, Peru



Photo courtesy of Iwan Baan



Photo courtesy of Iwan Baan

The Pritzker Architecture Prize 2020 Laureates Yvonne Farrell and Shelley McNamara, University Campus UTECH Lima, 2015, Lima, Peru

Urban  
Institute  
of Ireland  
2002

Dublin, Ireland



Photo courtesy of Ross Kavanagh



Photo courtesy of Ross Kavanagh

The Pritzker Architecture Prize 2020 Laureates Yvonne Farrell and Shelley McNamara, Urban Institute of Ireland, 2002, Dublin, Ireland

Town House  
Building,  
Kingston  
University  
2019

Kingston upon  
Thames, United  
Kingdom



Photo courtesy of Ed Reeve

The new facility seeks to bring together the university and the local community and act as the university's front door and a gateway to Kingston upon Thames. The Town House Building includes a learning resource center, dance studio, covered courtyard, cafe and is developed alongside a new landscaping scheme across the front of the campus. The six-story building of open-plan interiors is unified and enveloped by the stone colonnades that form the facades of the building.

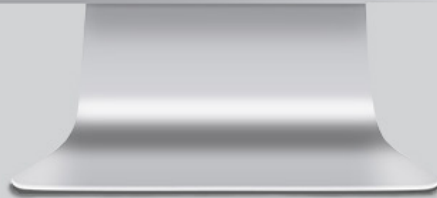
The interior is composed of large, interconnected halls and double and triple-height spaces that overlap—physically and visually. The entrance lobby extends almost to the full height of the building, with staircases suspended from floorplates, adding a sculptural touch and physically weaving the layers of the building together. The architects have said, "University projects are miniature cities. There are three layers—administrators and professionals, lecture facilities, and then there is the city."

The Pritzker Architecture Prize 2020 Laureates Yvonne Farrell and Shelley McNamara, Town House Building, Kingston University, 2019, Kingston upon Thames, United Kingdom





The  
Pritzker  
Architecture  
Prize



# Journal

Winter 2020, Issue 16

# BLACK VOICES --- IN GRANTS MANAGEMENT

**“Philanthropy was  
not designed for  
people of color.”**

ANONYMOUS

# What has been your experience navigating philanthropy as a Black person?

"It has felt tiring. We often have to work hard to put on our cheeriest, most outgoing, most welcoming versions of ourselves. And when we want to raise issues of equity, it feels lonely to push an organization by yourself as a person of color."

"An emotional roller coaster that makes me question my value in terms of education, professional experience, lived experience, and knowledge, skills, and abilities."

"The types of people who are leaders in the field either 1. do not truly understand the people they wish to serve and their needs, 2. can never build the trust or connections to the people they wish to serve, and therefore have a program that won't ever be utilized, or 3. are unwilling to trust that those they seek to serve are able and want to help themselves."

"I often carry the torch and fight for the funding for outstanding Black run initiatives."

"Because I'm typically the only Black person in the room, I'm often treated as the 'Black stamp of approval' on issues that might be racially sensitive or related to race, equity, and inclusion issues."

"I was fortunate to have a mentor who cared deeply about my success, but many of my Black female peers have not had this luxury, and have left because of cultural insensitivities and neglect—choosing not to accommodate Black workers in situations where white counterparts are routinely accommodated."

"If a Black woman speaks up, she might be pegged as opinionated. If a white person speaks up, they might simply be intelligent."

"I have felt invisible, not only because I've been the minority in the space, but because of the 'blindness' of the majority to appreciate and accept my value."

"Feeling pressure to do more than others for people who look like me. For example: Am I encouraging more funds towards Black organizations or issues and, if I do, would it be perceived as for the wrong reasons?"

"There is an expectation that I will forgive and openly assist with my white peers' racial equity journey; that I will manage being triggered in solitude so as to not disrupt or make others uncomfortable. It's been devastating."

"There should be an increase in safe opportunities to communicate more frankly and openly about philanthropy-related issues that affect Black people, to the whole group, to leadership, and to the sector."

"Being in the room is not inclusion. Inclusion is being in the room and having a say in things."

"Surreal. 'Othering' is a term I cling to as it best describes how people of means and wealth often make the issue or cause they support about something 'over there.'"

"It's been extremely difficult, especially in terms of pay equity and professional growth opportunity. My white colleague is currently receiving all the growth opportunities while I'm given the majority of administrative work. I feel very much like 'the help' in my current position."

"I've been painted as the angry Black person and damn near lost my job for voicing my thoughts, holding folks accountable, and advocating for communities who have been left out of our generous grantmaking."

"I've often felt as if I spoke an entirely different language than my teammates."

## By the Numbers: Exploring the Black experience in philanthropy

by Melissa Sines

In exploring the Black experience in philanthropy, it's necessary to start by naming the roots of philanthropy and its continuing challenges around diversification—of boards, executive leaders, staff, grantees, and partners. Despite, or perhaps because of, philanthropy's roots in oppressive practices, it becomes even more important to have the conversation and to take action aimed at creating organizations and practices that foster greater inclusion for those it has traditionally left out.

Drawing on research from the Association of Black Foundation Executives, the Building Movement Project, the Council on Foundations, BoardSource, and PEAK Grantmaking in partnership with Frontline Solutions and Arabella Advisors, we can lay the groundwork for understanding the experience of Black professionals within the philanthropic sector in general, and in grants management in particular. It is always complex, and often troubling, yet still hopeful.

"We have to be honest about the sources of wealth and how wealth was accumulated in this country—a great part of it was on the backs of people of color, and now those communities are benefiting from just a very small percentage of dollars... Once you know, how can you not be equitable about how you're distributing the money?"

—Edgar Villanueva, Decolonizing Wealth

### How foundations are staffed, by race:



Sources: BoardSource Leading with Intent, 2017 (foundation board chairs, members); Council on Foundations Salary and Benefits Survey 2019 (foundation executives, program officers, staff); PEAK Grantmaking Member Survey 2018 (grants managers)

**The statistics are stark.** Philanthropic organizations (and nonprofits) are largely led and heavily staffed by white people, and the diversity of employees increases as their power within the organization decreases.

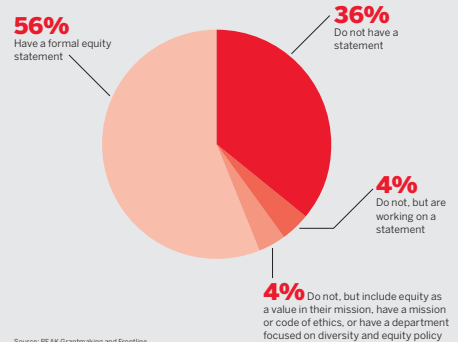
The lack of diversity seen in foundation boards and staff shows up again when you check to see where grant dollars are flowing: According to D5's State of Work report, less than 7 percent of grants go to diverse communities.

### DEI is a value, yet...

Conversations in the field have centered racial equity, diversity, and inclusion as key to improving impact both in the way we fund and in the way we operate. With an increasing sense of urgency, more and more foundations are lifting up the values of diversity, equity, or inclusion. In our recent survey, a majority of foundations reported a formal statement of commitment to these values, with another 8 percent either in the process of creating one or taking action in other ways.

Despite that progress, philanthropy continues to fall far short in instituting equitable practices. The experience of Black, indigenous, and other people of color in the sector continues to stand in conflict with these stated values in two important ways: organizational culture and grantmaking practice.

### Foundation level of DEI commitment:



Source: PEAK Grantmaking and Frontline Solutions 2018 Research on Equitable Practices

"I've been put in 'my place,' silenced, isolated, and almost slipped into the deep abyss of the sunken place."

### Where is the DEI in organization culture?

Research across the nonprofit sector continues to show that people of different racial identities experience organizational culture, career development, and advancement differently. When we begin to understand that the traditional tenets of a "good" organizational culture were defined by members of one particular identity group (white men, to be exact), we begin to see organizational culture as it looks to all of those who sit outside that white-dominant framework. "In the workplace, white supremacy culture explicitly and implicitly privileges

whiteness and discriminates against non-Western and non-white professionalism standards related to dress code, speech, work style, and timeliness," observes Aysa Gray in the *Stanford Social Innovation Review*.

In the 2017 report *Race to Lead: Confronting the Nonprofit Racial Leadership Gap*, over one-third of people of color ranked their race/ethnicity among factors negatively impacting their career advancement, compared with 6 percent of whites. A textual analysis of write-in explanations provided by 380 people of color who reported that their career advancement was negatively impacted by their race shows that 40 percent talked about a perceived inability to lead, a lack of human resources support, and/or an exclusion from important social networks. Thirty percent cited negative experiences with others, ranging from microaggressions to tokenizing to managing white colleagues' guilt and emotions about race.

**Over one-third of people of color ranked their race/ethnicity among factors negatively impacting their career advancement, compared with 6 percent of whites.**



 **PEAK** Grantmaking

# Journal

Fall 2020, Issue 17

## Reimagining Grantmaking





We offer much gratitude to our guest editors, Jane Ward and Cristina Yoon, for their partnership, guidance, and support in the development of this issue. Read their thoughts below on the importance of boldy and courageously committing to more equitable grantmaking. — Betsy Reid and Melissa Sines

## To paraphrase an old saying: If you want to make the grants management gods laugh, tell them your plans.

I entered 2020 thrilled to introduce the Meyer Foundation's new grants process. Over the course of a year, I had led the development of a new racial equity-informed approach to grantmaking that centered our partners, supported systems change, and increased efficiency for all involved. What got us there were deep consultations with our community (grantee partners and declined applicants alike), dozens of conversations with other trust-based philanthropists (thank you all!), and too many flip charts, post-its, staff lunches, and board discussions to count. We edited and re-edited all the digital collateral, we even migrated to a grantmaking technology. Meyer had moved into the racial justice funding space several years prior and, finally, our accompanying grants process would provide us with the trust-based, streamlined approach necessary to shift power meaningfully.

Two months later, in the face of burgeoning health and economic crises and mounting racial injustice in our communities, even our shiny new approach to grantmaking wasn't enough.

In fact, much of what we'd planned came crashing down only weeks after COVID-19 hit. We quickly pivoted, dropping most of the new processes we'd put in place in favor of automatic renewals with no application requirements, contingent payments with no contingency requirements, and early payments upon request, as well as eliminating reporting requirements, deploying additional rapid response funds, and providing capacity building for partners thrust into digital organizing. Like so many other funders, we threw off all the trappings of our carefully constructed grant requirements — truly saving time and effort for all involved.

Now, we prepare for 2021 as best we can. Given a very uncertain future, I'm sure of one thing: My colleagues and I are more committed than ever to a radical transformation of power in philanthropy. As Angela Davis said, "Radical simply means grasping things at the root."

For us, that means that, should circumstances once again stop us in our tracks, we will be ready to dig even deeper; that we're dedicating ourselves to constantly reflecting and evolving, as an institution and as individuals; that certain practices which were a part of our early 2020 rollout are gone for good; that as we continue to make plans, we must aim for something better and bolder.

I am grateful to be a part of a committed group of peers in PEAK Grantmaking who continue to push me to take more risks and build more trust. Guest editing this Journal has helped me rise to the challenge of re-envisioning Meyer's grantmaking (again). I hope it will do the same for you.

I look forward to the critical conversations and proactive planning this issue will spark, and to the radical transformation that will occur when the next inevitable obstacles arise. ▲



Jane Ward, Grants Director, Eugene and Agnes E. Meyer Foundation and PEAK Grantmaking Board of Directors member

## For far too long, injustice and inequity have disproportionately impacted underserved communities. The COVID-19 crisis and the killing of George Floyd, and many others, have laid bare the stark consequences.

While justice and equity have been the longstanding pursuit of philanthropy, this moment feels different — a time of real reckoning in which philanthropy is finally ready to reflect, learn, change, and act with urgency.

Hundreds of foundations have stepped up to meet this unprecedented moment, fundamentally changing their processes and practices to be far more responsive and grantee-centric. For our part, the Skoll Foundation committed to quadrupling its grantmaking in 2020, targeting much of it to direct COVID-19 response and to support Skoll Awardees with targeted emergency funding. The Foundation also introduced measures to help Awardees and grantees through this period and to reduce grant-related burdens on them: loosening or eliminating the restrictions on active grants, providing unrestricted support whenever possible, offering no-cost extensions, accelerating future scheduled payments upon request, and suspending grant reporting requirements through the end of 2020.

But there's much more we can and should do. Once the "novelty" of this crisis has worn off, we in philanthropy must dig in and double-down on our efforts to avoid backsliding into pre-COVID and pre-George Floyd days. We must acknowledge and tackle the bias and inequity that are embedded in our grantmaking processes and practices. Instead of making nonprofits bend over backward to fit foundations' idiosyncratic ways, we should go above and beyond to support nonprofit organizations and

provide what Vu Lu coined as "MYGOD" — multi-year general operating dollars — while also investing in Black- and indigenous-led organizations.

I came into philanthropy quite by accident, and I view my responsibilities as a privilege. I ask myself how I can use my position, resources, and voice to help make this world more just and equitable. I also question how foundations can use their financial resources, networks, and influence — and do so collectively — to make this world more just and equitable. Yes, we are facing some of the toughest and most entangled problems of our time. But they're also rich opportunities for us all to work smarter and faster together, by putting equity, trust, and risk-taking at the center of everything we do — not only because we have the privilege to do so, but because we have a deep responsibility.

As a society, we ask essential workers to put their health on the line to protect us all; we ask Black and indigenous people to put their lives on the line for justice. So what are foundations willing to "risk" for the future we want? In too many cases, foundations continue to over-index on the risk to their endowments and under-index on the risk of inaction. But if we don't change that, some of the most essential frontline organizations won't exist next year. I would argue that perpetually can wait; the time for action is now. Let's fund and support organizations like our lives depend on it. ▲



Cristina Yoon, Senior Director of Grants Management, Skoll Foundation

# Because Change Can't Wait: A grantmaking redesign shifts power at Stupski Foundation



Glen Galaich

In 2015, the Stupski Foundation was launched with a plan to spend down their philanthropic assets by 2029 — a pledge that has taken on even greater urgency in the face of the current confluence of crises.

Stupski has also appealed to other grantmakers to join them, citing a "growing movement to redistribute private philanthropic wealth back into communities instead of holding on to funds so their institutions can exist indefinitely." Precisely, they have asked, "If we are to live our values, we must ask ourselves and our peers: What are we saving our endowments for?"



Gwyneth Tripp

The sharply rising demands of the moment have spurred a comprehensive redesign of the Foundation's grantmaking process to move funds more rapidly to their nonprofit partners and the communities they serve. As CEO Glen Galaich puts it: "Philanthropy is uniquely positioned to act quickly. The only barrier to doing so is ourselves."



Lalitha Vaidyanathan

In a recent dialog among Galaich, Grants Manager Gwyneth Tripp, Chief Advisor Lalitha Vaidyanathan, and Design Strategy Consultant Sacha Thompson, the team weighed in on the grantmaking redesign process, highlighting their focus on the user experience, building trust, and shifting power — both internally and externally — to face emerging challenges and achieve progress in racial equity and inclusion.



Sacha Thompson

### On shifting power — from board to staff, and from staff to community

**Sacha Thompson:** Our board of directors recently granted the staff broader agency to issue grants, and we wanted the revamped grant process to reflect and support that change. We created a new timeline that gives the grant process more transparency; both staff and grantee partners now understand how long each stage takes, and can manage expectations accordingly. We also included three check-ins with each grantee partner at pivotal points in the process, ensuring time and space for staff to answer questions, offer support, and work more collaboratively with grantee partners. Our staff cares about building solid relationships with grantee partners; we didn't want to erode trust and rapport with an onerous grant process. We wanted the process to reflect the partnerships and relationships already established.

**Lalitha Vaidyanathan:** As part of the new process, we've intentionally shifted power from board to staff, and decided to share power with our grantees in the proposal development process, fostering greater collaboration. For instance, staff now have the discretion to make an award commitment and partner with the grantee to shape it before requesting a proposal.

**Gwyneth Tripp:** Shifting power this way has made the grantmaking process more feasible and creative. When there are more of us participating, there is more potential to notice where we could make substantial progress, and where we have been limiting ourselves.

It feels like we're all committed to making a different way possible for everyone. That meant taking a risk: moving away from how it had always been done. We had to find the nodes of established power in the process and work on dissolving them, or redesigning how they showed up, while still retaining the integrity of the process.

### On developing the board as a strategic partner

**Vaidyanathan:** When the board gave staff more agency, I think they were more focused on the outcomes of grantmaking than the process. Their trust gave us the flexibility to design more equitable grantmaking practices.

Many foundations assign attribution at a grant level rather than at the strategy level. That is why most foundations tend to engage the board there. Due to the complex nature of social change, direct attribution at the strategy level is nearly impossible: It is a struggle to articulate to a board that social change has occurred because of something we did strategically. That's the elephant in the room — everyone knows it.

For us, it was a question of finding a way to keep them involved at the strategic level, and not involved in specific grants. As the new grantmaking experience reveals itself, we expect everyone to become more comfortable engaging at the strategic level.

**Glen Galaich:** In revamping our grantmaking approach, I learned that we were so tied to making executive decisions without clear organizational processes that key stakeholders were often left out, and left confused, which had many negative unintended consequences for our work and our relationship-building efforts.

When you examine your grantmaking process, I encourage you to note each time you hit one of those points where only a few people — or just one person — are making a decision, and consider how you can invite multiple perspectives to increase the opportunity for equitable outcomes, efficiencies, and more. Whenever possible, center the perspectives of the stakeholders most affected by your processes and decisions. The process is new, and the board's role in decision-making regarding shifts in our strategy is evolving. While there is trust, as we go along, they may feel it necessary to ensure their voices are part of the conversation.

### On the redesigning process

**Thompson:** We started by identifying stakeholders and conducting interviews. These interviews served two purposes:

1) to identify the unique obstacles each internal and external stakeholder encounters, and 2) to understand what the ideal grant process would look like. This exercise helped us to identify the values and functions that each stakeholder deems important. These interviews also opened the door for grantee partners to ask questions and gather insight about the Foundation.

We learned that there were several points where our grantmaking process could be more transparent, and we've made changes to reflect that information. I also learned that there is significant value in creating more opportunities and spaces for these conversations outside of the grantmaking process. These types of conversations are a powerful tool for building the trust necessary for great partnerships. I also think it is important that grantee partners see us continuing to learn and improve, and finding ways to invite them into that process.

**Tripp:** The key to this interview process was building relationships by focusing on what we wanted to accomplish rather than our role or position, or the responsibilities and expectations of any one person. I was able to hear much more clearly when I recast my role, aiming to take in as much as possible rather than filter down, simply, or come up with a solution.

At the end of one of our interviews, someone shared that they had never been listened to in this way before, and how much it allowed them to share. That was an "aha" moment for me.

**Thompson:** We also conducted a series of design workshops with our consultants and staff to help us incorporate what we learned into a successful grant process. We've started a grant process check-in schedule with all consultants and staff: Every three months, the grant revamp team meets with consultants and staff to discuss what is working well in the process and what is not, and to identify any modifications or recommendations. We hope that this continuous, internal feedback loop will help us to improve.

**On continuing the racial equity journey**

**Vaidyanathan:** We are just entering a new phase in our diversity, equity, and inclusion work where we are operationalizing equity, both internally and externally. This is our opportunity to examine all processes — not just the ones where foundation staff may be feeling some pain, as was the case here — to determine if they need to be modified to better center equity.

**Galaich:** This grant revamp process was the first time a workgroup reviewed any aspect of our internal approach through an equity lens. Going forward, we will take the same approach to all of our internal and external processes, across the organization. It really is a step-by-step and case-by-case endeavor. Some processes will need a new design approach to revise them, which can be daunting. But when you examine and revamp each process, it can also be energizing and uplifting — especially when you start to see, over time, that you are making actual progress. ▲



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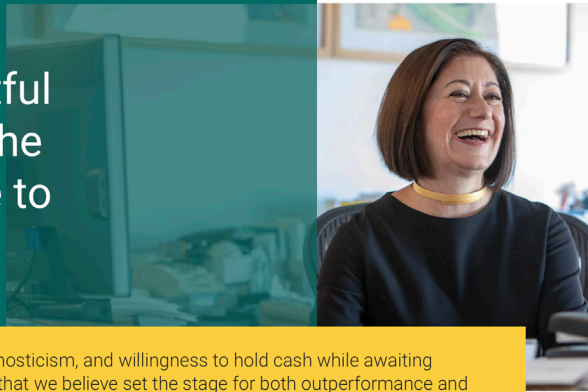
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Almost Home Kids™

Share the Care

# 2020 Annual Report



Is using hand sanitizer any more effective than washing my hands?

Spread Facts, Not COVID-19.

THE University of Vermont HEALTH NETWORK

What are your tips for getting your family to wash their hands frequently or properly?

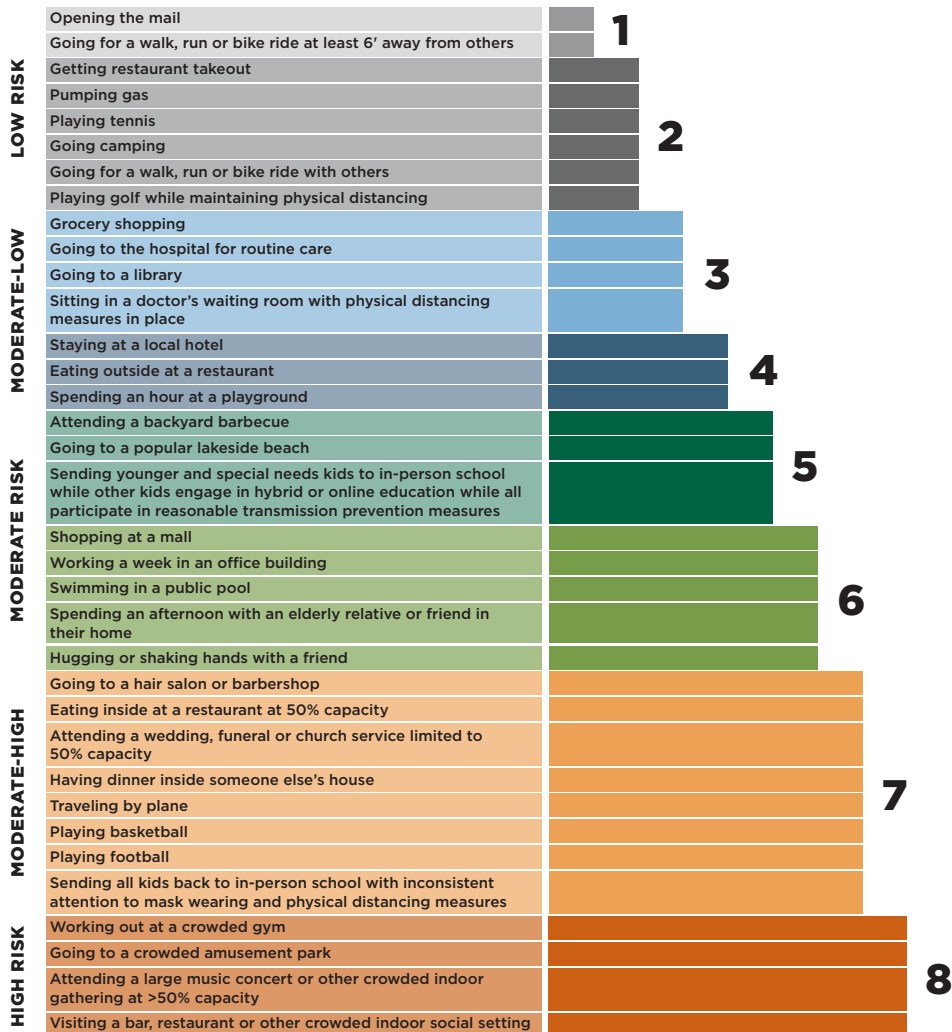
Spread Facts, Not COVID-19.

THE University of Vermont HEALTH NETWORK

# What's the Risk?

THE University of Vermont HEALTH NETWORK

Wondering which activities are high risk during COVID-19? Infectious disease expert Tim Lahey, MD, MMSc, of UVM Medical Center, has ranked common activities in Vermont and Northern New York. Remember: wearing a mask, especially when participating in any indoor or other higher risk activities, reduces that risk.





**Twist Out Cancer  
Annual Report  
2020**



**WE  
GOT  
THIS.**



## Brushes with Cancer- Creating Unexpected Intersections:

Brushes with Cancer strategically matches artists with those touched by cancer to create unique pieces of artwork reflective of their personal journeys with cancer. Over a period of four to six months, selected pairs connect virtually or in person. Their relationships are guided and supported by Twist Out Cancer mentors, who often are clinical social workers and psychologists that serve as an additional support system for both the Artist and Inspiration. Participants have multiple opportunities to engage in Twistshops (art therapy programming) and connect with the larger Twist Out Cancer community. The program finishes on a high note with a celebratory art exhibition, gala and auction that all is accessible online. In certain cities, the artwork travels to hospitals, art galleries or public spaces where the exhibition can be viewed by the community.

What started in 2012 as a small art exhibition in Chicago for 20 Inspirations and Artists has now become an international program that has touched over 40,000 people around the world. Programs have been held in Chicago, Detroit, Austin, Ann Arbor, Tel Aviv, Montreal, Toronto, and Philadelphia.

## Brushes with Cancer events:

2020

**General Motors, Warren, Michigan**  
260 Attendees  
625 Views  
47 Participants  
3 Host Committee Members  
5 Mentors

**Austin, Texas**  
556 Attendees  
64 Program Participants  
6 Host Committee Members  
9 Mentors  
Honorary Chair, Valerie Newberg  
Exhibition at Fairmont Austin

**Chicago, Illinois**  
620 Attendees  
58 Program Participants  
9 Host Committee Members  
13 Mentors  
Honorary Chair, Danny Glick, @Properties

## Creating Unexpected Intersections: General Motors

Twist Out Cancer hosted our first 2020 Brushes with Cancer program at GM's Design Center in Warren, Michigan on Friday, September 25. This was the first time a Brushes with Cancer program was run exclusively for employees at one company. Twenty-five inspirations and 23 artists were selected to participate in the inaugural program.

Jeffrey Froggett, a Senior Graphic Designer and Gallery Curator at the GM Design Center, attended last year's Brushes with Cancer program in Detroit shortly after his wife passed away due to cancer. He was determined to bring the program to the GM Design Center and contacted Benn Shersher to do so.

**"Working with Twist Out Cancer is just another example of the work GM Design does to support our employees and our communities," Froggett said. "The Brushes with Cancer program has helped me honor my late wife, Julie, and I am confident that the 25 pieces (are) some of the finest art that the GM Design Center Gallery has ever seen."**

View the Brushes with Cancer program at General Motors Design Center.



**"Pain comes from suppression of emotions and I think to be able to talk about things that aren't always easy to talk about...I just think this program can be incredibly healing. Brushes with Cancer whether you are participating in the program, you are coming to the event, your heart will be moved. And that will be a full day. Feel the power of art, to see how a bond has been formed over a short period of time, while virtually. That is powerful stuff."**

—Kathleen Brown, Brushes with Cancer Chicago Inspiration and Founder of Buddha.



Total opposites often make for the best pairings, and that's what happened when Twist Out Cancer matched Inspiration Joni Goldstein and Artist Nancy Rosen.

"Joni is very bedazzled. I am not bedazzled. I am the opposite," Rosen said.

The two connected instantly and found out they have more in common than they thought. A dancer, Goldstein's happy place is the dance studio, which isn't much different from Rosen's happy place: her art studio. The two also bonded over having sons in wrestling. "Not often are there Jewish wrestlers," Rosen said. "Joni and I have been immersed in wrestling culture for years."

But it was Goldstein's attitude by teaching dance with colorful wigs, and the support of her friends and family.

"Her attitude is just Joni, that's part of her story," Rosen said. "Such a great attitude and such a lovely family. It is a lot to take in but she handled it with such grace and dignity. There was never anything negative, never 'woe is me.'"

Through her treatment, Goldstein turned to dance to keep her spirits up. "After I got the call, I had a class and didn't have anyone to teach the class," she said. "So I went there and taught ballet for a couple hours and for two hours I forgot about my diagnosis. When I got out of class I said, 'This is how I'm going to live my life.'"

So it was only appropriate for Rosen to paint a portrait of Goldstein in her natural element. For the portrait, Rosen asked Goldstein to bring in some props. Of course, her props were bedazzled: boots, stilettos and candles. Her pointe shoes were one of the few items not bedazzled. The result is a bright, breathtaking portrait of Goldstein in her happy place.

"Our connection was brought out in her drawing," Goldstein said. "Nancy is artistic in her own way and I'm part of that signature now."

—Nancy Rosen and Joni Goldstein

## Twistshops

"Twistshops" are art therapy-focused workshops that promote healing, relaxation and emotional recovery through art therapy-based interventions that are designed to reduce symptoms of depression, anxiety and stress related to cancer.

Twistshops welcome individuals who have been touched by cancer to engage in art therapy-based workshops that focus on utilizing the arts as a mechanism for healing. Survivors, caregivers, previvors, and their loved ones are invited to participate. Participants are guided by a licensed art therapist through a variety of art-making activities that allow participants to process their past and current experiences as a patient, caregiver or supporter of someone with cancer. Through storytelling and mindful art-making, the intention is to help participants explore different emotions, and in turn revive self, heal and find ways to move forward.

Created and developed by Twist Out Cancer Board Member Jacqueline Carmody, Licensed Clinical Professional Counselor and Registered Board Certified Art Therapist, the program was envisioned in 2018 and implemented in 2019. Due to the nature of the pandemic, all Twistshops were held virtually.

**"My goal as an art therapist is to provide a safe space for everyone and offer them guidance in exploring different emotions that develop throughout their experience. What typically transpires is an evening filled with art-making, bonding, and camaraderie."**

—Jacqueline Carmody, Counselor, LCPC, ATR, BC

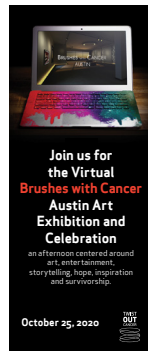
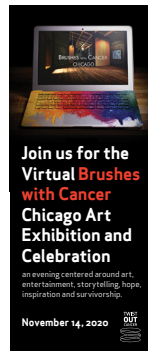
## 35 Twistshops

Total of individuals served: 450

## Clinical Enhancements

TOC successfully implemented a clinically supervised mentoring program for 54 participants in **Brushes with Cancer Chicago**, as well as 50 participants in **Brushes with Cancer General Motors Design Center** and 62 participants in **Brushes with Cancer Austin**. Lauren Rynar, PhD was hired as the Clinical Director and recruited, trained and evaluated six clinical mentors with backgrounds in mental health. Dr. Rynar also devised and implemented surveys and questionnaires to evaluate and measure individual progress, satisfaction, and impact, and to support a new recruitment process including identification of appropriate participants and effective matching of artists and inspirations. Jacqueline Carmody, LCPC ATR-BC devised a formal Twistshop curriculum and trained six licensed professionals in program facilitation. We hosted one in-person and 34 **Virtual Twistshops**, directly serving 450 individuals, to address the psychosocial wellness of individuals touched by cancer. Two of our virtual Twistshops were streamed online with over 3,000 views.

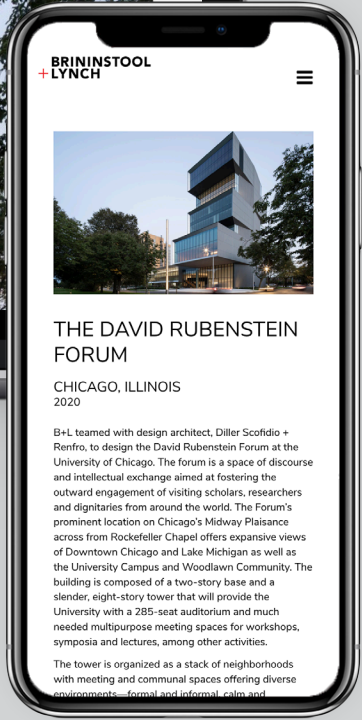
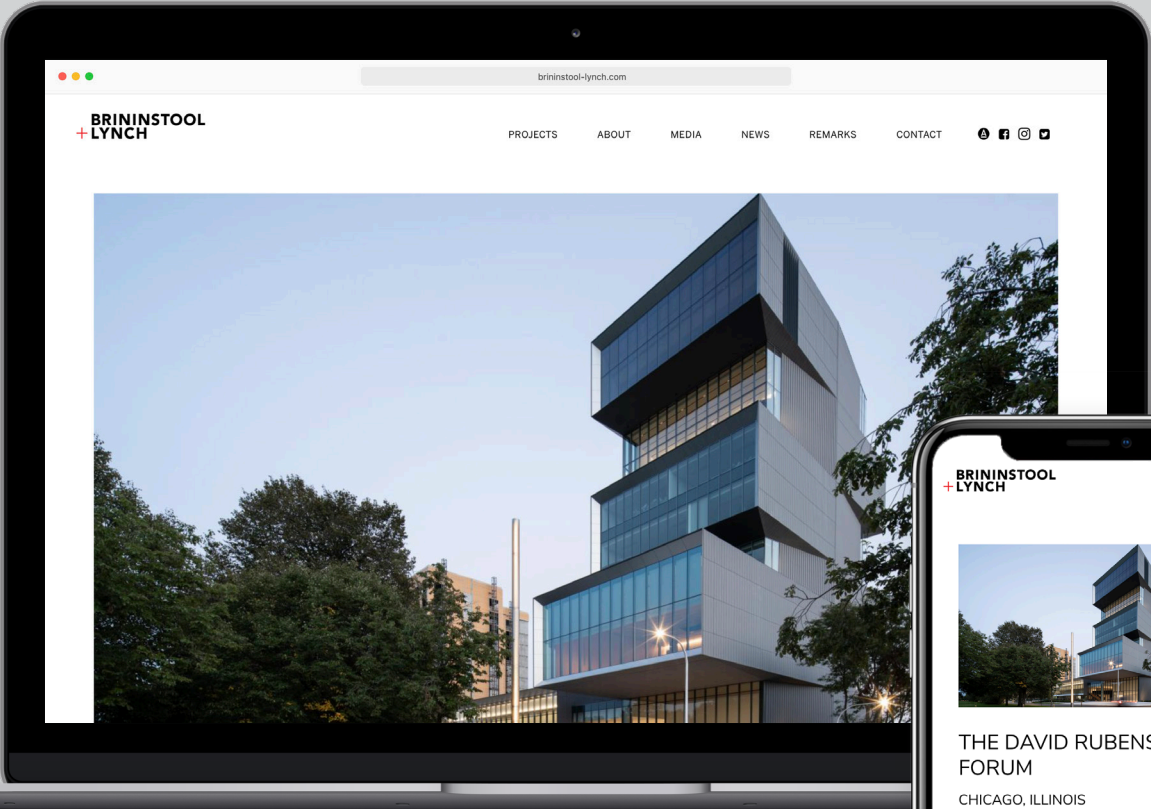
Board member, Dr. Gena Khodos worked with a team of stakeholders to identify "resiliency" as an overarching clinical goal for our programs. TOC aims to expand collaborative working relationships with leading oncology and cultural institutions throughout the country in 2021.



"One of the wonderful things that are so unique about Twist, is the ability to see the direct impact that the dollars raised have on the participants. The much needed emotional support, which the inspirations gain, is a direct result of participating in the Twistshops and the art collaboration. None of this would be possible without the involvement of

volunteers and generous donors. It's so inspiring to be able to offer support to the participants at such a vulnerable time. Unique and powerful are definitely the terms that come to mind when thinking about Twist Out Cancer."

—Fran Highbloom, Brushes with Cancer Philadelphia Co-Chair



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**The Pritzker Architecture Prize**

We helped produce the first online ceremony video for the most prestigious prize in architecture. We also continued to help the Prize communicate through a variety of mediums.



**PEAK Grantmaking**

This year, PEAK Grantmaking focused on transforming the grantmaking industry to become more inclusive. We supported this organization through two journals and over a dozen other grantmaking guides.



**Marshfield Associates**

These D.C. based financial advisers needed to evolve their website. We delivered one that communicates their approach and values clearly and authentically to clients.



**Almost Home Kids**

Almost Home Kids supports the transition from hospital to home for children with medical complexities. We designed their latest annual report, as well as a variety of communication tools for this exceptional organization.



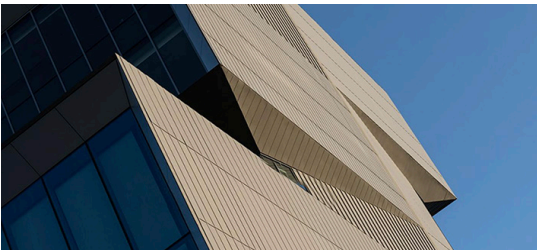
**University of Vermont Medical Center**

We helped this hospital group in Vermont and New York inform the public about COVID-19 through its social media channels. We also continued to help UVMC communicate to internal audiences.



**Twist Out Cancer**

Twist Out Cancer impacted over 10,000 people this year through its creative arts programs, which support people touched by cancer. We designed a wide range of communication pieces to help this organization pivot to virtual programming.



**Brininstool + Lynch**

We continue to design a wide range of communication materials for the architecture firm Brininstool + Lynch including updates to the firm's website.



**The Chicago Community Trust**

The Chicago Community Trust connects philanthropy to impact to create long-term change in Chicago. Bridges to Brighter Futures is an initiative that increases access to good jobs and career-development opportunities after high school.

