

An abstract painting with a dense composition of bold, expressive brushstrokes in a wide range of colors including red, blue, green, yellow, pink, and white. The background is a solid orange color. The text is overlaid on the painting in a white, bold, sans-serif font with a thin orange outline.

**GRANTMAKERS IN THE ARTS
2023 CONFERENCE**

**GIA
MULTIVERSE
REVISITING PASTS TO
BUILD THE FUTURE**

SAN JUAN | NOVEMBER 5–8, 2023

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WELCOME TO SAN JUAN!

Grantmakers in the Arts is eager to welcome you — finally — to San Juan! Following a pivot late in 2021, we postponed the in-person experiences to 2023, and here we are! While much has occurred in the interim, the communities and organizing efforts led by artists, culture bearers, and grantmakers, remain. As we look toward the future — a future that must be more equitable and just — we must reflect on how the past informs our present.

Puerto Rico, *La Isla del Encanto*, and its people shape and are shaped by place and environment, history and geopolitics, and a complex colonial history that defines its status as a US territory, the ancestors of our legacies — Taíno, African, and European — and diverse social and cultural narratives of an island and a diaspora. We look to Puerto Rico for energy and inspiration, creativity and resistance. While we do this, the creators who supply that source of relief at the end of a long day succumb to the inequities of the labor force, affordable space and access, asset ownership, and the nonprofit industrial complex. How are we, as stewards of wealth and holders of power, using our imaginations to build a present and future that will redress past and present struggle? Artists and activists are among the many calling for change, and they continue to lead the way for imagining different relationships of belonging in new futures.

Join us in-person for four days of immersion in the vast and layered cultural ecosystem of Puerto Rico with keynotes, breakout sessions, off-sites, cultural tours, and more!

PLANNING COMMITTEE

Puerto Rico Conference Planning Committee includes:

Glenisse Pagán Ortiz
Filantropía Puerto Rico, co-chair

Carlos J. Rodríguez
Fundación Flamboyán, co-chair

Rocío Aranda-Alvarado
Ford Foundation

Luis A. Miranda, Jr.
Flamboyán Arts Fund Advisory Committee

Tariana Navas-Nieves
Denver Arts & Venues

Beatriz Polhamus Lopez
Fundación Banco Popular

Robert Smith III
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F. Javier Torres-Campos
National Association of Latino Arts and Cultures

Nadia Elokdah
Grantmakers in the Arts

Eddie Torres
Grantmakers in the Arts

CONFERENCE ARTIST

Carlos Davila Rinaldi

Rinaldi is presently living and working in Puerto Rico. In 1979, he participated in the GLCA Apprenticeship program (now called the AICAD / New York Studio Residency Program) with Robert Stackhouse and Louis Liberman. Rinaldi graduated from DePauw University in 1980 with a Liberal Arts degree, and showed at Galeria Luigi Marrozzini until the mid 90s, where he presented four individual shows that positioned him within the local art scene. In 1990 he was selected for the traveling exhibit "New Art from Puerto Rico" organized by the Springfield Art Museum in Massachusetts and curated by Susana Toruella. He was a professor at Escuela de Artes Plasticas in San Juan teaching painting for two years in the late 90s. In 2001 he presented "No Boundaries: a 20 year Survey" in Museo de Ballaja curated by Nilda Peraza.



In May 2012, Rinaldi presented a mid-career survey "Only Essence Remains" held also at the Museo de Ballaja in Old San Juan; curated by William Stover. Rinaldi has exhibited locally and internationally on many occasions as well as being included in major private and public collections, including the Museo de Arte de Puerto Rico (MAPR), the Ponce Museum and the Museo de Arte Contemporáneo de PR (MAC).

In recent years he has participated in international art fairs including SCOPE and PhotoMiami. His work constantly switches between colorful abstractions and figurative work that often indulges in social issues found in his native Puerto Rico. In 2018 he presented "AFTERMATH", a personal view of issues the island faced after Hurricane Maria and 2020 has proven to be one of his most productive years highlighting his take on the COVID pandemic where he presented the "Lockdown Paintings", a series of large scale paintings that reflected on his experience, thoughts, and comments during the Lockdown. He is currently represented locally by Petrus Gallery.

You can see more work on his website: www.davilarinaldi.com

"Carlos Dávila Rinaldi is a creator who is interested in examining events that our society faces, capturing on canvas the social implications expressed by the people and situations that surround us in our daily lives. Time and time again he's able to precisely capture the essence of our island's particular

way of being with a distinct empathy and irony that is ever present in his work."

Marilu Purcell
curator & director
Museum of Art & Design
Miramar, Puerto Rico

ON THE COVER

Multitud 2018, Carlos Davila-Rinaldi
Acrylic and Tar Gel on canvas
72 x 48 inches (182.9 x 121.9 cm)

BACK COVER

ShorelineCarambola, Carlos Davila-Rinaldi
Acrylic and Tar Gel on canvas
48 x 60 inches (121.9 x 152.4 cm)

INFORMATION & POLICIES

For the most up-to-date conference information, we encourage you to visit the digital schedule by scanning the QR code below



REGISTRATION

CARIBE HILTON: MAIN LOBBY
Saturday: 4:00–8:00p

CARIBE HILTON: SAN GERONIMO FOYER
Sunday: 7:00–10:00a and 3:00–6:00p
Monday: 7:30–10:00a and 1:00–4:30p
Tuesday: 7:30–10:00a and 1:00–4:30p
Wednesday: 8:30–11:30a

AC HOTEL SHUTTLE INFORMATION

For members staying at the AC Hotel, daily shuttle service will be available to the Caribe Hilton from the lobby.

Monday and Tuesday

AC Hotel
7:30a Loading
7:45a Departure to Caribe Hilton
5:45p Loading
6:00p Departure to AC Hotel

Caribe Hilton
5:30p Shuttle Loading
5:45p Departure

Closing Reception Tuesday

AC Hotel
5:45p Shuttle Loading
6:00p Departure (ongoing shuttle)

MAPR
9:00p Departure (ongoing shuttle)

Caribe Hilton
5:30p Shuttle Loading
6:00p Departure

Wednesday

AC Hotel
7:30a Shuttle Loading
7:45a Departure

Caribe Hilton
12:15p Shuttle Loading
12:30p Departure

TWEET THE CONFERENCE OR TAG US ON INSTAGRAM!

#PastsFutures #GIACon2023 #GIArts2023

CONFERENCE BLOGGER

GIA is pleased to have Huáscar Robles as the blogger for this year's conference, providing participants and the larger arts community with his perspectives on the topics being addressed. His content can be found on the 2023 GIA Conference blog on the *GIA Reader Site* (www.reader.giarts.org/conference-blog), along with additional digital offerings.

Huáscar Robles is the author of the novel *Demonios* (Secta de los perros, San Juan, 2022) and *Puerto Príncipes: Temblemos Todos*, (La Cifra, México City), a nonfiction book on Haiti after the earthquake.

As a journalist, Robles covered Puerto Rico's post-hurricane economy, LGBTQ issues, culture, and climate change. He was a correspondent before and after Hurricane María and has written about these topics for the *New York Times*, *Orlando Sentinel* and *The Center for Investigative Journalism*. He has commented for CNN and NY1 News, and participated with The Dart Center's Ochberg Fellowship, Center for Justice and Journalism's Urban Fellowship, AS220's Artist in Residence, and Brunetto's School cultural exchange in Brazil. His collection *Country Under My Skin* was acquired by Rhode Island's Historical Society's Permanent Gallery.

CONFERENCE PHOTOGRAPHERS

GIA is pleased to have Emma Vargas (www.emmavargasphotos.com) and Rob Zambrano (www.robzambrano.com) as our photographers for the 2023 conference.



CONFERENCE NAME BADGES

Your name badge is required for admission to all conference functions, including meals, sessions, and evening events. You will not be admitted to conference events without your badge.

A BRIEF WORD ON FUNDRAISING ETHICS

To preserve the capacity for open discussion, all attendees must refrain from fundraising or solicitation. Organizations that solicit funds are expected to be represented only by individuals whose roles involve grantmaking, programming, and/or policy, and not by fundraising or development staff.

AUDIO AND VIDEO RECORDING

Audio and video recording of conference sessions, presentations, and performances is strictly prohibited.

GUESTS

Registered guests of participants are welcome to attend these in-person receptions: Sunday Opening Reception and Tuesday Closing Reception. Guests will not have access to any other part of the conference.

Guest tickets can be purchased in advance during the registration period. Once online registration closes, guests may be registered at the GIA registration desk for a fee of \$200. Guests are not permitted at keynote or breakout sessions.

GIA 2023 CONFERENCE SUMMER SERIES VIRTUAL SESSIONS

All conference registrants have access to the summer series virtual sessions through the portal on the conference website. Recordings of these sessions will remain accessible after the conclusion of the 2023 conference. www.2023giacoference.org/

THANK YOU TO OUR PRESENTERS!

Learning from Puerto Rican Artists Directly

Whippoorwill Arts | Fabiola Mendez | Precious Perez | Pura Fé | Tiara Mir

No Art Without Artists...But Where is the Funding?

Mollie Flanagan, Rhode Island State Council on the Arts

Community Well-Being: Supporting Artist Beyond Museum Walls

Bahia Ramos | Marianne Ramirez Aponte | MAC en el Barrio artist and community partners

Funding, For the Culture: A Just Transition Investing Approach to Supporting our Movements

Justice Funders | Roanhorse Consulting East Bay Permanent Real Estate Cooperative | Kataly Foundation

Afro Puerto Rico: Contextualizing the Issues of Race, Culture, and Environmental Realities

Dr. Marta Moreno Vega | Olga Chapman-Rivera | Dr. MariCruz Rivera Clemente | Celso González | Ruth Noelia Figueroa Couvertier

Grantmakers in the Arts has a long-held commitment to engaging the community in each city where the annual national conference is held. In planning and producing the GIA Conference, GIA employs a set of principles and practices which seek to create a positive impact for both conference participants and the local community. As with all GIA programs, the conference is also deeply informed by a commitment to racial equity in arts philanthropy. To read GIA's Racial Equity in Arts Funding Statement of Purpose and Recommendations for Action, please visit the racial equity page on the GIA website. www.giarts.org/gia-conference-guiding-principles-and-practices.

LOCAL PLANNING COMMITTEE

In planning each conference, GIA enlists a committee of diverse arts funders who are from the local community. The conference committee informs and connects GIA to each region's unique history and culture, helping to identify local artists, thought leaders, organizations, and other cultural assets to incorporate into the conference experience. The committee also reviews and helps select session proposals for the conference.

LOCAL VOICES AND EXPERTISE

GIA intentionally engages a diverse selection of local artists and thought leaders, including those from Black, Indigenous, and People of Color (BIPOC) backgrounds, to share their expertise as plenary and keynote speakers and presenters. GIA also encourages session organizers, who are GIA members from across the country, to consider local artists and thought leaders to take part as panelists and presenters. Artists, performers, and other non-funder participants are always compensated for their time and expertise.

CONNECTING TO THE LOCAL ARTS COMMUNITY

Conference attendees have the opportunity to learn about and interact with the culture of the local area through preconference sessions typically held outside of the hotel, guided cultural tours, and offsite sessions hosted at local cultural institutions. Cultural venues are intentionally selected to represent diversity in art form, organization size, and neighborhood, and all venues are compensated for use of their space.

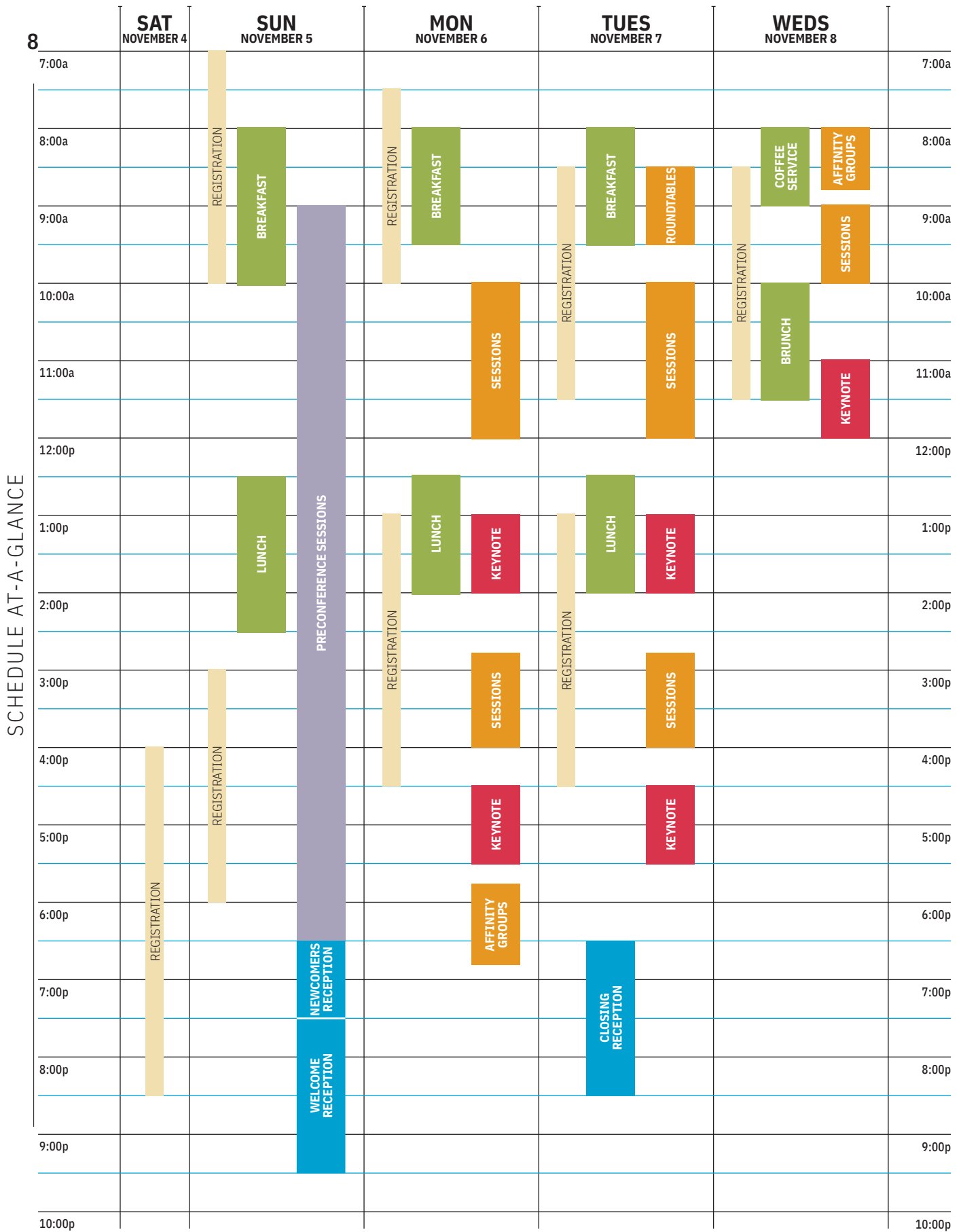
SUPPORTING LOCAL BUSINESS

GIA works with locally owned businesses and non-profits wherever feasible and especially prioritizes BIPOC-owned businesses. This may include hotels and other venues, catering, event support, transportation, audio/visual services, and more. GIA encourages conference attendees to support local restaurants, shops, and cultural destinations during their stay in the city.

REDUCING ENVIRONMENTAL IMPACT

To reduce waste, GIA does not offer a resource table for distribution of materials at the GIA Conference and does not provide conference tote bags or miscellaneous handouts. Conference programs and directories are made available digitally for conference attendees in addition to printed material. GIA also purchases carbon offsets to mitigate the environmental impact of conference-related travel for GIA staff.

SCHEDULE AT-A-GLANCE SET YOUR WATCH! ALL EVENTS ATLANTIC STANDARD TIME (AST).



CONFERENCE SCHEDULE OVERVIEW

SUNDAY 8:00a–6:00p

BREAKFAST BUFFET

CARIBE HILTON: SAN GERONIMO LOBBY & BALLROOM
8:00–9:30a AST

PRECONFERENCE SESSIONS

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9:00a–3:30p AST

OFF-SITE Institutions + Museums

Morning Cultural Tour

CARIBE HILTON: LOBBY

9:30a–1:30p AST

9:15a Shuttle Loading

9:30a Departure

Making Meaning of this Moment

Finding Our Lessons on Equity and Racial Justice

CARIBE HILTON: LAS OLAS

9:00a–1:00p AST

OFF-SITE Collaborative Solutions

Shaping Meaningful Disaster Response

MUSEO DE ARTE CONTEMPORÁNEO (MACPR)

10:00–3:30p AST

9:15a Shuttle Loading

9:30a Departure

U.N.I.T.Y.

How Do We Align Divergent Approaches to Supporting Artists' Work and Well-being in the 21st Century

CARIBE HILTON: SAN CRISTÓBAL B-D

10:00a–3:30p AST

LUNCH

CARIBE HILTON

1:00–2:30p AST

PRECONFERENCE SESSIONS

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2:00–6:30p AST

GIA and the Future of Cultural Policy

Advancing Arts and Cultural Policy and Advocacy to Disrupt Unjust Systems

CARIBE HILTON: SALON DEL MAR

2:00–6:00p AST

OFF-SITE Community Based Arts

Afternoon Cultural Tour

CARIBE HILTON: LOBBY

2:00–6:30p AST

1:45P SHUTTLE LOADING

2:00P DEPARTURE

SUNDAY EVENING 6:30–9:30p

NEWCOMERS RECEPTION

CARIBE HILTON: LAS OLAS

6:30–7:30p AST

OPENING RECEPTION

CARIBE HILTON: VISTABELLA VIEW

7:30–9:30p AST

MONDAY MORNING 8:00–11:15a

BREAKFAST BUFFET

CARIBE HILTON: SAN GERONIMO LOBBY & BALLROOM

8:00–9:30a AST

OFF-SITE SESSIONS

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10:00a–12:00p AST

OFF-SITE Yo Misma Fui Mi Ruta / I Was My Own Route

COPI

8:45a Shuttle Loading

9:00a Departure

OFF-SITE Giving as Creative Practice

Making Vital Little Plans

PÚBLICA

9:00a Shuttle Loading

9:30a Departure

OFF-SITE Maniobra

Artist Workers in Puerto Rico and Beyond

EL ANCÓN DE LOÍZA

8:15a Shuttle Loading

8:45a Departure

OFF-SITE Our Voices, Our Art

A Conversation on Leadership, Relevance, Recovery, and Resilience in Puerto Rico

MUSEO DE ARTE CONTEMPORÁNEO DE PUERTO RICO

9:15a Shuttle Loading

9:30a Departure

CONFERENCE SCHEDULE OVERVIEW

ON-SITE SESSIONS

(PAGE 16)

10:00–11:15a AST

Con Hacha y Machete

Forging New Paths of Cinematic Independence and Creative Distribution in Puerto Rico

CARIBE HILTON: SAN CRISTÓBAL B-D

I Was Told There Would Be No Math

An artist-led conversation about the inextricable links among economics, culture, and place

CARIBE HILTON: SAN CRISTÓBAL E-G

Vital Conditions of Health and Well-Being

A New Federal Framework and What It Could Mean for Arts Funding

CARIBE HILTON: LAS OLAS

MONDAY AFTERNOON 12:30–6:45p

LUNCH

CARIBE HILTON: SAN GERONIMO LOBBY & BALLROOM

12:30–2:00p AST

PLENARY KEYNOTE

CARIBE HILTON: SAN GERONIMO

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1:15–2:15p AST

ON-SITE SESSIONS

(PAGE 19)

2:45–4:00p AST

Arts, Immigration, and Mentorship

CARIBE HILTON: TROPICAL A-B

Peer Learning Communities

Relationships, Trust, and Change

CARIBE HILTON: SAN CRISTÓBAL B-D

“Don’t plan about me without me!”

A Local Arts Agency’s journey in centering equity and community in funding through a Participatory Grantmaking Approach

CARIBE HILTON: SAN CRISTÓBAL E-G

“So what’s really going on?”

Holding Space for Early-Career Black Women Arts Grantmakers

CARIBE HILTON: LAS OLAS

Supporting Deaf and Disabled Artists

Lessons from Creatives Rebuild New York

CARIBE HILTON: FLAMINGO C-D

The Power of Partnership

Models for Collaboration Toward Equity and Community Transformation

CARIBE HILTON: SALON DEL MAR A-B

PLENARY KEYNOTE

CARIBE HILTON: SAN GERONIMO

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4:30–5:30p AST

MONDAY EVENING 5:45–6:45p

AFFINITY GROUPS

(PAGE 21)

5:45–6:45p AST

Shaping an AAPI Affinity Space in the Arts

This space is for folks who identify as Asian, South Asian, South West Asian, and Pacific Islander.

CARIBE HILTON: CONFERENCE 6

White Folks in Support of BIPOC Lives

This space is for White folks to organize around action, however all are welcome.

CARIBE HILTON: CONFERENCE 10

LGBTQ+: Loud and Queer

This space is for queer folks.

CARIBE HILTON: CONFERENCE 3

Freedom Dreaming in Black Spaces

This space is for Black folks.

CARIBE HILTON: CONFERENCE 7

CONFERENCE SCHEDULE OVERVIEW

TUESDAY MORNING 8:00a–12:00p

BREAKFAST BUFFET

CARIBE HILTON: SAN GERONIMO LOBBY & BALLROOM
8:00–9:30a AST

ROUNDTABLES

(PAGE 22)
8:30–9:30a AST

Community Foundations for Just Communities

CARIBE HILTON: TROPICAL A-B

A Commitment to Cultural Equity, Embodied

CARIBE HILTON: TROPICAL C

Sin Pelos en la Lengua

How can we support staff thrive in a sector that shouldn't exist?

CARIBE HILTON: FLAMINGO A-B

BoriCorridor

Creating a cultural network in the Diaspora
CARIBE HILTON: FLAMINGO CD

Intermediaries, Partnership, and the Future

CARIBE HILTON: SAN CRISTÓBAL A

Open Society Soros Art Fellowship

CARIBE HILTON: LAS OLAS

Addressing Affirmative Action

CARIBE HILTON: SALON DEL MAR A-B

We Are All Related; It's Complicated

Issues of Indigeneity in Borikén
CARIBE HILTON: SAN CRISTÓBAL E-G

ON-SITE SESSIONS

(PAGE 24)
10:00–11:15a AST

Asking for a friend ...

Tips and tactics for operationalizing equity in grantmaking
CARIBE HILTON: LAS OLAS

National Latinx Theater Initiative

CARIBE HILTON: SAN CRISTÓBAL B-D

Open and Community-Centered Grantmaking Models

CARIBE HILTON: SAN CRISTÓBAL E-G

OFF-SITE SESSIONS

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10:00a–12:00p AST

OFF-SITE Nido Cultural

A Case Study of Funder Collaboration and Shared Services for the Field

Y NO HABÍA LUZ
9:15a Loading
9:30a Departure

OFF-SITE The Impact of Arts Facing Disasters

A Puerto Rico Case Study

INSTITUTE OF PUERTO RICAN CULTURE
9:15a Loading
9:30a Departure

OFF-SITE Steeped in the Arts

An interactive Town Hall about the impact of Arts Education beyond arts-based career paths

ESCUELA CENTRAL DE ARTES VISUALES
9:15a Loading
9:30am Departure

OFF-SITE Funding America's Cultural Treasures

Lessons on BIPOC Arts Organization and Funder Organizing

MUSEO DE ARTE DE PUERTO RICO
9:15a Loading
9:30a Departure

TUESDAY AFTERNOON 12:30–5:30p

LUNCH

CARIBE HILTON: SAN GERONIMO LOBBY & BALLROOM
12:30–2:00p AST

PLENARY KEYNOTE

CARIBE HILTON: SAN GERONIMO
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1:15–2:15p AST

ON-SITE SESSIONS

(PAGE 27)
2:45–4:00p AST

Enfoco

Proyecto de visibilización cultural: participatory grantmaking approach

CARIBE HILTON: SAN CRISTÓBAL B-D

CONFERENCE SCHEDULE OVERVIEW

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CONFERENCE SCHEDULE OVERVIEW

SaludArte

Bridging the Gap Between Public Art and Public Health Through Innovative Funding, Data Equity, and Community-Driven Design

CARIBE HILTON: SAN CRISTÓBAL E-G

The Elephant in the Room

Artists and Power

CARIBE HILTON: FLAMINGO A-B

How Sweet It Is

Leveraging Intermediaries for Meaningful Impact

CARIBE HILTON: FLAMINGO C-D

Funding the Arts in the American South

New Trends and Opportunities

CARIBE HILTON: SALON DEL MAR

Flow Film Screening and Q&A

Conversations for Change

CARIBE HILTON: TROPICAL A-B

PLENARY KEYNOTE

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4:30–5:30p AST

CARIBE HILTON: SAN GERONIMO

TUESDAY EVENING 6:30–8:30p

CLOSING RECEPTION

MUSEO DE ARTE DE PUERTO RICO (MAPR)

6:30–8:30p AST

5:30p Loading

6:00p Departure

WEDNESDAY MORNING 8:00–12:00p

COFFEE SERVICE

SAN GERONIMO LOBBY

8:00–9:00a AST

AFFINITY GROUPS

(PAGE 30)

8:00–8:45a

Too Soon to Say Goodbye: Connecting with Local Funders

This space is open to anyone wanting more time with local funders.

CARIBE HILTON: CONFERENCE 6

Freedom Dreaming in Black Spaces

This space is for Black folks.

CARIBE HILTON: CONFERENCE 7

White Folks in Support of BIPOC Lives

This space is for White folks to organize around action, however all are welcome.

CARIBE HILTON: CONFERENCE 10

LGBTQ+: Loud and Queer

This space is for queer folks.

CARIBE HILTON: CONFERENCE 3

ON-SITE SESSIONS

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9:00–10:00a AST

Centering intersectionality and the co-creation of access for Deaf and disability communities

CARIBE HILTON: CONFERENCE 8

Uprooting Power, Growing Possibilities

Models for participatory grantmaking that center QTBIPOC artists as strategy architects and decision makers

CARIBE HILTON: LAS OLAS

Hip Hop: A Model of Economic Recovery

CARIBE HILTON FLAMINGO A-B

Fiscal Sponsorship 2.0

New Models for Shared Artist Resources

CARIBE HILTON: TROPICAL A-B

Evolving Lessons and Future Directions for Funder Learning Programs

CARIBE HILTON: SALON DEL MAR A-B

Better Together

Opportunities for Art and Humanities Intersection in Grantmaking and Public Programs

CARIBE HILTON: FLAMINGO C-D

BRUNCH

CARIBE HILTON: SAN GERONIMO LOBBY & BALLROOM

10:00–11:30a AST

CLOSING KEYNOTE AND PERFORMANCE

CARIBE HILTON: SAN GERONIMO

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11:00a–12:00p AST

**GIA
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2023 GRANTMAKERS IN THE ARTS CONFERENCE

PRECONFERENCES

SUNDAY 9:00a–6:30p

PRECONFERENCES

Making Meaning of This Moment: Finding Our Lessons On Equity and Racial Justice

Breakfast at the Caribe Hilton is included with this preconference.

9:00a–1:00p AST

Organized by National Performance Network and GIA

As we move beyond the racial, reckoning, and pandemic experiences of 2020, we know the very fabric of our world has been altered and our sector has leaned into racial justice and equity in unprecedented ways. This session is an opportunity to make meaning of the many initiatives, funds, practices etc. that have come about. This is an interactive session in which attendees will share the goals, practices, and lessons of their equity/racial justice initiatives in which we will be in dialogue and principled struggle to understand our collective impact. Let's move beyond counting the numbers as measurement and into a deeper understanding and meaning making that clarifies where we are now so we can be thorough and strategic about our role in turning the world towards justice.

Institutions + Museums

Morning Half-Day Cultural Tour

Breakfast at the Caribe Hilton is included with this preconference.

9:30a–1:30p AST

Who are the Puerto Rican people? What is the Puerto Rican experience about? Who is represented? How should cultural institutions contribute to collective narratives? To collective histories? To advocacy and social policy? The museums and exhibition spaces of the Island continue to engage with these questions today. Don't miss out on this half-day cultural tour throughout San Juan's museums and cultural institutions, to learn about their approaches to multiple histories, visibilizing plurality, and how each engages with their charge to represent Puerto Rican culture.

Stops include:

- Museo de Arte de Puerto Rico (MAPR)
- Museo de Arte Contemporáneo de Puerto Rico (MAC)
- Museo de Arte y Diseño de Miramar (MADMi)

Collaborative Solutions: Shaping Meaningful Disaster Response

Breakfast at the Caribe Hilton and lunch at the off-site venue is included with this preconference.

10:00a–3:30p AST

Co-Organized by National Coalition For Arts' Preparedness (NCAPER) and Craft Emergency Relief Fund (CERF+)

In the face of our current permacrisis, it can feel daunting to figure out 'How can I be of best assistance? How can my organization be most effective?' The needs are great, the crises keep coming, and the levels of inequity and injustice keep growing. However, there is hope! Through informed collaboration, you can develop a response that is both appropriate and impactful. With Puerto Rico as our learning setting, this day is a conversation among artists, funders, service organizations, and trainers/coaches. Together, we'll examine recent disasters, and uncover how the arts and creative communities can both prepare and respond in tangible ways.

U.N.I.T.Y.: How Do We Align Divergent Approaches to Supporting Artists' Work and Well-being in the 21st Century

Breakfast and lunch at the Caribe Hilton are included with this preconference.

10:00a–3:30p AST

Organized by the Support for Individual Artist Preconference Sub-Committee

Celebrating 50 years of Hip Hop culture, we're invoking Queen Latifah's anthem, "U.N.I.T.Y." as a call to action. Providing support to individual artists looks different from funder to funder, and we can all agree that there isn't just one way to fund equitably. As we seek to improve and expand our juxtaposing strategies for support, how do we collectively address the issue of underfunding, and build greater sustainability for artists? Where do worker co-ops and collaboratives fit in? What are the public policies that funders should advocate for, and what does it look like to build a coalition and strategically organize together?

Artists and arts workers will lead sessions focused on four current funding models: large, life-changing awards to individual, professional artists; guaranteed basic income to artists; supporting artists in administrative roles; and cross-sector coalitions to design safety nets for all.

PRECONFERENCES

We will address the following questions:

- What are the methodologies that we employ to support the artist as a worker?
- How do we work together to make sure artists aren't left out of the overlay of the funding strategies we hold as best practice?
- If funders can't fund everyone, how are we funding infrastructure?
- Whether it is at the policy level or co-ops, how do we enable artists — even without direct funding?
- How can we better support grassroots efforts to be more active in the policy space?

GIA and the Future of Cultural Policy

Advancing Arts and Cultural Policy and Advocacy to Disrupt Unjust Systems

Lunch at the Caribe Hilton is included with this preconference.

2:00p–6:00p AST

Organized by Randy Engstrom, Jen Cole, Estrella Esquilín, Allyson Esposito, Claire Rice, and David Holland

The landscape of cultural policy and advocacy work has shifted dramatically in the past three years, with new actors, coalitions, and opportunities to engage for both GIA and its members. Simultaneously, there continue to be limited spaces for public sector practitioners to deepen their work and find networks of practice. This preconference session seeks to:

- Explore and amplify new pathways and organizing structures within cultural policy for local, state arts agencies and allied public sector leaders
- Identify and prioritize future opportunities, programs, and policy issues for GIA and the broader advocacy community
- Connect with and identify key players and potential collaborators for local, regional, and national work focused on trans-sector collaboration and public policy
- Create space for collaborators in non-arts sectors to work in coordination with arts leaders on equitable cultural policy
- Initiate action items for GIA's cultural policy committee work for 2024 (and beyond!)

Community-based Arts

Afternoon Half-Day Cultural Tour

Lunch at the Caribe Hilton is included with this preconference.

2:00–6:30p AST

As many communities and neighborhoods come together to heal and recover from the inundating health, economic, political, and environmental crises facing the Island, artists have emerged as central advocates and activists for community self-management and resilience. Anchored in the diversity that characterizes Puerto Rican identity and environment, grassroots community arts collectives are shaping new futures that center solidarity and thriving. During this half-day cultural tour through the neighborhoods of San Juan, participants will learn about the embedded practices of these grassroots cultural communities. Stops include:

- Bridaga, Puerta de Tierra
- Comunidad el Gandul by Coco de Oro
- AgitArte at Casa Taller Cangrejera

CONFERENCE EVENTS

MONDAY MORNING 10:00a–12:00p

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OFF-SITE SESSIONS

Yo Misma Fui Mi Ruta / I Was My Own Route (OFF-SITE)

10:00a–12:00p AST
COPI

Organized by Sara Slawnik, director of programs, 3Arts; Esther Grisham Grimm, executive director, 3Arts

Presented by Ivelisse Diaz, artist and founding member of Bomba con Buya; Edra Soto, interdisciplinary artist, educator, and curator

Ivelisse “Bombero de Corazón” Diaz and Edra Soto will engage participants and each other in conversation. Rooted in the words of Puerto Rican poet and civil rights activist Julia de Burgos, the conversation will be a frank look about the benefits and pitfalls of grants and awards programs. Digging into the ways in which receiving institutional funding can come with strings and assumptions, they will prompt each other to consider our field’s meritocracy. For instance, are there expectations of indebtedness when receiving an award, and how do artists navigate and/or challenge that?

The format for this session is envisioned as a hybrid of a traditional panel and a “fishbowl” dialogue. The artists will give brief presentations on their practices in the performing and visual arts, respectively, then shift into an open dialogue with one another.

Giving as Creative Practice: Making Vital Little Plans (OFF-SITE)

10:00a–12:00p AST
PÚBLICA

Organized by Thomas Tamayo Young, founding member, Vital Little Plans; founder, creative agency Flannel & Blade

Presented by Adam Erickson, founding member, Vital Little Plans and executive director, Peninsula School of Art; Thomas Tamayo Young; founding member, Vital Little Plans and founder, Creative Agency Flannel & Blade; Michaela Paulette Shirley, founding member, Vital Little Plans; program manager, UNM Indigenous Design and Planning Institute; Sarah Westlake, founding member, Vital Little Plans, and founder, Creative Agency Flannel & Blade; Marirosa Garcia, founding member, Vital Little Plans, and founding member, Las Musas Books; Irfana Jetha Noorani, founding member, Vital Little Plans, Cultural Consultant & Founder, IJN Projects

What does philanthropy look like when artists support artists? Meet six friends from diverse

disciplines, geographies, and backgrounds who formed Vital Little Plans (VLP), an artist collective and giving circle, and learn about the radical values and practices that guide their work. Making a commitment of 1% of their income and 0.1% of their wealth, these artists explore their personal responsibility and approach to impactful giving to advance creativity and justice.

VLP members share how practicing artists embrace philanthropy as an extension of their creative and artistic expression. This group works as grassroots agents of change, advancing systemic transformation from the ground up. They do this by pooling their own time, talent, and treasure to support small organizations which are moving the needle on equity and social change through arts and culture. Sharing their experiences, mess ups, and successes, VLP encourages attendees to explore new ways of supporting community-based projects, ultimately challenging grantmakers to reimagine their roles in creating a more democratic and equitable funding ecosystem.

Whether your salary is supported by the endowed wealth of foundations or by taxpayer dollars through government, how do you understand your personal responsibility and approach to impactful giving to advance creativity and justice?

Maniobra: Artist Workers in Puerto Rico and Beyond (OFF-SITE)

10:00a–12:00p AST
EL ANCÓN DE LOÍZA

Organized by Alexis Ortiz, senior program associate, Mellon Foundation

Presented by Javier Hernandez, Centro de Economía Creativa, Sarah Calderon, executive director, Creatives Rebuild New York

During this place-based session, panelists will provide some historical context, share some of the principles that informed their program design processes, discuss Maniobra and Creatives Rebuild New York (CRNY)’s Artist Employment programs, each of which facilitates stable employment opportunities for artists — including full-time salaries, benefits, and time for their own artistic practice — while strengthening the capacity of community-based organizations, and reflect on lessons learned to date.

CONFERENCE EVENTS

Our Voices, Our Art: A Conversation on Leadership, Relevance, Recovery and Resilience in Puerto Rico (OFF-SITE)

10:00a–12:00p AST

MUSEO DE ARTE CONTEMPORÁNEO DE PUERTO RICO

Organized by Zannie Voss, director, SMU Data Arts

Presented by Joaquín Octavio González, visual and performing artist; Marianne Ramírez Aponte, directora ejecutiva y curadora en jefe, Museo de Arte Contemporáneo de Puerto Rico, Gamaliel Rodríguez, visual artist; María Cristina Gaztambide, PhD, directora ejecutiva/executive director, Museo de Arte de Puerto Rico

In times of uncertainty, subjugation, natural disasters, economic shifts, and political threats, Puerto Rico's visual arts community continues to thrive and provide significant contributions to their communities to remain as impactful as possible. How do community partnership and investment in artists, despite substantial hurdles in recent years, address social issues while impacting perspectives related to cultural narratives? What alternative cultural models can be developed to best meet the needs of artists and museums? Where are these institutions going, and what do they need to achieve their goals?

Join us in this panel conversation to hear and learn from three Puerto Rican artists. They will share strategies and stories on their work in Puerto Rico that can be applied to other locations and communities. Along the way, learn about the communities they serve and how investments made through their organizations inspire growth, leadership and resiliency during a time of recovery and change.

ON-SITE SESSIONS

Con Hacha y Machete: Forging New Paths of Cinematic Independence and Creative Distribution in Puerto Rico

10:00–11:15a AST

CARIBE HILTON: SAN CRISTÓBAL B-D

Organized by Sonya Childress, co-director, Color Congress

Presented by Sonya Childress, co-director, Color Congress; Sahar Driver, co-director, Color Congress; Leandro Fabrizi Ríos, member, La Asociación de Documentalistas de Puerto Rico; Eli Jacobs-Fantauzzi, founder, Cine Solar Rodante; Arleen Cruz-Avila, founder, Rutas Críticas

Documentary filmmaking, no longer the sole domain of public media, has become an important part of the cultural landscape, attracting big audiences and

even bigger budgets. Yet in the corporate age of documentaries, where the vast majority of work is funded, acquired and/or distributed by commercial platforms, largely by a homogeneous group of White male filmmakers, creative independence and diversity are threatened.

Hear how documentary filmmakers in Puerto Rico push through barriers of language, censorship, unstable infrastructure and commercial dominance to (re)define Puerto Rican identity, build collective power, and bring wildly creative work to audiences in wildly creative ways. Screen new work from the island and join Color Congress co-directors, Sahar Driver and Sonya Childress in conversation with Leandro Fabrizi Ríos, La Asociación de Documentalistas de Puerto Rico (AdocPR), and Eli Jacobs-Fantauzzi, CineSolar Rodante & Defend PR.

I was told there would be no math: An artist-led conversation about the inextricable links among economics, culture, and place

10:00–11:15a AST

CARIBE HILTON: SAN CRISTÓBAL E-G

Organized by Cate Fox, director, AmbitioUS, Center for Cultural Innovation

Presented by Anasa Troutman, The BIG We Foundation, Historic Clayborn Temple; Nkuli Shongwe, Nexus Community Partners

Whether we are talking about sou-sous, cooperatives, or racialized capitalism, economic systems and culture intertwine and reinforce each other. And all of it has implications for creativity, creative expression, wealth building, and also for community health.

In this session, we will (briefly) discuss economic systems, hear from artists' perspectives how they are creating economies that uplift Black people and people of color, and what they are seeing in terms of results. This work can feel abstract, so this conversation will have a strong place-based focus (but the lessons and experiences are widely applicable). Come prepared for an amazing conversation, and there probably won't be math. Probably.

CONFERENCE EVENTS

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~~Vital Conditions of Health and Well-Being: A New Federal Framework and What It Could Mean for Arts Funding~~

SESSION CANCELED

CARIBE HILTON, LAS OLAS

Organized by Jennifer Hughes, senior advisor on Partnerships, Expansion, & Innovation, Office of the Chair, National Endowment for the Arts

Presented by Erin McDonald, PhD, MPP, lead, Equitable Long-Term Recovery and Resilience Plan, US Department of Health and Human Services; Javier Hernández Acosta, Ph.D., M.B.A., decano de la Escuela de Artes, Diseño e Industrias Creativas Catedrático Asociado, Universidad del Sagrado Corazón

The US Department of Health and Human Services (HHS) leads a whole-of-government initiative called the Federal Plan for Equitable Long-Term Recovery and Resilience (ELTRR). Co-authored by 45 federal entities, the Plan outlines an approach for greater collaboration across federal agencies to identify how they can harmonize and employ their resources to strengthen the vital conditions necessary for improving individual and community resilience and well-being nationwide. Arts and cultural strategies are invoked throughout the Plan, heralding prospects for the arts' integration with a variety of government programs and services. This movement coincides with President Biden's 2022 executive order promoting the cross-sectoral pursuit of arts and cultural solutions across government. Session participants will learn how the Plan unlocks opportunities for arts practitioners. The workshop also will surface real-world examples of arts in ELTRR. The HHS Office of the Assistant Secretary's Erin McDonald will join a senior advisor to the National Endowment for the Arts Chair in engaging attendees with the Plan and its implications for arts funders. Universidad del Sagrado Corazon leadership is invited to showcase Nuestro Barrio, a participatory creative asset-mapping and cultural district planning process, which, post-Hurricane Maria, has helped catalyze economic/community development and recovery for San Juan's cultural sector.

BREAK

12:30–2:00p AST

PLENARY KEYNOTE

1:15–2:15p AST

CARIBE HILTON: SAN GERONIMO

AgitArte is an organization of working-class artists and cultural organizers who work at the

intersections of race, class, gender, sexuality, and ideology. Through a praxis of cultural solidarity, mutual aid, and popular education, we initiate and lead arts and culture programs and projects with grassroots communities that contest.

Sugeily Rodríguez Lebrón

Sugeily Rodríguez Lebrón, AgitArte artist and co-director, is a cultural worker, an active member of the street theater collective Papel Machete, a performance artist, puppeteer, and visual artist who believes and fights for the decolonization and independence of Puerto Rico and its people. She has been a force and key cultural organizer on the ground in Puerto Rico as coordinator and administrator of Casa Taller Cangrejera, AgitArte's cultural organizing space in Santurce. She is a committee member of *Titeretada*, an event that celebrates puppetry in Puerto Rico. She worked as a temporary administrator of Pablo Casals Museum and together with Deborah Hunt, administrated Teatro Estudio Yerbabruja. For more than 10 years she was program coordinator for the Festival Casals de Puerto Rico and Festival Interamericano de las Artes in the Corporation of Musical Arts. After Hurricane María hit, Sugeily played a major role in organizing, recollecting, and distributing aid and food, and coordinated with Papel Machete and other artists, art workshops, and performances with the Centros de Apoyo Mutuo (CAMs). She continued to organize support brigades and aid distribution after the earthquakes that hit the south of the Archipelago in 2020 and during the COVID-19 pandemic. She received her BA in History from the University of Puerto Rico. Sugeily is from Gurabo and currently based in Santurce, Puerto Rico.

Jorge Díaz Ortiz

Jorge Díaz Ortiz, AgitArte artist and co-director, co-founded the artists led cultural workers' organization, AgitArte, in 1997, is an editor of the book *When We Fight, We Win!*, and a steering committee member of the Southern Power Fund. A cultural worker, puppeteer, popular educator, and bicultural organizer with over 25 years of experience in the field, Díaz Ortiz is deeply committed to working class struggles against oppressive systems, namely colonialism, patriarchy, white supremacy, and capitalism. Díaz Ortiz is also a founding member of Papel Machete, a collective of radical artists and street theater/puppeteers dedicated to education, agitation, and solidarity work in 21st century Puerto Rico and its diaspora. He strives to be a rigorous, organic intellectual and lives in Santurce, Puerto Rico.

BREAK

2:15–2:45p AST

MONDAY AFTERNOON 2:45–5:30p

ON-SITE SESSIONS

Arts, Immigration, and Mentorship

2:45–4:00p AST

CARIBE HILTON: TROPICAL A-B

Organized by Gary Steuer, president and CEO, Bonfils-Stanton Foundation

Presented by Louise Martorano, executive director, RedLine Contemporary Art Center; Brigid McAuluffe, director/cofounder, Picture Me Here; Michael Gadlin, executive director, PlatteForum

Arts in Society funds projects that integrate arts and culture with other disciplines to improve the health and well-being of Coloradans. This session will explore how a collaborative funding program by a group of place-based funders can enhance each of our abilities to address our respective missions. Also addressed will be the role of the operator of the program, and how they serve as a thought partner, not just a re-granter — for example operating a highly effective learning community with the grantees.

Peer Learning Communities: Relationships, Trust, and Change

2:45–4:00p AST

CARIBE HILTON: SAN CRISTÓBAL B-D

Organized by Sunny Widmann, vice president of programs and partnerships, NAS

Presented by Dr. Deryn Dudley, vice president of learning and evaluation, NAS

We have heard from many grantmakers who are seeking honest feedback from their grantees in order to create more equitable grantmaking practices. However, power dynamics inherent in the grantmaker/grantee relationship make it difficult for grantees to share their experiences.

NAS is creating opportunities for grantmakers and grantees to partner in creating change. We do this by shifting the norms in grantee capacity building. Over the past three years, together with our foundation partners, NAS has collaborated to develop peer learning communities as an alternative approach to capacity building and technical assistance. Peer learning communities emphasize relationship building and prioritize the knowledge that already exists

within the grantee cohort over outside expertise. They focus on grantee well-being and care.

When these seeds of care and connection are planted, grantees feel more empowered to openly share their feedback with the grantmaker. They form stronger bonds with program officers and are more likely to partner in shaping grantmaking practices. This leads to more equitable grantmaking that has been influenced by the people it is designed to serve.

In this session, we will share our findings and engage participants in a “luck circle” — an activity we use to foster trust, connection, and learning.

“Don’t plan about me without me!” A Local Arts Agency’s journey in centering equity and community in funding through a Participatory Grantmaking Approach

2:45–4:00p AST

CARIBE HILTON: SAN CRISTÓBAL E-G

Organized by Elyse Jardine, grants program officer, United Arts of Central Florida

Presented by Jennifer Evins, CEO & president, United Arts of Central Florida; Nadia Garzon, executive director, Descolonizarte TEATRO; Min Sun Kim, Edyth Bush Institute for Philanthropy and Nonprofit Leadership; Pablo A. Guardiola Sánchez, co-director, Beta-Local

Is your organization grappling with the following:

- Right-sizing funding initiatives that support specific, relevant, and impactful transformation?
- Moving past diversity to center inclusion, equity, and community into the decision-making process?
- Dismantling funding policies, procedures, and pathways that deepen oppression, support privilege, and drive systemic/ institutionalized racism?

Learn with us! As a self-identified weak link in Central Florida’s art and culture sector, United Arts of Central Florida found itself in a role many might find familiar . . . part of the problem. Explore the beginning stages of a local arts agency’s journey to be part of the solution. Relunched as a mission investment grant, the Diversity in the Arts program shifted from reimbursement-based project funding to general operating support (with five grantees receiving multi-year funding commitments) specifically for BIPOC/ALAANA-led organizations.

During this shared learning opportunity, engage with grantees, community leaders, and funders who worked collaboratively to deconstruct and

reformulate the Diversity in the Arts Grant program. Bring your best and promising practices to share in this interactive session and leave with an expanded participatory grantmaking toolkit to fuel our collective journey in increasing equity, improving access to funding and arts experiences while reducing grantee burden, and amplifying community-relevant impacts.

“So what’s really going on?” Holding Space for Early-Career Black Women Grantmakers in the Arts

2:45–4:00p AST
CARIBE HILTON: LAS OLAS

Organized by Clarissa A. Crawford, director of Strategic Partnerships, Alternate ROOTS

Presented by Clarissa A. Crawford, director of Strategic Partnerships, Alternate ROOTS; Rachel Knox, senior program officer for Thriving Arts and Culture, Hyde Family Foundation; Bronlynn Thurman, program officer, GAR Foundation; DeMarcus Akeem Suggs, director of development, Mid-America Arts Alliance

In recent years, the presence and visibility of emerging Black women grantmakers at institutions funding arts and culture have slowly increased. However, this incremental growth does not demonstrate the exponential significance of our impact. While maintaining equitable portfolios, developing transformative relationships, and building sustainable initiatives, Black women in arts philanthropy face a slew of challenges that aren’t centered in existing research and conversation. This session, led by early career Black grantmakers, offers a space to celebrate our individual and collective impact while sharing our challenges (new and inherited) with the aim of cultivating an intentional community of care and learning.

Supporting Deaf and Disabled Artists: Lessons from Creatives Rebuild New York

2:45–4:00p AST
CARIBE HILTON: FLAMINGO C-D

Organized by Kevin Gotkin, artist/organizer, Creatives Rebuild New York

Presented by Tzami Rios Marciano, artist, educator, world builder; Stacy Lawrence, Deaf filmmaker, Deaf Refugee Advocacy; Jennifer Blatto-Vallee, sign language interpreter; Kevin Gotkin, artist-organizer, Creatives Rebuild New York

This session will offer lessons from work to support Deaf and disabled artists. We will offer a brief historical account of the intransigence of ableist structures in arts grantmaking and locate Deaf and disabled artists in the movements for Guaranteed Income and Artist Employment (CRNY’s two programs). We will share what we are learning from our initiatives about design for access ecologies, plain language development, benefits protections advocacy, and our interview research project. Attendees will leave our session with a variety of tools and techniques to begin, maintain, and advance commitments to individual Deaf and disabled artists.

The Power of Partnership: Models for Collaboration Toward Equity and Community Transformation

2:45–4:00p AST
CARIBE HILTON: SALON DEL MAR A-B

Organized by Rasu Jilani, executive director, Brooklyn Arts Council

Presented by Juan Gudiño Cabrera, senior director, Flamboyant Arts Fund, Flamboyant Foundation; Carlos Rodríguez Silvestre, executive director, Flamboyant Foundation; Desirée Gordon, Innovation, Grants & Partnerships director, Brooklyn Arts Council, Melody Capote, representing the Caribbean Cultural Center African Diaspora Institute

In 2021, through a collaborative partnership with foundation partners, including the Howard Gilman Foundation, Brooklyn Arts Council (BAC) initiated the Creative Equations Fund (CEF). This fund offers unrestricted grants to social practice artists and collectives.

This session will highlight Foundation partners alongside other innovative collaborations that put funding in the hands of individual artists and arts organizations with the aim of fostering social impact. Other panelists include Flamboyant Arts Fund, a partnership between Flamboyant Foundation, Lin-Manuel Miranda, his family, and the Broadway musical Hamilton to preserve, amplify, and sustain the arts in Puerto Rico.

Our objective is to demonstrate to major and family foundations that partnership with local arts agencies (GIA’s fastest-growing membership sector) can be a fruitful path toward equity goals and connection with the grassroots arts communities that are fundamental to vibrant arts and culture landscapes.

CONFERENCE EVENTS

BREAK

4:00–4:15p AST

PLENARY KEYNOTE

4:30–5:30p AST

CARIBE HILTON: SAN GERONIMO

Vu Le

Writer, speaker, Nonprofit AF

Vu Le (“voo lay”) is a writer, speaker, vegan, Pisces, and the executive director of Rainier Valley Corps. Known for his irreverent sense of humor, Vu’s work has been featured at *Nonprofit Quarterly*, GuideStar’s blog, as well as dozens, if not hundreds, of his own blog posts at www.NonprofitAF.com, formerly www.nonprofitwithballs.com.

BREAK

5:30–6:30p AST

MONDAY EVENING 5:45–6:45p

AFFINITY GROUPS

5:00–6:45p AST

White Folks in Support of BIPOC Lives

5:45–6:45p AST

CARIBE HILTON: CONFERENCE 10

Organized and presented by Caitlin Strokosch, president & CEO, National Performance Network; Eleanor Savage, program director, Jerome Foundation; Tiffany (Ti) Wilhelm, program officer/Operations, Opportunity Fund; Caitlin Strokosch, president & CEO, National Performance Network; Amy Kitchener, co-founder and executive director, Alliance for California Traditional Arts; Randy Engstrom, co-founder and principal, Third Way Creative

The White Folks in Support of BIPOC Lives caucus is a space of solidarity organizing that puts values and learning into practice. Recognizing the urgent and critical threats aimed at BIPOC individuals and organizations, the group is working toward organizing ourselves and peers to gather information about anti-BIPOC threats of legal action or violence; identifying ways to advocate for and stand in support of BIPOC individuals and communities; and supporting each other in taking action. We seek active participants who bring questions, information, and proposed actions; continue their advocacy and engagement between meetings; and support each other as a community of solidarity and action. Attend either or both conference sessions on Monday and Wednesday where we will map our connections to BIPOC organizations and leadership, the

racial justice issue areas where we have influence and leverage, and our visions of what we hope will change within a year from now.

LGBTQ+: Loud and Queer

5:45–6:45p AST

CARIBE HILTON: CONFERENCE 3

Organized and presented by Champ Knecht, director of operations & finance, Grantmakers in the Arts; Jaime Sharp, communications and publications manager, Grantmakers in the Arts; Mar Undag, membership associate, Grantmakers in the Arts

At this year’s conference, Grantmakers in the Arts is launching an LGBTQ+ Affinity Group. Over the last few years, we have seen an unprecedented assault on LGBTQ+ people, from bans on books aimed at queer youth, to attacks on drag artists, to anti-trans legislation across the states. This affinity group is intended to be both a space for support and respite, as well as an informal working group for arts and culture funders to share ideas and practices that protect queer folks from ongoing anti-LGBTQ+ policies.

Freedom Dreaming in Black Spaces

5:45–6:45p AST

CARIBE HILTON: CONFERENCE 7

Organized by Dr. Durell Cooper, founder, Cultural Innovation Group

This gathering is a space for self-identified Black bodies to commune that encourages freedom dreaming from the depths of our souls. This space offers meditations on the topics of joy, hope, healing, and liberation. Participants will dive deeply into the intersections of the arts and healing in their individual practices through active reflection and meditations of the spirit for communal well-being. This space seeks to serve as a reminder that in this time of urgency we must slow down to handle the world, each other, and ourselves with care.

Shaping an AAPI Affinity Space in Arts Grantmaking

CARIBE HILTON: CONFERENCE 6

Organized by Bao Phi, McKnight Foundation

At this year’s conference, Grantmakers in the Arts is launching an Asian American and Pacific Islander Affinity Group. This affinity group will work to define a more inclusive space inside GIA, provide peer support, and foster AAPI folks in arts grantmaking to organize and share action items with GIA and the GIA membership.

TUESDAY MORNING 8:30a–12:00p

ROUNDTABLES

8:30–9:30a AST

Community Foundations for Just Communities

8:30–9:30a AST

CARIBE HILTON: TROPICAL A-B

Organized by Sharon DeMark, program officer, Saint Paul and Minnesota Foundation

Presented by Salem Tsegaye, program officer, Arts & Culture, The New York Community Trust, Chey Kuzma, associate program officer, Arts & Culture, Oregon Community Foundation, Nicole Henninger, program officer, Arts & Culture, The Pittsburgh Foundation

Community Foundations can open doors for new ways to support artists and arts organizations. Donor advised funds (DAFs), collaborations with private foundations, advocacy, and lobbying are all aspects that can bring more resources to the field.

Structurally, Community Foundations have been set up to preserve the status quo – to attract and retain donors. How do/can community foundations question and challenge inequitable practices, address power dynamics, and experiment towards just futures?

This session is an invitation for community foundation folks and others to connect. Some of the issues we can explore together are how to:

- increase access for artists/arts organizations to DAFs and donors, including non-financial support
- fund individual artists beyond project based grants by moving into more unrestricted/practice based grants
- integrate practices of Trust Based Philanthropy to strengthen relationships with our community partners, colleagues, donors, and boards
- collaborate with local government to influence cultural policy and practices
- work holistically across sectors and issue areas

There is wisdom in the collective and this is just the beginning. Who knows where this initial conversation can take us!

A Commitment to Cultural Equity, Embodied

8:30–9:30a AST

CARIBE HILTON: TROPICAL C

Organized and presented by Adam Santella Pierce, director of Community and Artist Support, Arts and Science Council

In 2019, the Arts and Science Council (ASC)’s Board of Directors formally adopted a Commitment to Cultural Equity. In this conference session, we will review how ASC’s staff has institutionalized that commitment with focus on Grants and Services. In the first section, we will discuss the impact of this commitment on our approach to grantmaking for individual artist, grassroots and emerging arts organizations who provide cultural activity across the county. In the second section, we will focus one of the workshops ASC offers – Self-2-Systems – an embodied anti-racism practice facilitated by Jasmine Hines of the In-spower Agency. The partnership between a local arts agency and an anti-racism educator and yoga practitioner empowers arts workers at all levels of leadership and experience within the cultural sector to understand and confront systems of White supremacy, and raise leaders who have the tools to dismantle those systems in their practice. Jasmine has trained five cohorts of Charlotte-Mecklenburg based arts workers in this practice, and continues to engage the alumni of the program. At ASC, we see training like this as an essential tool to advance our commitment to cultural equity across the Charlotte-Mecklenburg community.

Sin Pelos en la Lengua: How can we support staff from marginalized communities thrive in a sector that shouldn’t exist?

8:30–9:30a AST

CARIBE HILTON: FLAMINGO A-B

Organized by Stephanie Barajas, program associate, Center for Cultural Innovation

Presented by Stephanie Barajas, program associate, Center for Cultural Innovation; Mirella Espino, program director, Metropolitan Regional Arts Council; Jennelyn Bailon, program associate, Center for Cultural Innovation

Professionalized philanthropy in its current form has remained unchanged for a few generations now. It is beyond time to shift from the practice of philanthropy as one of charity into one of solidarity. From the current practice that enables wealthy elites to control their wealth and others to one that works to create more equitable systems by

centering the needs and ideas of the community it serves. This session creates a space for BIPOC/ Queer/Disabled philanthropy staff to imagine and invent together how we can make philanthropy work better in our roles as connective tissue between institutions and communities. Staff’s lived experiences, cultural backgrounds, intersectional identities, and passions and interests set them apart and should be unharnessed in ways often suppressed professionally.

Join us in exploring what we can say and do to make sure that we are not complicit in continuing an industrial practice of extraction and exploitation. And let us work together to take care of each other as we shoulder so many expectations and limitations by addressing our very human emotional labor. This session is open only to those who self-identify with these identities and experiences.

BoriCorridor: Creating a cultural network in the Diaspora

8:30–9:30a AST
CARIBE HILTON: FLAMINGO C-D

Organized by Sonya Canetti Mirabal, executive director, Humanidades Puerto Rico

Presented by Elsa Mosquera, project co-lead, BoriCorridor; Zeida García, project co-lead, BoriCorridor; and Pedro Reina, principal investigator, BoriCorridor

BoriCorridor, a database and future digital platform that will facilitate the contact between Puerto Rican artists living in the archipelago and in the Diaspora to easily connect and collaborate with cultural spaces and cultural organizations to produce and showcase their artistic work in the Diaspora. The project consists of two phases: a virtual map and a Tour in 2024. The Virtual Map: BoriCorridor will work as a digital map to connect Puerto Rican artists living in the archipelago and the diaspora with cultural organizations, facilitating new collaborations. This phase will be in charge of researchers belonging to the Master’s in Administration and Cultural Management of the University of Puerto Rico. The Tour: As we work towards expanding a network of cultural promoters, we look forward to the BoriCorridor Tour 2024. Five Puerto Rican artists/ ensembles from the archipelago will be part of the tour in Boston, Hartford, and New York City.

Intermediaries, Partnership, and the Future

8:30–9:30a AST
CARIBE HILTON: SAN CRISTÓBAL B-D

Organized by Stephanie Atkins, director of Southern Programs, National Performance Network; Quita Sullivan, JD, senior program director, Theater, New England Foundation for the Arts

Presented by Stephanie Atkins, director of Southern Programs, National Performance Network; Quita Sullivan, JD, senior program director, Theater, New England Foundation for the Arts; Meena Malik, musician, consultant, facilitator, mediator, coach, Magpie Cultural Strategies

Intermediaries are partners, funders, co-collaborators, service organizations and so much more. They hold a unique position in the philanthropic sector. As we look towards the future of funding in the midst of a quickly changing sector, how can we ensure artists stay central? How do we ensure that the field continues to thrive? We invite all intermediaries and others to join for discussion, brainstorming, and reflection.

Supporting Artists on Their Own Terms: Artist Centered Grantmaking and the Soros Arts Fellowship

8:30–9:30a AST
CARIBE HILTON: LAS OLAS

Organized and presented by Ayoka Wiles, PhD, acting director, Expression, Culture and Art, Global Programs, Open Society Foundations; Tatiana Mouarbes, team manager, Open Society Foundations, Social Impact, Arts & Culture, Philanthropy, Open Society Foundations

The Soros Arts Fellowship is a global initiative of the Open Society Foundations to support innovative artists advancing social change around the world. Designed with a clear awareness of the challenges faced by artists and cultural producers making socially engaged work, the fellowship provides artists with robust and unrestricted resources to develop a large-scale project on their own terms and in their own local contexts. In addition to the fellowship funds, Soros Arts Fellows receive personalized mentorship, professional development, and capacity building, and participate in public programs and global convenings centered on building solidarity and opportunities for peer-to-peer exchange. By offering holistic support, we uplift the full humanity and well-being of the practitioners themselves. In 2023, the Soros Arts Fellowship: Art, Land and Public Memory is supporting 18 artists who are doing impactful work at the intersection of art, land, environmental and

CONFERENCE EVENTS

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climate justice, and leading efforts to reclaim public space, memory, and narratives. During this session, we aim to share reflections and recommendations for artist-centered and trust based programming and best practices for support individual artists to do their best work.

We're All Related; It's Complicated: Issues of Indigeneity in Borikén

8:30–9:30a AST

CARIBE HILTON: SAN CRISTÓBAL A

Organized by Susan Anderson, Tina Kuk Kahn, Anna Needham, Quita Sullivan

Presented by Tina Kuk Kahn, Lac du Flambeau Ojibwe, associate director, NDN Foundation; Anna Needham, Tribal Relations manager, Arizona Commission on the Arts; Gaby Strong, managing director, NDN Foundation; Susan Anderson, former executive director, CIRI Foundation; Quita Sullivan, JD, senior program director, Theater, New England Foundation for the Arts

Please join a group of Indigenous grantmakers for a roundtable discussion that recognizes Borikén as one of the first points of contact, and the influence of colonization on Indigenous cultures, art forms, and identities. Facilitators will hold space to delve into Puerto Rico's confluence of Latine, Black, and Indigenous cultures and the interdependent nature of Black and Indigenous liberation.

Addressing Affirmative Action

8:30–9:30a AST

CARIBE HILTON: SALON DEL MAR

Organized and presented by Eddie Torres, president and CEO, Grantmakers in the Arts; Sherylynn Sealy, senior program manager; Grantmakers in the Arts; Robert Smith III, senior program officer, Thriving Cultures Program, Surdna Foundation

The Supreme Court's decision restricting considerations of race in college admissions is the most recent manifestation of a long-game strategy by opponents of racial progress. Treating parity interchangeably with equity ignores that — after generations of structural racism — people seek access to opportunities from different places, which must be considered to achieve equality. As with other policies developed to halt racial progress, we will all be negatively impacted by this choice.

The most important thing to do right now is to continue to support racial equity toward justice and liberation — but how does one do that in the midst of such a decision? How can funders prepare for pushback around their racial equity efforts?

ON-SITE SESSIONS

9:00a–12:00p AST

Asking for a friend ... tips and tactics for operationalizing equity in grantmaking

10:00–11:15a AST

CARIBE HILTON: LAS OLAS

Organized by Eleanor Savage, president and CEO, Jerome Foundation

Presented by Pam Breaux, president and CEO, National Assembly of State Arts Agencies; Kathy Hsieh, strategist, Racial Equity in Grantmaking, Seattle Office of Arts & Culture; Tariana Navas-Nieves, director, Cultural Affairs, Arts & Venues and City's Equity Leadership Team, City & County of Denver

What questions do you have about how to put equitable practices into operation in your organization? What challenges are you facing implementing equity? Participants are asked to anonymously drop your questions or challenges in the "Asking for a friend ..." drop boxes (located in the conference spaces). Then attend the session to hear and share suggestions and experiences from a wide range of fellow grantmakers.

All questions are important and relevant. All are welcome — those new to philanthropy as well as those more seasoned. All focus areas are on the table, including but not limited to program structures, investments, reporting, decision-making processes, relationship-building with grantees, integrating trust-based philanthropy, building systems of accountability, funding abundance, supporting narrative change, funding individual artists, working with a multi-generational staff, navigating systems change when leadership is not onboard, ways of building in self-care for BIPOC staff, and [your question/challenge here].

We will provide drop boxes in conference areas for people to anonymously share questions/challenges. We'll assemble a diverse panel with representation of different funder types and from different regions to facilitate the process of asking the questions and surfacing the collective wisdom in the room. We will seed the beginning of the session with questions from panelists to introduce the process and the focus on the tactical and practical. This is about how we do the work.

National Latinx Theater Initiative

10:00–11:15a AST

CARIBE HILTON: SAN CRISTÓBAL B-D

Organized by Olga Garay-English, director, National Latinx Theater Initiative

Presented by Jose Luis Valenzuela, artistic director, Latino Theater Company and director, National Latinx Theater Initiative; Mari Torres de Hutchinson, executive director, Consejo Artístico de Puerto Rico, Inc.

The National Latinx Theater Initiative (NLTI) is a new regranting, networking, and professional development project of LA’s Latino Theater Company. It is funded by national and local foundations. A ten-year Initiative, NLTI will provide multi-year General Operating Support grants to Latinx theaters throughout the US and Puerto Rico using a competitive peer-reviewed process. The goal of NLTI is to address decades of underfunding and under-capitalization of Latinx theaters. A diverse 12-member Steering Committee from the US and Puerto Rico has guided the process. NLTI will disburse funds to achieve greater financial stability in our systemically underfunded and undercapitalized sector, nurture our artistic voices in a post-pandemic landscape, and boost the national profile of diverse Latinx theater companies in the US and Puerto Rico.

To create an equitable and accessible grant application process, NLTI is collaborating with Nonprofit Finance Fund to provide financial management information, guidance, and resources to interested applicants. The initial three-year fundraising goal is \$15 m, of which over 50% has been raised from funders including the Mellon, Ford, Rockefeller Brothers, and California Community Foundations. The regranting process is scheduled to commence on May 1st. The Initiative will announce grantees and NLTI funders on October 1, 2023.

Open and Community-Centered Grantmaking Models

SESIÓN CANCELADA STÓBAL E-G

Organized by Sarah Lyding, executive director, The Music Man Foundation

Presented by Stephania Ramirez, executive director, Perenchio Foundation

The session will highlight a range of foundations with lean staffing that intentionally engaged and listened to the needs of arts organizations across Los Angeles to understand how we can best support them in their work. Informed by these community insights, grant opportunities were designed

to provide general operating, multi-year funds, and capital improvement funds for organizations that address systemic challenges. The grant announcements also included opening the application process to all eligible organizations, by ensuring there were transparent processes (with clear timelines, review criteria, and communication). Applications were reviewed with help from community panels. Ultimately, these processes yielded many millions of dollars provided to Southern California-based organizations, including many that were new grantee partners to the respective foundations.

The presentation will include details around the type of messaging required to release this announcement, especially by foundations with lean teams. Besides highlighting successes, the session will also uplift areas where the process revealed areas for improvement or greater clarity.

OFF-SITE SESSIONS

Nido Cultural: A Case Study of Funder Collaboration and Shared Services for the Field (OFF-SITE)

10:00a–12:00p AST

Y NO HABÍA LUZ

Organized and presented by Alexis Ortiz, senior program associate, Mellon Foundation

In 2019, Filantropía Puerto Rico (FiPR) and the Mellon Foundation co-hosted a convening of artists, independent arts organizations, and scholars at the Museo de Arte Contemporáneo in Puerto Rico, facilitated by Javier Hernandez. One of the major themes to come out of the conversation was the need for shared administrative services for Puerto Rican arts organizations. So FiPR, Mellon, and the Flamboyant Arts Fund came together to support the Nido Cultural, an existing shared services program run by Hernandez and his team, to scale up and strengthen its offerings. FiPR ran an open call for nonprofit organizations in need of services, Flamboyant offered support to a subset of its existing grantees to access the services, and Mellon provided staffing, capacity building, and other core support to the Nido’s home organization.

Join us for a conversation about the ins and outs of the collaboration, learnings and reflections from the past three years, and a look ahead to how shared administrative services can contribute to a thriving arts and culture sector.

CONFERENCE EVENTS

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The Impact of Arts Facing Disasters: A Puerto Rico Case Study (OFF-SITE)

10:00a–12:00p AST
MUSEO DE ARTE CONTEMPORANEO DE
PUERTO RICO (MACPR) PATIO

Organized and presented by Freddy E. Velez García, sub-director ejecutivo, Instituto de Cultura Puertorriqueña

Puerto Rico has faced multiple disasters ranging from economic hardship facing a Fiscal Oversight and Management Board, to natural disasters such as hurricanes and earthquakes. Just like the rest of the world, it has also affronted the COVID-19 pandemic.

Join us to learn more about how we pivoted and the efforts we are making now for ongoing sustainability.

Steeped in the Arts: An interactive Town Hall about the impact of Arts Education beyond arts-based career paths (OFF-SITE)

10:00a–12:00p AST
ESCUELA CENTRAL DE ARTES VISUALES

Organized by Lourdes J Rodríguez, DrPH, chief executive officer, David Rockefeller Fund

Presented by Juan C. Caraballo Díaz, Ed.D, school principal, Escuela Central de Artes Visuales; Bill O'Brien, BFA, senior advisor for Innovation, director of Creative Forces, National Endowment for the Arts Office of the Senior Deputy Chairman; Lourdes J Rodríguez, chief executive officer; DrPH, David Rockefeller Fund; Ana Soler, senior program officer, Education, Gates Family Foundation

This site visit to the Escuela Central de Artes Visuales, located in Santurce, Puerto Rico, will include a conversation about the impact of arts education within and beyond the field of art.

The town hall style interactive session will include introductory remarks by a panel comprised of members of the school community (students and teachers), a representative of the National Endowment for the Arts, and leaders in philanthropy.

Funding America's Cultural Treasures: Lessons on BIPOC Arts Organization and Funder Organizing (OFF-SITE)

10:00a–12:00p AST
MUSEO DE ARTE DE PUERTO RICO

Organized by Emily Edenshaw, president and CEO, Alaska Native Heritage Center; Lane Harwell, program officer, Creativity and Free Expression, Ford Foundation; Rocío

Aranda-Alvarado, senior program officer, Creativity and Free Expression, Ford Foundation

Presented by Maria Gaztambide, executive director, Museum of Art of Puerto Rico; Ann Burroughs, president and CEO, Japanese American National Museum; Anna Glass, executive director, Dance Theatre of Harlem; DeAnna Cummings, arts program director, McKnight Foundation; Kristin Sakoda, director, LA County Department of Arts and Culture

America's Cultural Treasures (ACT) is a two-pronged national and regional initiative to acknowledge and honor the diversity of artistic expression and excellence in America and provide critical funding to organizations that have made a significant impact on America's cultural landscape, despite historically limited resources. The national component consists of multi-year general support for 20 exemplary Black, Indigenous and People of Color arts organizations. The regional component involves more than 30 foundations and intermediaries driving fundraising and design for individual-tailored regional grantmaking initiatives to more than 250 recipient organizations and artists. To date, the initiative has leveraged more than \$300 Million in funding and supported funders to work in new ways.

This special offsite session at Museo de Arte de Puerto Rico, one of the national treasures, will bring together the national treasures and regional funders who are driving this initiative, including speakers from the group of national treasures and several of the regional funding partners. Discussion will center on the collaborative efforts these organizations have created as a cohort, focusing on sustainability, expanding revenue streams, increased agency, strengthening policy, and funder advocacy to address the inequities in funding for BIPOC groups, amplifying their communications, preserving culture and redefining the meaning of American culture. Regional funders will share successes and challenges in advancing equity values in their grantmaking and operations, and in implementing a variety of creative responses to conditions facing BIPOC cultural groups and artists.

BREAK

12:30–2:00p AST

TUESDAY AFTERNOON 1:15–5:15p

PLENARY KEYNOTE

1:15–2:15p AST

CARIBE HILTON: SAN GERONIMO

Puerto Rican Women Artists Across the Diaspora: Tariana Navas-Nieves in discussion with Tanicha López and Caridad De La Luz

Caridad De La Luz “La Bruja”

Emmy-winning Poet

Caridad De La Luz, born and raised in The Bronx and Manati Puerto Rico, is known in the Spoken Word and Hip Hop worlds as LA BRUJA. She won an Emmy in 2022, and that same year became the executive director of the NUYORICAN POETS CAFE, where she began her career in 1996. Winner of the Jerome Hill Artist Fellowship and a David Prize finalist, Caridad balances a career of activism, education and entertainment. She has been one of America’s leading spoken word poets for over 20 years and has received The Edgar Allan Poe Award from The Bronx Historical Society. She was honored as a Bronx Living Legend by The Bronx Music Heritage Center and was named “Top 20 Puerto Rican Women Everyone Should Know”.

Tanicha López

Jazz Vocalist

Raised in Carolina, Puerto Rico, Tanicha López is sure to leave you breathless with her performance. Considered one of the best jazz vocalists in Puerto Rico, she is enticing, transparent, honest with her sound, and flexible in any genre. López is the winner of scholarships from Berklee College of Music, and has performed in the Heineken Jazz Festival.

Tariana Navas-Nieves

Denver Arts & Venues

Tariana Navas-Nieves, the director of Cultural Affairs for Denver Arts & Venues, City and County of Denver, has 30 years of experience in management, equity and race and social justice work, philanthropy, curatorial practice, translation and interpretation, television, and communications. She oversees the City departments of Public Art, Cultural Programs and Events, Creative Industries, Arts Education, and the agency’s numerous cultural investments and grant programs. Navas-Nieves is also on the City’s Equity Leadership Team responsible for the oversight and implementation of the City’s equity platform. Navas-Nieves serves on national,

regional and local boards including: GIA (chair-elect), Philanthropy Colorado (board chair), and the Colorado Business Committee for the Arts. She is co-author of the renown *Re-Tool: Racial Equity in the Panel Process*, and created the learning series “How to be an Anti-Racist Organization: A Conversation with Dwinita and Tariana,” with followers from the United States, South America, and Europe. With an expertise in Latin American and American Indian art, she has also served in curatorial posts at the Colorado Springs Fine Arts Center, Denver Art Museum, Museo de las Americas, and for private collections in the US and Puerto Rico.

BREAK

2:15–2:45p AST

ON-SITE SESSIONS

2:45–4:00p AST

Enfoco: Proyecto de visibilización cultural: participatory grantmaking approach

2:45–4:00p AST

CARIBE HILTON: SAN CRISTÓBAL B-D

Organized by Juan Gudiño Cabrera, senior director, Flamboyant Arts Fund, Flamboyant Foundation

Presented by Pablo A. Guardiola Sánchez, co-director, Beta-Local; Elyse Jardine, outreach program officer, United Arts Of Central Florida; Marilú Carrasquillo, directora ejecutiva, Liga de Arte de San Juan; Karen Cana-Cruz, directora ejecutiva, La Casa del Libro Museo Biblioteca

In 2018, following the aftermath of Hurricane Maria on Puerto Rico, the creation of the Flamboyant Arts Fund, an alliance between Flamboyant Foundation, Lin-Manuel Miranda, his family and the producers of the Broadway musical Hamilton, was announced. The Arts Fund’s main objective is to preserve, amplify, and sustain the artistic ecosystem of the archipelago. Since then, the Arts Fund has been able to commit more than \$15M across its three main strategies through various initiatives. One of them is their participatory grantmaking approach which aims to create opportunities for greater exposure and visibility for the local artistic and cultural community.

This new initiative represents a precedent for the artistic community by proposing an innovative and participatory way of shift towards funding approaches through the philanthropic sector. By documenting this process as a case study, it will serve as a guide for local and national organizations with values based on collective participation and that share the decision-making process with their constituents.

SaludArte: Bridging the Gap Between Public Art and Public Health Through Innovative Funding, Data Equity, and Community-Driven Design

2:45–4:00p AST

CARIBE HILTON: SAN CRISTÓBAL E-G

Organized by Adriana Gallego, executive director, Arts Foundation for Tucson and Southern Arizona

Presented by Sadie Shaw, community design manager, Arts Foundation for Tucson and Southern Arizona; Adriane Ackerman, principal & founder, Agile Accomplice LLC; Barbea Williams, SaludArte artist, Pima County Supervisory District 2, Karlito Miller Espinosa “Mata Ruda”, artist, Arts Foundation for Tucson and Southern Arizona

This session will highlight SaludArte — a collaboration between the Arts Foundation for Tucson and Southern Arizona and the Pima County Health Department — that was designed to bridge the gap between public art and public health. Using emerging trends and proven techniques from Human-Centered Design, and activating innovative approaches to funding, SaludArte developed opportunities wherein community engagement, health, and art could intersect to amplify the voices and experiences of the community, while also helping to increase health literacy, equity, access, and COVID-19 mitigation across Pima County. Community-driven panels representing areas hardest hit by the pandemic in each of the County’s five districts were convened to share and transform their stories, struggles, and unique hopes for resilience into five temporary public art installations that will be unveiled at community-wide cultural health and wellness celebrations.

From this session, participants will learn how stakeholders worked together to secure multiple funding streams, and leverage health and equity data to generate buy-in from elected leaders; and create a dynamic and transformative experience for the Artists and community members who participated. Skills and practices shared in this interactive session will be iterative and replicable so that attendees can use them to scale in a variety of applications.

The Elephant in the Room: Artists and Power

2:45–4:00p AST

CARIBE HILTON: FLAMINGO A-B

Organized by Althea Erikson, former director, Sol Center, Center for Cultural Innovation; Jennelyn Bailon, program associate, Center for Cultural Innovation

Presented by Althea Erikson, former director, Sol Center, Center for Cultural Innovation; Jennelyn Bailon, program associate, Center for Cultural Innovation, Jean Cook, director, Office of the Vice President of U.S. Programs, Ford Foundation

Are artists workers? They certainly work, often under exploitative and extractive labor conditions. Arts workers share many of the precarious working conditions of those in the broader gig economy. And yet, efforts to organize artists AS workers, and to build collective power to win better protections and working conditions, have generated scant attention or resources from the field or have even been met with ridicule. We’ll bring together leading arts worker organizers and advocates to talk about the opportunities, needs, and future of organizing artists to advance a more just economy for all.

How Sweet It Is: Leveraging Intermediaries for Meaningful Impact

2:45–4:00p AST

CARIBE HILTON: FLAMINGO C-D

Organized by Brianna Harington, program manager, GrantMaking & Capacity-Building, The Memphis Music Initiative

Presented by Katrina J. Briddell, senior manager, Social Impact and ESG, The Hershey Company; Ashley Shabankareh, director of Operations and Programs, The Trombone Shorty Foundation

In 2021, The Hershey Company reached out to Memphis Music Initiative (MMI) to propose a novel partnership. Looking to deepen impact in Memphis, home to a significant Hershey workforce, they hoped to enlist a local creative youth development nonprofit for a national campaign for Black Music Month (June 2022) that would advance Hershey’s goals to engage more deeply with Black consumers and expand their commitment to supporting youth. Hershey engaged a Black-owned creative agency that identified Black illustrators to create the first-ever artist-designed custom wrappers for the US market, featuring MMI as a cause marketing partner and amplifying the voices of Black youth. Following the successful launch, Hershey and MMI expanded the campaign for 2023, capitalizing on MMI’s reach as an intermediary funder and technical assistance provider.

CONFERENCE EVENTS

2023 features five additional creative youth development (CYD) partners across the US engaged as grantee partners in a national cohort funded by Hershey through MMI. Together they have redefined partnership between a Fortune 500 company, an intermediary funder, and a network of community-embedded organizations.

Presenters will share funder, intermediary, and grantee insights on what it means to partner authentically and collaboratively, how to center youth voices, and what meaningful support looks like beyond financial contributions.

Funding the Arts in the American South: New Trends and Opportunities

2:45–4:00p AST

CARIBE HILTON: SALON DEL MAR

Organized by Charles Phaneuf, vice president of strategy, South Arts

Presented by Susie Surkamer (she/her), president and CEO, South Arts (moderator); Stephanie Atkins (she/her), director of Southern Programs, National Performance Network; Wendy Shenefelt (she/her), cultural organizing director, Alternate ROOTS; Dr. Joy Young (she/her), VP of Programs, South Arts

The South has long been underrepresented in national philanthropy. Additionally, longstanding racial inequities have meant that this problem most acutely impacts communities of color. A 2020 study by Ignite/Arts Dallas at SMU Meadows School of the Arts and Alternate ROOTS found that the arts sector in the South receives only \$4.21 on a per capita basis in philanthropic support, compared with nearly \$8 in the West, \$9 in the Midwest, and more than \$16 in the Northeast. Much of the support in the region goes to predominantly white legacy organizations. On this panel, we will hear from organizational leaders who are advancing innovative practices to expand funding of BIPOC led and serving arts and culture organizations and individual artists in the region. The programs discussed will include Southern Artists for Social Change (NPN), Southern Cultural Treasures (South Arts, with Ford Foundation and many partner organizations), and the Southern Power Fund (Alternate ROOTS, one of many partner organizations). During the session, we'll share the origins of these programs and identify key lessons learned, then provide insights about organizational adaptations and next steps toward making this work sustainable in the long-term.

Flow Film Screening and Q&A: Conversations for Change

2:45–4:00p AST

CARIBE HILTON: TROPICAL A-B

Organized by Sharnita C. Johnson, vice president of Strategy, Impact & Communications, Victoria Foundation; and Dr. Durell Cooper, founder, Cultural Innovation Group, LLC

Presented by Sharnita C. Johnson, vice president of Strategy, Impact, and Communications at Victoria Foundation; Margaret Morton, director, Creativity & Free Expression, Ford Foundation

In this session participants will watch the two-part GIA Reader commissioned Flow docuseries hosted by cultural strategist Dr. Durell Cooper. The focus of this session will be arts at the intersection as the docuseries explores topics of radical Black joy, narrative change, leadership, and the survival of Black bodies within the arts, culture, science, and philanthropic ecosystems. The first film will feature an interview with Darren Walker and Sharnita C. Johnson followed by the world premiere of the second film featuring Misty Copeland and Caryn Campbell.

This session will be presented in an Un-Panel “Fish-bowl” Dialogue format. The film will be followed by a Q&A with the show’s creator Dr. Durell Cooper and Sharnita C. Johnson, Victoria Foundation; Margaret Morton, Ford Foundation; and Caryn Campbell, Misty Copeland Foundation.

BREAK

4:00–5:30p AST

PLENARY KEYNOTE

4:30–5:30p AST

CARIBE HILTON: SAN GERONIMO

Dr. Ramón H. Rivera-Servera

Dean, Effie Marie Cain Regents Chair in Fine Arts, University of Texas at Austin

Dr. Ramón H. Rivera-Servera is dean and professor in the College of Fine Arts at The University of Texas at Austin. For over 20 years, he has been a scholar focused on the ways the arts contribute to social transformation, especially around issues of equity and inclusion, including the creation of two arts incubation platforms — the Performance in the Borderlands Project at Arizona State University and the Puerto Rican Arts Initiative at Northwestern University.

CONFERENCE EVENTS

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Rocío Aranda-Alvarado

Ford Foundation

Rocío Aranda-Alvarado is part of Ford Foundation's Creativity and Free Expression team. An art historian, curator, and museum worker, she joined Ford in 2018 after serving as curator at El Museo del Barrio for nearly a decade. She received a Ph.D. from The Graduate Center, CUNY, and an M.A. from Tulane University. Aranda-Alvarado is also on the adjunct faculty of the Art Department at Hunter College and her writing has appeared in various publications. At Ford, she is leading work on support for US Latine art and artists in collaboration with the Mellon Foundation. She also leads support for AAPI grantees confronting Anti-Asian sentiment and is part of design teams for work around the US-Mexico border and a new national disability network initiative. With art historian and curator Deborah Cullen, she is also editing a book on the history of US Latine art for academic and general audiences.

BREAK

5:30–6:30p AST

TUESDAY EVENING 6:30–8:30p

CLOSING RECEPTION

6:30–8:30p AST

MUSEO DE ARTE DE PUERTO RICO

Shuttle buses will be looping from the Caribe Hilton Lobby and the AC Hotel Lobby to the reception and will resume looping at the end of the evening to bring folks back to both hotels.

WEDNESDAY MORNING 8:00a–12:00p

Coffee Service

8:00–9:00a AST

CARIBE HILTON

AFFINITY GROUPS

8:00–8:45a AST

Too Soon to Say Goodbye: Connecting with Local Funders

CARIBE HILTON: CONFERENCE 6

Hosted by Filantropía PR and Grantmakers in the Arts

Before you wind down, wrap-up, and say your goodbyes, take one last chance to meet with local funders, discuss any lingering questions or ideas, and consider how you can carry forward the relationships fostered while in San Juan.

Freedom Dreaming in Black Spaces

CARIBE HILTON: CONFERENCE 7

Organized and presented by Dr. Durell Cooper, founder, Cultural Innovation Group

This gathering is a space for self-identified Black bodies to commune that encourages freedom dreaming from the depths of our souls. This space offers meditations on the topics of joy, hope, healing, and liberation. Participants will dive deeply into the intersections of the arts and healing in their individual practices through active reflection and meditations of the spirit for communal well-being. This space seeks to serve as a reminder that in this time of urgency we must slow down to handle the world, each other, and ourselves with care.

LGBTQ+: Loud and Queer

CARIBE HILTON: CONFERENCE 3

Presented by Champ Knecht, director of operations & finance, Grantmakers in the Arts; Jaime Sharp, communications & publications manager, Grantmakers in the Arts; Mar Undag, membership associate, Grantmakers in the Arts

At this year's conference, Grantmakers in the Arts is launching an LGBTQ+ Affinity Group. Over the last few years, we have seen an unprecedented assault on LGBTQ+ people, from bans on books aimed at queer youth, to attacks on drag artists, to anti-trans legislation across the states. This affinity group is intended to be both a space for support and respite, as well as an informal working group for arts and culture funders to share ideas and practices that protect queer folks from ongoing anti-LGBTQ+ policies.

White Folks in Support of BIPOC Lives

CARIBE HILTON: CONFERENCE 10

Organized and presented by Caitlin Strokosch, president & CEO, National Performance Network; Eleanor Savage, program director, Jerome Foundation; Tiffany (Ti) Wilhelm, program officer/Operations, Opportunity Fund; Caitlin Strokosch, president & CEO, National Performance Network; Amy Kitchener, co-founder and executive director, Alliance for California Traditional Arts; Randy Engstrom, co-founder and principal, Third Way Creative

The White Folks in Support of BIPOC Lives caucus is a space of solidarity organizing that puts values and learning into practice. Recognizing the urgent and critical threats aimed at BIPOC individuals and organizations, the group is working toward organizing ourselves and peers to gather information about anti-BIPOC threats of legal action or violence; identifying ways to advocate for and stand in support of BIPOC individuals and communities; and supporting each other in taking action. We seek active participants who bring questions, information, and proposed actions; continue their advocacy and engagement between meetings; and support each other as a community of solidarity and action. Attend either or both conference sessions on Monday and Wednesday where we will map our connections to BIPOC organizations and leadership, the racial justice issue areas where we have influence and leverage, and our visions of what we hope will change within a year from now.

ON-SITE SESSIONS

9:00–10:00a AST

Centering intersectionality and the co-creation of access for Deaf and disability communities

9:00–10:00a AST

CARIBE HILTON: TROPICAL C

Organized by Mana Rouholamini, Equity, Access and Outreach manager, Canada Council for the Arts

Presented by Sabine Fernandes, doctoral student in Critical Disability Studies, York University, Canada

With the launch of Expanding the Arts strategy in 2012, the Canada Council for the Arts has profoundly shifted how it communicates with and recognizes the Deaf and disability arts sector. In its work, the Canada Council has learned through the delivery of targeted funding and different access mechanisms, recognizing Deaf and disability Arts as a distinct discipline; and work to explore best

practices and ideas in access practices in arts funding. This session will explore how funders can offer flexibility, choice, and control for Deaf and disabled people, promoting Disability Justice informed understandings of access.

Uprooting Power, Growing Possibilities: Models for participatory grantmaking that center QTBIPOC artists as strategy architects and decision makers

9:00–10:00a AST

CARIBE HILTON: LAS OLAS

Organized by Lora Smith, co-creator and member, Waymakers Collective

Presented by Stasia Monteiro, core member, Philadelphia ArtPlace Assembly; Orion Camero, member, San Joaquin Valley ArtPlace Assembly and action lead program manager, Narrative Initiative; Keila Anali Saucedo, member, Waterers; Joe Tolbert Jr., executive director, Waymakers Collective

In 2019, artists from across six geographies embarked on a journey to disrupt arts philanthropy through a people-powered, grassroots process ignited by ArtPlace America’s Local Control, Local Fields initiative. The ripple effects of this experiment in releasing wealth back to communities is still being felt today. The original ArtPlace Assemblies have evolved into unique place-based iterations, but their members continue to challenge traditional models of philanthropy, transform their communities, and uproot historic power dynamics within arts funding. An increasing number of US based foundations are rising to meet urgent calls to action by moving money directly to QTBIPOC-controlled funds and projects while exploring spenddown strategies like the one ArtPlace utilized. This panel brings together artists as grantmakers from four Assemblies to share lessons learned and discuss the powerful transformational practice of investing in artist self-direction.

During our time together, audience members will explore critical questions including:

- What happens when philanthropy cedes control and wealth to QTBIPOC-led arts funding?
- What can we achieve for artists, our economy, and our democracy by investing in the decision-making power and radical imaginations of artists?
- And what does the future of participatory grantmaking hold that can inform the direction of national philanthropy and arts donors?

Hip Hop: A Model of Economic Recovery

9:00–10:00a AST
CARIBE HILTON: FLAMINGO A-B

Organized by Mariana Schaffer, vice president of Programs, Geraldine R. Dodge Foundation; Celeste Smith, program officer, Arts, Wayfarer Foundation

Presented by Bakari Kitwana; Martha Diaz; Jasiri X; Chenjerai Kumanyika

Over its nearly four-decade history, hip hop culture has been recognized internationally for its ability to inspire a distinctive brand of entrepreneurship among youth. This innovative impulse has brought with it a sense of economic freedom for countless young people locked out of the mainstream economy. With the arts community currently recovering from one of the most difficult times in recent history, now is an opportune moment to consider hip hop’s economic survival strategies. Such strategies have been prevalent from hip hop’s origins in Black and Brown communities in the South Bronx to its growth in Sidney, Rio, London, Tokyo, Johannesburg, and beyond.

Drawing on the panel’s experiences in the industry as artists, entrepreneurs, and innovators, this discussion will serve as a virtual how-to guide for supporting artists to support themselves. Exploring programmatic themes such as supporting artistic entrepreneurship, this conversation offers firsthand testimonials and examples of countless other hip hop practitioners. This provocative, interactive forum is designed to challenge funders to think more broadly about how we support artists in a creatively fueled economy.

Fiscal Sponsorship 2.0: New Models for Shared Artist Resources

9:00–10:00a AST
CARIBE HILTON: TROPICAL A-B

Organized and presented by Emily Waters, senior director, Innovation and Impact, YoungArts, Rachel Ninomiya, program assistant, Arts and Culture, Mellon Foundation

In the last decade, funders have increasingly embraced fiscal sponsorship as a path toward more equitable grantmaking. At its best, fiscal sponsorship provides artists with an efficient and reliable operating model and collective capacity solution that is easier and less costly, emotionally and financially, than building-out business functions on an individual basis. The comprehensive form of fiscal sponsorship offers a permanent operating solution for the sharing of complete, back-office staff and

infrastructure, allowing artists and organizations to retain their individual agency while being supported by the resources they need behind the curtain. Yet many artists (and funders) have had negative experiences with fiscal sponsors for a variety of reasons. These include ineffective and inequitable practices, and a lack of capacity and shared values.

Please join us for an interactive discussion that re-frames comprehensive fiscal sponsorship as a path to true collective capacity building, focusing on:

- Fiscal sponsorship models (direct project/comprehensive/Model A and pre-approved grant/Model C);
- The experience of artists working in both fiscal sponsorship contexts;
- The social, equity, and economic case for comprehensive fiscal sponsorship;
- Considerations for funders in working with fiscal sponsors, focusing on equity considerations relating to artists and organizations.

Evolving Lessons and Future Directions for Funder Learning Programs

9:00–10:00a AST
CARIBE HILTON: SALON DEL MAR A-B

Organized by Salem Tsegaye, program officer, Arts & Culture, The New York Community Trust

Presented by Michele Kumi Baer, founder and principal, Kumi Cultural; Robert Smith III, senior program officer, Thriving Cultures, Surdna Foundation

Amid a proliferation of equity training programs over the last few years, odds are that you have participated in one or several. It’s likely you walked away with new learnings, made connections, drew inspiration from like-minded peers, and stretched relevant muscles at home base. How have you applied those learnings? What happened as a result? What have been the hallmark qualities of programs that have stuck with you?

We’ll begin with a deep-dive into one program: a one-year Funder Learning Intensive on racial equity provided to 80 New York City-based arts funders through the Mosaic Network and Fund. The program included a curated series of five cohort-wide workshops, tailored group coaching sessions, a body of resources on suggested racial equity practices in philanthropy, and ongoing homework. The lead consultant, who managed the design and delivery of

CONFERENCE EVENTS

this program, plus two funders who supported and participated in the program, will share their reflections and insights.

Participants are invited to offer their own reflections as we envision the future of applied learning programs in our pursuit of more equitable and just philanthropic practices.

Better Together: Opportunities for Art and Humanities Intersection in Grantmaking and Public Programs

9:00–10:00a AST

CARIBE HILTON: FLAMINGO C-D

Organized and presented by Sonya Canetti Mirabal, executive director, Humanidades Puerto Rico

As one of the 56 state and jurisdictional councils funded by the National Endowment for the Humanities (NEH) — and affiliated with the Federation of States Humanities Councils — one of the challenges we constantly face is explaining to potential applicants the traditional frontier between the arts and the humanities as expressed both in the mission and legal framework of NEA and NEH.

In this panel, officers of Puerto Rico Humanities, will share their collective reflection on the somewhat puzzling implications of this “frontier” in today’s increasingly inter/multi/disciplinary approaches to both academic/scholarly and artistic practices. The session will facilitate a dialogue on opportunities for both grantmaking and program design by sharing recent experiences with grants and projects where those arts, the humanities, and even sciences can intersect and illuminate important contemporary public debates and enrich its practice.

BREAK

10:30–11:30a AST

CLOSING KEYNOTE AND PERFORMANCE

11:00a–12:00p AST

CARIBE HILTON: SAN GERONIMO

QTBIPOC Culture in Puerto Rico: Bré Rivera moderates a discussion with María José V and Dania “Betún” Warhol from EspicyNipples.

Featuring a performance by María José V.

María José V

Independent artist-director, producer, editor, writer, performer, image maker

María José V is an artist of multiple disciplines who uses grants to direct creative projects in which resources are primarily and significantly redistributed to trans people. She understands the urgency of ethical production in film, music, fashion, and art after more than a decade of experiences in these industries. What drives her forward is the belief that trans/queer artists of color deserve professional opportunities that tangibly contribute to their stability and wellbeing, while also providing a platform for their unique artistic expression. She is currently focused on her musical project, *Ave María José*, and being the manager of her longtime collaborator Gabi Grace.

Dania “Betún” Warhol

EspicyNipples

EspicyNipples is a transfeminist network. EspicyNipples’s radically honest podcasts, documentation of and participation in queer panels and discussions, community events and homemade, natural healing products made specifically for queer bodies in resistance through the organization of a grassroots political movement at the center of a black queer anti-capitalist transfeminist practices are forms of change-making protest. #BlackTransLivesMatter

Bré Rivera

Researcher, author, founder, Black Trans Fund

Bré Rivera is a Black trans femme who has dedicated over 20 years of movement building for Black trans communities. She is a multi-published researcher and a writer and co-creator of *The Femme Queen Chronicle*, a series about the lives of Black trans women living in Detroit. In 2020, Bré launched the Black Trans Fund, incubated by Groundswell Fund, the first fund centering joy and liberatory practices in Black transgender and gender-expansive communities.

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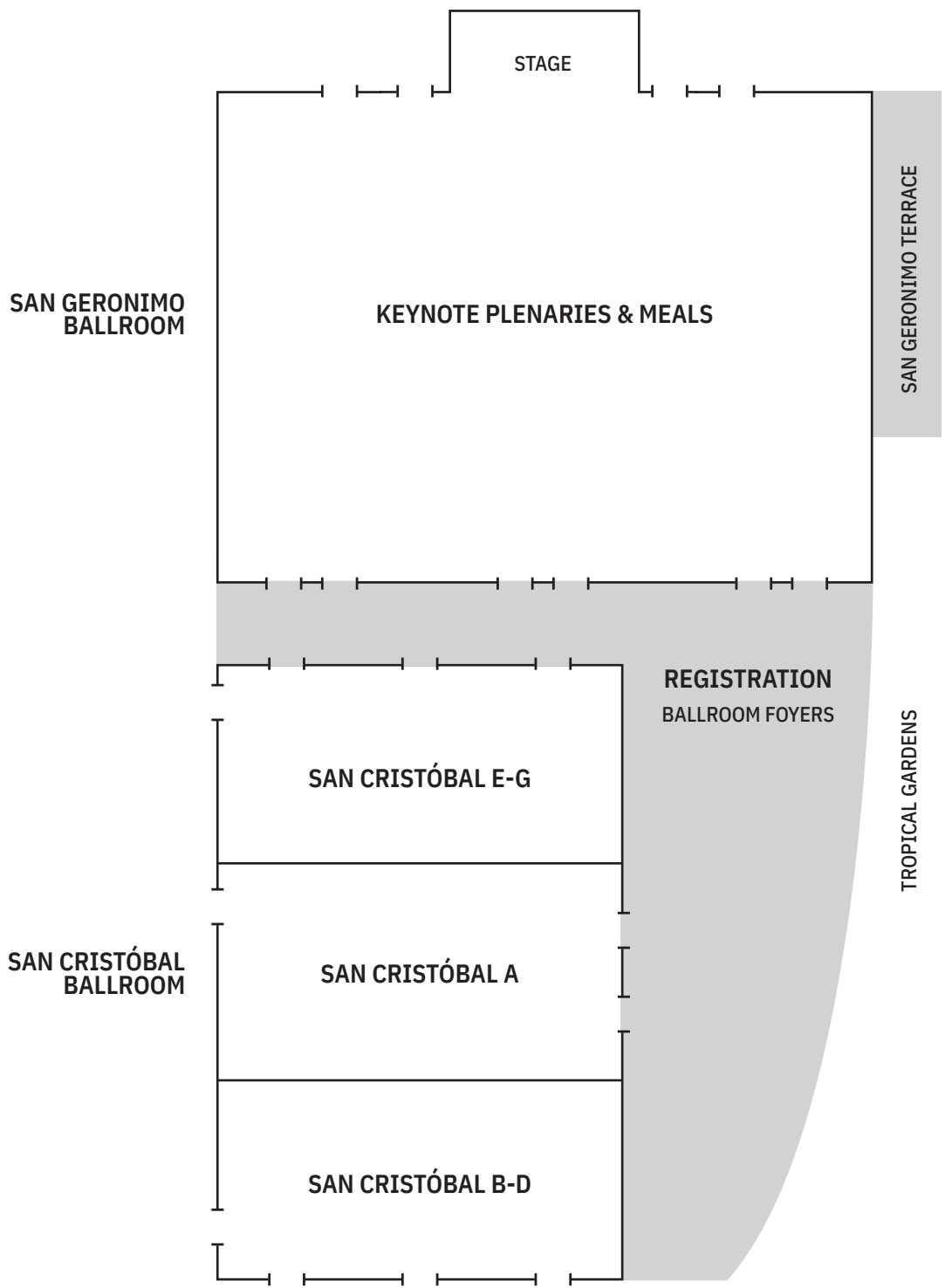
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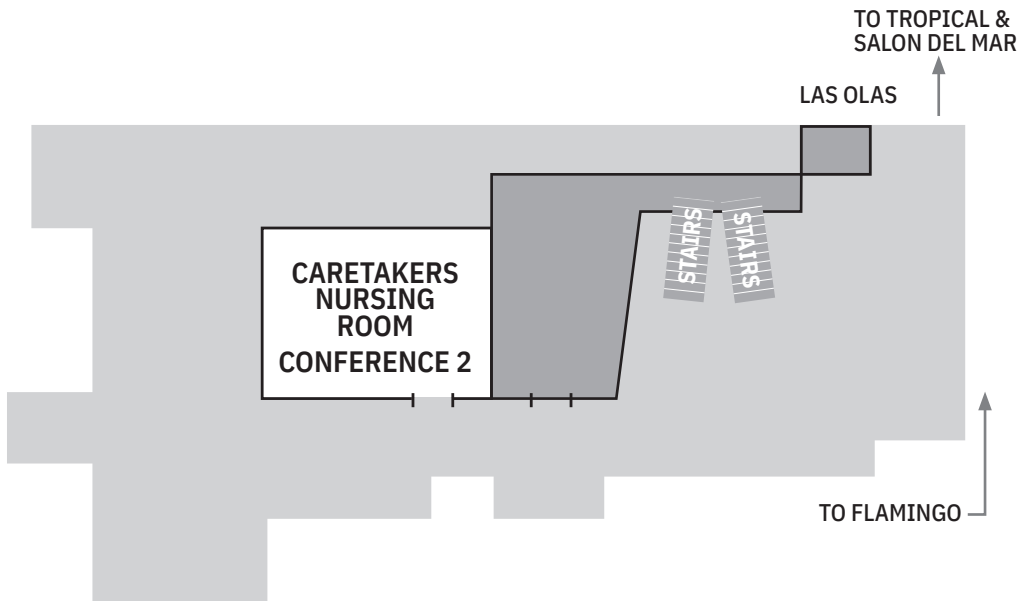
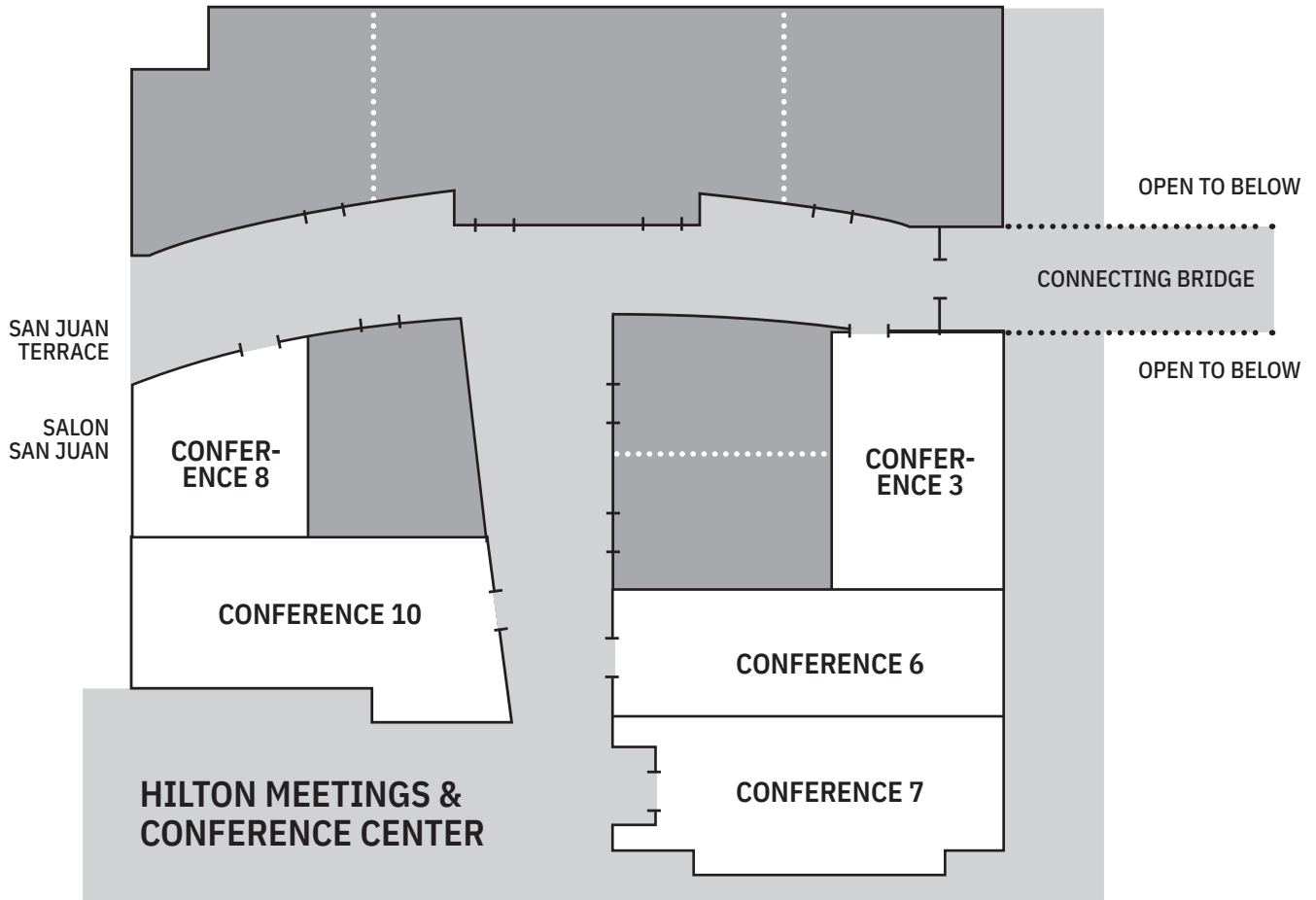
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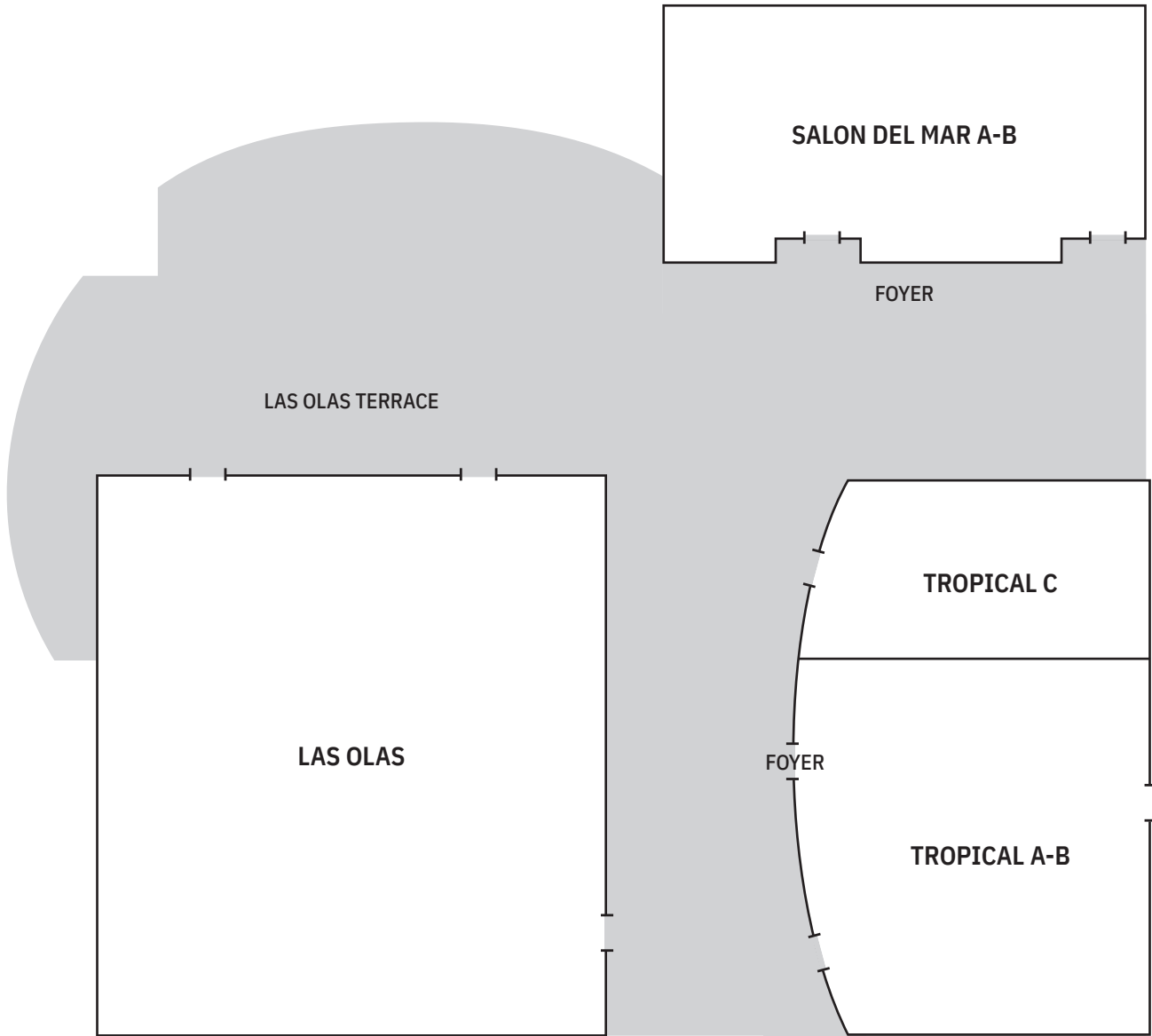
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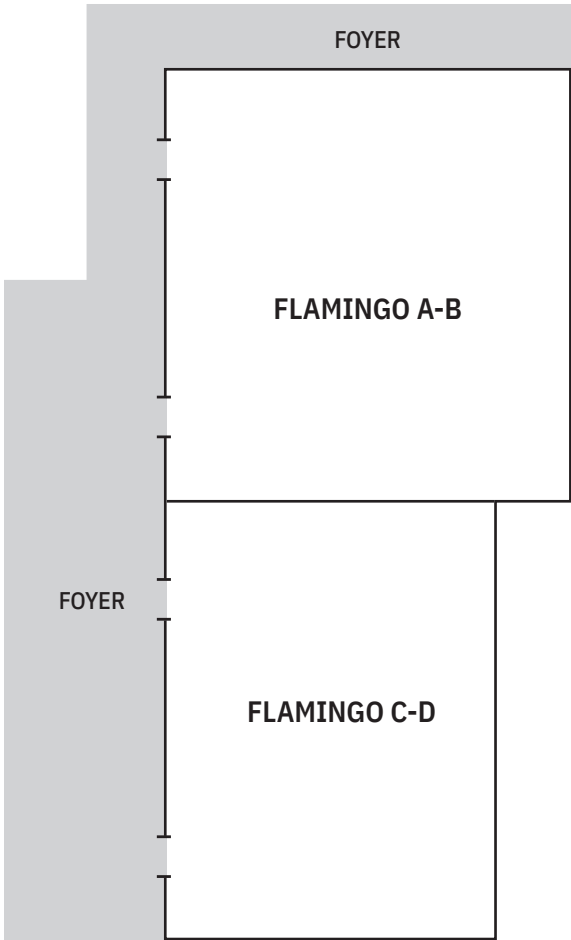
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