

harpo foundation

A 3-PART CONVERSATION ABOUT SUPPORT AND FUNDING FOR CONTEMPORARY NATIVE AMERICAN VISUAL ARTISTS IN THE UNITED STATES

This is the transcript from the first conversation that took place on June 29th, 2023.

Participants:

Advisors: Luzene Hill, Visual Artist (Eastern Band of Cherokee Indians), Ryan Rice, Executive Director + Curator, Indigenous Art at Onsite Gallery at OCAD University (Mohawk of Kahnawake, Quebec), and Reuben Roqueñi, Executive Director, Portland Institute for Contemporary Art (Yaqui/Mayo/Chicanx).

Moderator: Jaiden Sánchez, Harpo Foundation and Studio Institute Grant Research and Development Intern (Tohono O'odham Nation).

Harpo Foundation Staff: Julie Deamer, Executive Director, and Michelle West, Program Manager.

Harpo Foundation Board member: Anna Tsouhlarakis, Visual Artist and Educator (Navajo/Creek/Greek).

A special thanks to John Haworth (Cherokee Nation) for his ongoing support and guidance and to all 10-members of the Foundation's *Advisory Committee of Native Art Leaders* for providing time and expertise to this process.

This transcript has been edited for clarity.

Q1. Jaiden Sánchez: [Starting with the existing funding landscape] what existing resources are available to contemporary Native artists and how can Harpo fit in to close gaps and bolster that support?

Ryan Rice: The landscape or environment of granting opportunities that were in place while I was in the States were very limited and Harpo was one of them. [MOCNA received a grant from Harpo Foundation] for [Post-Commodity](#) years and years ago, it seems. The opportunities were very limited, but there is [Native Arts and Cultures Foundation](#) that Reuben has worked with and I think New York Foundation for the Arts (NYFA), had an equity program at one point of \$500 grants. I'm also aware of the [Tulsa Artist \[Fellowship\]](#) that had some targeted Native American opportunities there. So what I understand the landscape to be is very limited and not necessarily targeted.

I think that one of the areas where it could be bolstered is the targeting or rotating or identifying. You know, opportunities that do come forward instead of under the equity umbrella. I think that's a good approach. Also the [Vermont Studio Center](#), I knew of that relationship with Harpo as well. I think there's a few other agencies that are on the ground now in the States, but it's not part of the culture the way it is in Canada. In Canada we have municipal, local, regional, provincial and federal [support]. Artists are educated or it's part of the practice. It's embedded within the structure of being a professional artist. So, you know that there's these opportunities and those opportunities have really developed over 20 years to have their own agency for Indigenous artists. So there are these targeted units or areas within all these grant agencies that are specific for Indigenous artists.

My one criticism is that it becomes an umbrella for theater, acting, video, or music so when you apply, you're usually reviewed against theater people. It's not just a visual arts way of understanding- it's a broad scope. When you do come to the table, you're usually within a different capacity of being understood by peer jurors. That's what I mean, to create that culture it needs to be a part of the process, but also to understand that, there's a target opportunity instead of the equity opportunity.

Luzene Hill: I think the last point you made was very good about having the reviewers or the jury understand what Indigenous artists are culturally coming from and what kind of expression they have, because sometimes I feel as though, “well, do I need to give a history lesson about my culture or am I talking down to someone”, you know? That's a little hard. Sometimes you feel as though you have to go back to Indian 101 when you are presenting work. So I think that's a good point about trying to have [opportunities] that are offered out but also, when you get applications back, have someone [with an] understanding of the culture because our traditional culture and our mindset is quite different from a western European, colonial view of the world.

Julie Deamer: Reuben, you bring direct experience as a funder of Native arts and cultures. Are there other [opportunities] that you became aware of in your work that [offer] targeted support for Indigenous art practice in this country?

Reuben Roqueñi: Well, first, I just want to concur with my colleagues here. Particularly Ryan, who's in Canada, that the United States cultural policy at large is just generally anemic. Yeah, it's very difficult for artists to find support. You know, the government is the biggest funder in the country by far. It's a terrible thing for us to have to lean into the government to try to find support. Our relationships to government throughout the Americas, for Indigenous peoples around the globe, is vexed at best and extremely toxic at its worst - life-threatening.

That said there are some spaces within government agencies that are starting to look a little bit more built around an equity lens. For example, the [San Francisco Arts](#)

[Commission](#) has a special grant just for Indigenous peoples in their area. It's rare at a municipal agency, but it's been there for some time. As an encouragement to the field in order to support any particular cultural community whether that's an LGBTQ community, Asian, Latinx, or whatever the personal identities are, to offer support that is directed specifically to them. It's a form of inclusivity. It's an access point for artists to come through the door and feel like "this is for us".

All government aside, I posted a list of some of the [NACF's peer organizations](#) in the chat. There are a few and the list looks extensive, but it's not necessarily extensive. Coming back to Ryan being in Canada, there's specific line items, specific agencies built out to support Native artists through federal support. Same with Australia, same with New Zealand. We feel like we're constantly trying to catch up and really not meeting the pace. When we show up in international settings, it feels like [as] the wealthiest of all of the nations in the group, we're the ones that show up empty handed and it's terrible.

Anyways, this list is great. There's a lot of support happening for Native Arts. Are they specifically directed towards visual artists? It depends on the program. You'll see Vision Maker Media, Etero, LA Skins Fest, all of those are built around film media. Other organizations [include] [First Peoples Fund](#), [Potlatch Fund](#), [and] [Longhouse at Evergreen State College](#).

Some of the museums are there to support visual artists. I would say that I'm very appreciative of the support for other practices in the field. There could be much more in terms of the performing arts, that's a challenge. What you're not seeing is music per se, because that's kind of a little bit more of a for-profit kind of enterprise and musicians aren't necessarily leaning into grants or even really know about many of them.

Julie: Well it certainly sounds like there is a very large gap that Harpo can attempt to fill by directing targeted support to the visual arts. What's the next burning question, Jaiden?

Q2. Jaiden: [I'd like to] go on to the topic of targeted support. So when thinking about a new grant program, what partnerships would help bridge these gaps and [what are some] examples of targeted support that might be able to help, such as exhibition support, residency support, or the development of new work?

Ryan: There is one grant program in Ontario that's quite successful and it's called the [Exhibition Materials Assistance](#) program and what it does is it gives funds to partners vis-a-vis cultural organizations like the [Woodland Cultural Center](#) and the [Inuit Art Foundation](#). They manage this grant fund, or a pot of funds, that supports artists to acquire materials to do their work. They're not large grants and it depends on the location you're in. Northern artists would probably get a higher allowance for the assistance just because of shipping and remoteness. This is managed through these organizations that actually have constituents who know them.

So you work with the organization that is funded through the other [agency] and it spreads the money out quite a bit wider and people start to understand that you could be a traditional worker and get beads, leather, quills, and it supports a broad expectation of what visual practices are.

Q3. Jaiden: Wow, that's amazing. It makes me wonder what opportunities are here in the States, if any. I know in my own tribe there's some community members that share materials themselves, but I've never heard about a program that does that, especially considering some materials are very hard to get.

I'll move on to another question, which might tie back into this. What mechanisms should be in place to ensure the protection of the cultural property, the cultural heritage, and the knowledge of the Native American [and Indigenous] communities, whereas we want to ensure that we're respecting their rights and safeguarding against exploitation or misappropriation. I'm thinking in terms of providing funds to an organization that would then go to support an artist. How would we ensure the funds going to them are safeguarded in that way?

Reuben: It's really difficult to build cultural competencies and [within] non-native institutions oftentimes these are deep seated challenges. Many institutions are thinking about equity much more and what that means in order to change their internal policies, their internal ways of working is bringing on Indigenous board members, Indigenous staff. For example, at the Portland Art Museum Kathleen Ash-Milby, who was formerly at the National Museum of the American Indian, is now the Native American curator [there]. She brings a cultural competency in terms of working with Native artists. What does working with Native artists mean? Certainly protection of cultural knowledge is a piece of that and artists have to take responsibility for that.

Sometimes a conversation between artists and culture bearers, in some kind of learning environment or seminar, is helpful [for artists] to begin to think about it. Sometimes the artists aren't even thinking about it in that way. Sometimes the artists are turning to their elders to ask permission, so to speak, [asking,] "is this okay for me to say?" Decolonization writer, dancer, choreographer, Emily Johnson [says] to non-native institutions, "if you wanna work with me, these are the things that you have to do". Native artists seem to want to work deeper inside of communities while they're there. That means engaging with local communities so that as Native people, we understand we're generally on the lands of other people. That kind of thing.

Larissa Fast Horse, a playwright is doing things where she comes into a theater and says "if you want me to work here, I need to work with Native staff on the production team, and I want there to be Native staff when I leave". There are different ways where artists can make demands of institutions. I think that we're in a space now where that's what absolutely needs to happen because the learning curve is so steep.

Q4. Jaiden: I hear that a lot, and in many of the interviews I've read as well, this demand for more Native peoples in the art world, [critics], curators, [and] especially writers. I think personally there's probably a lot of fear going into these predominantly white institutions and then trying to make demands to see more of either your people, or the Indigenous people of the land. Thank you for bringing that up.

Now I'm going to move on to the grant scope and impact portion for our final 10 minutes. At what point in an artist's career is it most impactful to receive a grant or award, such as early career, mid-career, late career, and what's [most] impactful - to fund individual artists, Native-led organizations, or general art organizations?

Ryan: I think all of the above, but there's a specificity that needs to actually be vetted to some extent. I think in many instances Native communities don't have the capacity or the infrastructure to show visual art. So there's no galleries, there's no museums, and there might not be a cultural center. Many of our artists are trained within the institution or the academy, so we're working with artists who are working within a white cube and decolonizing that white cube, so we need to be showing in those spaces as well. It also depends on the artist's intent of where they want to work and who they want to show with and those kinds of parameters need to be quite broad.

In terms of importance, I've come across an instant where I'm now realizing we need to be supportive of legacy, managing a legacy for senior artists because their information, their career, what they contributed to the field is easily getting lost when we don't have proper archives, proper documentation, proper comprehensive catalog.

I'm working with an artist right now who realized, "I need to do this work for my legacy." The John Mitchell Foundation supported Jaune Quick-to-See Smith probably 11 years ago to develop and archive her legacy. I think that's where we need some help now, because we are seeing people pass [away] who have contributed significantly in the sixties, early seventies, and we don't have that information from them. I'm flagging this in terms of allowing help. Even though I think everybody needs a push, everyone needs that opportunity in any facet of their career.

Luzene: Well, as an elder, I appreciate that, but I was thinking from the initial question that funding to very early career artists is not as effective as mid-career or later. [Even though] the experience [of] coming out of school or beginning to exhibit is really hard without money, that experience makes an artist better able to utilize funds and opportunities. I think that experience [is] really important for maturity and to be able to target what you wanna do, "Here's what I wanna do and I need this to help me do it." Then you do it and move to the next level. Not to exclude them of course, cause everybody needs help in every way.

Reuben: James Luna told me, "I'm the oldest emerging artist in the field", and Joy Harjo has told me "I want to get off the board because I need this support too". So, artists at all stages of their career need support and it's difficult to say whether a younger artist needs less or an older artist needs more. And it's very simplistic to try to define stages [in a career].

The way that [NACF's] model works is to look at emerging and try to, as best as we can, define emerging by length of practice, which was 10 years of having not received an award of more than \$10,000. It's such a challenge, it's the eternal question. But mid-career and then late career, our choice was to look at early emerging artists and then to look at what more mid-career late career artists are considering. They're looking at a more expansive practice, engaging community, collaborating with institutions more. [Regarding the size of] the grant, a \$10,000 award for an emerging artist these days doesn't go as far as it used to.

But in terms of more mid-career, late-career artists, [at NACF] we bumped that up to a hundred thousand dollars and half of it has to go in the artist's pocket. They don't have to use that on the grant, that's for them. That's their salary [and it] has to be in the budget because artists are often disempowered by an institution, so [the rest of the grant money is controlled by the artist] - that negotiation is led by the artist in their collaboration with the institution.

The national artist fellowships were at \$20,000. The mentor artist fellowships were at \$30,000. Nowadays, maybe [that's] not so much anymore [but] allowing for artists to not have to work inside of a project, I love the fellowships for that, it's "here's the money, do whatever you want with it" [means] we're honoring your previous work, not prognosticating into your coming work. So I would consider that too, not expecting a return on investment. You will see it maybe not at the end of the grant year, you'll see it down the line. Artists need to be listened to. I would recommend doing research with the artists, bringing them into some kind of conversation space.

We're seeing artists be very direct with their request to philanthropy, "I need support for childcare. I need health insurance. I need to pay my rent". I'm gonna do the work regardless, artists are DIY, they're gonna do it. So listen to the artists and provide the support that they need. They're gonna tell you what they need, I'm not gonna tell you what they need. I listen to them first. They're seeking more care because we don't have a universal salary, universal healthcare in this country. So, they're not being supported in other ways like they are in other places like Europe or other Western developed countries. Those are some other things to consider.

Q5. Jaiden: So our final question, before we get into our wrap up, is how should the grant program work to ensure this long-term impact and the potential for expansion, beyond the initial funding period?

Michelle West: Reuben, you mentioned the possibility of a multi-year collaboration or grant - is that something that you would all see as more impactful? Where we could say, "you have this certain amount of financial support/security over this period of time". Is that something that's potentially more [beneficial]?

Luzene: Well, from my standpoint, I think all of those points are good. The multi-year is a great idea. So that you are working with someone you know, a little bit longer and you can sort of plan more intensive deeper work, but also the professional promotion and networking is very hard to do as an individual artist.

I often feel as though I have three or four jobs and they're all full-time jobs, you know? Making the work and researching, but then trying to get funding and also getting my work known to people and the networking and the organization and the broad scope that you carry, can be really helpful, equally to just granting some funds. That's what NACF does in many ways in all of their grants and some other funders too, which I find equally valuable as the actual money.

Michelle: Right. That's been a huge part of the feedback that we've gotten so far, just from our broader artist base. [A lot want] help with that networking aspect.

Jaiden: We're almost at the 12:30 mark. Thank you all so much for participating and giving your views. I've learned a lot. Are there any final words, remarks on any potential barriers? Any new thoughts that came up?

Julie: I have one. The next step that we're taking with this project is putting together a questionnaire that will build on these questions, unpack them a bit more, so that we can collect additional input from you and others. I'd be interested in hearing ideas about how we can get that questionnaire circulating. If there's a method that you would recommend or people that we could connect with, organizations, et cetera. Or if we should just try to do it internally off of our website and our social media and just let it spread that way to the best of our ability.

Reuben: I guess what you're seeking are databases essentially and so partnering with peer institutions is great. And you have your own database of native artists that you can turn to and I would look to them for your research, start there first actually. That would be your first target, inside your own family.

Julie: Thank you everybody, this has been really informative and I think that this being our first discussion we've learned a lot, and the next two will continue to evolve. We'll look forward to putting together the edited transcripts and sharing those with you first so you

can hear what your fellow advisors have said in response to these questions and I'm hoping that we'll continue to share and learn.

Michelle: Thank you Anna and Reuben for putting in your comments to the chat. If there's anything that you think of post-meeting that you would like us to think about please forward it to our emails.

Julie: With that, we'll let you get on with your days.

Anna: Thank you all for coming and giving us an hour of your day.

END OF SESSION

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This is the transcript from the second conversation that took place on July 6th, 2023.

Participants:

Advisors: Kathleen Ash-Milby, Curator of Native American Art, Portland Art Museum (Navajo Nation), Jordan Craig, Visual Artist (Northern Cheyenne), and Dr. Lara M. Evans, Vice-President, Programs, First Peoples Fund (Cherokee Nation).

Moderator: Jaiden Sánchez, Harpo Foundation and Studio Institute Grant Research and Development Intern (Tohono O'odham Nation).

Harpo Foundation Staff: Julie Deamer, Executive Director, and Michelle West, Program Manager.

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Q1. Jaiden Sánchez: What existing grant awards or fellowships have been most impactful to you as artists, curators, and funders that Harpo Foundation should know about and can learn from? We are looking at [Native Arts and Cultures Foundation](#) (NACF), [Native Arts Initiative](#), [First Peoples Fund](#) (FPF). [I was reading] the [FPF ecology report](#) to get more context and understanding of where the money is, how it is being used, where it should be used.

Kathleen Ash-Milby: [More funding] earmarked for Native artists would be very helpful. NACF has some really good granting programs that have been very impactful for a number of artists.

Jaiden: Kathleen, [before we started recording], you brought up Canada, [which is interesting] because our previous Q&A also brought up the differences between the

funding landscapes here in the States and in Canada. There's some potential to research what they got going on and see how we can improve towards that.

Kathleen: They even fund Native curators, they're very progressive. At least they have been, it [has] ebbed and flowed with the different governments.

Q2. Jaiden: Jordan, [as an artist], what do you think about the existing grant awards and programs that you've had experience with?

Jordan Craig: Actually, I am a First Peoples fellow with my sister for our lingerie business, which I thought was really awesome because I've applied for ShyNatives many times and we get a lot of rejection. I think artists overall face a lot of rejection, but First People's Fund was a yes. It was huge for us, we were just starting off and at the time it was \$5,000 for the business grant, they have expanded to \$10,000 now. We've also received emergency grant funding through COVID and that helped us get our Kickstarter together and helped with unforeseen business expenses. So FPF was a really big support for me and my sister, especially as she is more emerging than me.

[Institute of American Indian Arts](#) was a really big resource. The [School for Advanced Research](#) was my first paid residency and that pays over \$6,000 and they house you and they give you a material budget, same with First People's Fund. Now I try to do only residencies that pay, cause there's a lot of programs out there that artists end up having to pay out of pocket. Like Vermont Studio Center is very expensive and you have to get there, so it's good that Harpo has been supporting one or two artists to go through that program. I think that First People's Fund has come a long way and helped so many artists and the various art programs I've done. I'm very active in applying for grant money and fellowships and overall the ones I've gotten have been really helpful.

Q3. Jaiden: Thank you. I forgot to say if anyone knows [about any] more resources or reading material, feel free to put them in the chat, we'll check it out and it'll be very informative. I'll move on to the next question. What challenges are there in accessing funding and resources for projects or exhibitions and how can the Foundation address these challenges and fit into the existing funding landscape to close these gaps?

Lara Evans: I was thinking about Native artists taking that leap into broader exposure working with larger mainstream institutions, [and] all of the ways in which artists are paid or exhibitions are organized, have a lot of structural inequalities built into them. For example, I was curating the [Renwick Invitational Sharing Honors and Burdens](#), and its six Native artists that [made] new work. The Smithsonian couldn't do their contracting in a way to give them funds in advance for anything. The artists have to front all the costs [to make the work, that's taking two years], and then it comes time for the exhibition opening and [artists are having to front all their travel costs as well].

I've also heard stories from other artists that it's a problem that the museums don't pay and the museums assume that the artists have \$10,000 of credit to be able to charge all kinds of stuff and they can wait six-eight months a year to get reimbursed or paid for their expenses. It's just baked into the whole system.

Julie Deamer: It would be interesting to think about making travel grants so artists can attend exhibits and be paid for their time and their travel.

Lara: Also as a Native curator working with Native artists, I get brought on to make sure that things happen and they happen in a good way. Sometimes that means that I am buying artists' supplies on my credit card because the artist doesn't have enough available credit. So it's all these layers of problems that people don't normally see, or they blame the artists instead of blaming the system for being structured the way it is.

Kathleen: Having formally been a Smithsonian employee for many years, I totally feel your pain, Lara. I think that it's a little bit different when it's a government-run museum like the Smithsonian. At the [[National Museum of the American Indian](#)] (NMAI) we could cover the travel and we could book it and pay it directly so they wouldn't have to pay it out of pocket and get reimbursed. We could do it either way, that was an option and sometimes we chose the wrong one. The way we justified it was we would bring them in for the program and make sure that the opening happened to be the same day, so they were able to attend the opening because they were doing a recording for us in the morning that we could use to create content with. For the artist's honoraria, simply for participation, that was a huge hurdle to try to justify. We had to get creative to figure out a way to do it within this system.

At the Portland Art Museum, it's not like that at all, it's an art museum and we pay art participation fees for participating in exhibitions or pay for travel for bringing people in, but I feel there's so many different types of experiences artists have. When I worked at the [American Indian Community House Gallery](#), we had so little funding that we could only pay for return shipping of the artwork. So the artists would have to pay for the shipping to us, and then we would pay for the return shipping. If we had a Canadian artist included in the exhibition, they would actually have funding for all of their expenses, and [it] would be a benefit for me to include one of those Canadian artists because then there was that much less shipping I had to pay for at all, and it would free up other funds for me to support the non-Canadian artists.

One of the programs that I started at NMAI, many years ago when we had a big grant from the Ford Foundation, was a grant specifically to support exhibitions and publications of contemporary Native American art. It didn't go to the artists, it went to the institutions. The idea being that there were zero funds specifically for Native American art exhibitions and a small place like the American Indian Community House Gallery could pay for their whole year. I think the minimum amount of money we gave was either \$7,500 or \$10,000. I

do think that travel grants, whether they're for Native curators or Native artists, are a really important opportunity.

How they characterized them in Canada was basically opportunity grants. So it could be to attend a conference, to attend an opening, or all these sort of like miscellaneous things that might not be covered. It's shocking to think that artists would have to use it to support their participation in something at the Renwick, but that's how it is.

[With regards to] institutions that are doing exhibitions, I think that a requirement for applying for funding should be that they're paying their artists an honoraria and I would look at the [Wage for Work](#) website as a guide for what the level of honoraria should be as a standard beyond travel support.

Julie: I'm excited about the Travel Opportunity Grant [idea].

Lara: Quick turnaround [times are] important for opportunity grants.

Julie: Right. To be more responsive.

Lara: One of the things I'm doing at [First Peoples Fund] is making our applications simpler.

Julie: We [have a poor] ratio of applicants to grantees and one way that we try to address that frustration and the disappointment that artists and organizations experience is to make the application as simple and straightforward as possible. So it's not a big time commitment.

Jordan: To add on to that, application fees can really add up for artists. I've learned that you can ask for waivers. I have a list of residencies that I wanted to apply to but I wouldn't if it had an application fee, and even recommendation letters. Sometimes that can be really overwhelming for artists to organize. I can provide references, but when you actually need a letter that can really act as a barrier.

The Harpo fee is like \$15, which is one of the cheapest ones out there. I know that it costs money to have an application [process] but I do think that keeping application costs really low or free would be helpful.

Julie: It is a barrier for sure. We started [offering] a fee waiver a couple of years ago, [which helps] resolve that barrier.

Lara: Do you get a fair number of applications from Native artists or no?

Julie: We get about 1200 applications a year and maybe 10 to 15 Native artists will be in that pool.

Michelle West: We don't ask for demographic information but [do have] a diverse pool [of artists applying]. It would be interesting to see what the actual numbers are.

Q4. Jaiden: Now we're gonna move on to questions about partnerships and strategies. When thinking about a new grant program or potential fellowship, what types of partnerships would create meaningful and long-term impacts towards supporting Native artists? For example, do partnerships with organizations make sense to leverage the Foundation's resources and bolster support for these contemporary visual artists? [Also, would] partnerships with Native-led organizations or non-Native led organizations be more impactful?

Kathleen: It depends on what you are trying to achieve with the partnership. If you are trying to get more Native artists to apply, then maybe a partnership with Native Arts and Cultures [Foundation] or another organization that has existing relationships already with Native artists. That would be a potentially fruitful partnership so you can share the mailing list and reach more eyeballs that you want to apply to your program.

If you're trying to pool your resources and combine programs, then teaming up with another funder who is trying to achieve some of the same goals [may work]. I know that the [Terra Foundation](#) is expanding its Native art-related funding. I'm on the advisory board for them right now and they're actually hiring a position in their organization specifically to manage their Native art-related programming. They tend to fund museums and organizations, not individual artists, but it's kind of interesting because Harpo funds the artists. I don't know if the Foundation is looking for something like that, where there's something complementary and there might be some administrative advantage to partnering so that you have more money freed up to actually give away. It depends on what you are after with the partnership.

Jordan: Kathleen, what you said stuck out to me about getting the application or the opportunity out there and knowing about it. For instance, I was a Roswell artist-in-residence 2019 to 2020. It's the [RAiR Foundation](#) and Larry Bob Phillips took over as director in 2018. He was looking at the records seeing no Native artist has been accepted and a very small [number] have even applied. He was like, "This is not acceptable. We're a contemporary Native American artist in-residence program in New Mexico. This is completely wrong that we are not supporting Native artists". So he did the work and he reached out to every institution that he could Google. I got the opportunity by getting the email from the School for Advanced Research, and he reached out to IAIA and everyone he could on his own volition because he believed not enough Native artists know about the program. I only applied because he said I should apply, he didn't even know me and then I got accepted and they've been supportive.

Another Native artist, Michaela Patton, got it after me and I'm sure they'll continue to support Indigenous artists as the program gets more competitive and grows. So, what you said about a mailing list, I work with a lot of recent IAIA alums. I have a studio assistant

who's a recent alum and a lot of it is just like finding an opportunity. I sent Lila, my assistant, the First Peoples Fund application, which is due I think in August. I'm sending these things out, but I feel like it would be nice to have solid partnerships to just get the application out there.

So getting on all those mailing lists or reaching out to the directors and having them put out an email. There was just an email that went to all the previous fellows and I hope a lot of them applied. I think a broad partnership to help with reaching out - to get it on people's radars.

Michelle: Right. That's definitely something that we're interested in, reaching as many people as possible. Our outreach is limited, we're a small staff. We have a website and we have to wait for people to come to us, aside from social media. I think getting the word out but then getting feedback - we're trying to figure out networks & pathways, without nagging people or expecting them to throw their feedback at us, but more concentrated ways to get some actual data around what is needed, what is wanted. Which falls under our survey initiative about all of this as well.

Q5. Jaiden: Just to stay on time, I'll move on to the next question which ties back into the earlier conversation. Concerning some of the topics brought up from our first Q&A, we were wondering would an award be more impactful if it culminated into a presentation of the artist's work? And in relation to the previous question, would it be realistic to establish ongoing partnerships with the presenting institute to help support and facilitate exposure for Native artists?

Kathleen: Things like that are helpful, but I feel like it's adding more of a restriction in a way to the grant. More unrestricted funding is better because that offers more flexibility and artists need support to get their work done. There was mention of support having to be for materials or like certain categories, and I feel like that's restricted. In some cases they don't need the funds for the materials, they need the funds so that they can spend the time doing the work or to help pay their overhead costs, whether it's like studio rent or just rent. So they don't have to spend as much time at their part-time job because now they've got some support, they can actually put some of that time into their work.

I get the idea [behind adding] a requirement that there's a presentation. For me it would be proportional to how much money you're giving them - anything in the \$10,000 range, I would say [keep it] as unrestricted as possible. But if you were giving them say \$50,000 over two years and it was part of a much bigger kind of a scope and you had a lot more requirements because it was a much bigger amount of money, then yes. But I feel like it's all related to how much money you're giving them and to me less restrictions are always better.

Jordan: Yeah, I completely agree with Kathleen. I know some awards coming out culminate in a show, [for example], [Ucross](#) is a \$3,000 residency and then you get a three

person show. I do think that's also a limiting factor because it depends on, in your career, if you even wanna show your work. If you're trying to create a really solid learning experience, it doesn't necessarily need to be in a gallery. Another thing, I've been applying to bigger awards as of recently, and I remember one that was completely unrestricted. I think it might have been the [United States Artists](#) grant and part of it was you could even put this money to childcare and that was really awesome.

There's just all these other things that we've been talking about to make your work that don't necessarily translate to material cost or even putting together a body of work, it's like day-to-day life stuff. In my case, like hiring an assistant, like how do I work that out? How do I budget that into my practice? I'm getting farther along where I can do that, but I'm also working with students that are also figuring these things out like trying to just put food on the table. So, I would say unrestricted as possible, even if it was \$50,000. I don't think that it should culminate in any sort of show unless the artist wants one.

Q6. Jaiden: Yes, such good information. It's important to take into consideration the fact that Native artists are taking care of themselves and their family, but also keeping the cultural practice alive. Thank you so much again, that was eye-opening. We're gonna jump to the next question.

How can the Foundation foster collaboration and partnerships with Indigenous communities and cultural organizations to enhance cultural competency and ensure the support for Native visual artists align with their cultural values and aspirations? From our previous Q&A, there was criticism [around the feeling] of having to constantly teach Indian 101, especially within these institutions that don't have the Native advisors or curators, so [I'd like] to get some of your opinions on that.

Lara: Whose cultural competency is the question referring to, the public, the artists?

Jaiden: I guess this can go both ways. I think about the ways in which emerging Native artists, especially those who may be disconnected from their community, want to get back into their cultural roots, but then also work with non-Native led [organizations]. Do these [organizations] have the capacity to understand what the artist needs?

Kathleen: I think it's very tricky because an organization has the responsibility to do that. It might be asking too much of your organization to be responsible for the cultural education, either of the artist or the institutions that are supporting the artists. I don't know, it just sounds like a really kind of sticky thing to get into that wouldn't be straightforward and could be different for every tribe. It could be perceived as being presumptuous and outside what you as a funding organization should really be worried about. What do you think, Lara?

Lara: I think that is a very good diplomatic answer, Kathleen. I'll tell you, the Institute of American Indian Arts had some approaches to that. First Peoples Fund is taking some

approaches to that. I think it probably is something that should be guided and led by Native Arts Institutions and funders. I did paid internships where students could go work for their tribe for cultural or arts organization with their tribe for the summer, and we paid them \$5,000 to go work 120 hours with their community.

We also built an apprenticeship program very similarly structured, plus we would pay the mentor and we would give them each some materials. Now that we have an art space in Pine Ridge, we brought in our first artist-in-residence, and this residency program is aimed at people who are Lakota and who have been living outside of Lakota lands to come back and do a residency.

So this is very much guided by the community about how we bring people back in, and welcome them and reintegrate them. So it might be too much for Harpo Foundation to do on your own, although there might be some of these existing programs that Native communities are already doing that you could provide funding for, as long as the people in the community make the decisions about what bringing people home again looks like.

Jaiden: That makes a lot of sense. It is a big situation especially considering there's over 570 federally recognized tribes, but just wanted to touch on it, see if there were any ideas. And Lara, your comments were very helpful. Even if it's not [for the Harpo] Foundation, just knowing about it in general.

Lara: Also, Native Arts and Cultures Foundation, they have mentorship apprentice programs as well. So, that's another structure that somebody is doing out there.

Q7. Jaiden: Should we support Native-led organizations exclusively or would supporting non-Native organizations be a way to encourage them to present more Native artists?

Kathleen: I don't think the grants should be restricted to Native-led organizations, because I don't think there are enough of them. If an artist is trying to have a career and make money and really sort of build their recognition, they can't just show at Native-run institutions. It's better for their exposure if there's support available for them, regardless of the category or the venue. As we said earlier, the idea of requiring the organizations to pay like an artist fee or artist honoraria based on the wage work scale, I think should apply whether it's a Native-led organization or not.

Q8. Jaiden: Thank you. Now we're on to our final bit, these questions go into more specifics about grant scope and impact. [Starting with the funding approach], are one-time support grants or multi-year grant programs more impactful and would you suggest smaller grants to more artists or larger grants to fewer artists each year?

Kathleen: I love multi-year because it's a lot of work to do these applications and then you have to do reports and there's all this bureaucracy that's attached to it. I think giving an

artist support over two years so that the effort they put into the application results in like two years worth of funding for whatever category it comes under is terrific.

And I lean towards larger grants for fewer artists. I feel like the whole nonprofit system is so broken that nonprofit organizations and artists apply to all these different programs for crumbs and try to make a whole out of all these crumbs. Then they have to do it all over again the next year. It's just like this song and dance that nonprofits are forced to go through and then they have to write these reports. You know, the administrative burden is so immense. So I think for artists, I would say no grants less than \$10,000. Anything less than that starts to feel like you're making them do a lot of work, you're really making them work hard, singing for their supper. So I would say nothing less than \$10,000 to individual artists, and I would favor higher grants, fewer artists, and multi-year.

Q9. Jaiden: Do you have an opinion on when the support is most pivotal to an artist's development, such as early career, mid-career, late career?

Kathleen: I think early and mid-career is definitely where you can have the most impact. I think when people are later in their career, hopefully they've become established at that point. That's why they made it to that point in their career. I don't know if I would say that you would just cut them off from things at a certain point, I don't know how you measure that, but I do think that early and mid-careers are where people really need these grants.

Lara: There's this phenomenon where [Native artists] are perpetually regarded as early-career, even if they're 70-years-old like Joe Fetterson who got called early to mid-career. He is at the height of his career, yet because he's Native, like we are perpetually kind of infantilized in terms of our art careers. Because the world hasn't heard of us, we're not famous. Indian artists are perpetually early to mid-career. I was also gonna say that there's a set of Native artists who are good at filling out applications and are willing to do it, but that's just such a tiny slice of who's out there. Some people will dip a toe in to apply for something but maybe they won't get it and they won't apply for anything again for years. That first piece of money that somebody gets might be the most important. If you had a way of inviting people to apply who've never gotten anything before, that would probably make an absolutely huge difference.

Jordan: One thing to add on to what Lara is saying, as someone who's actively applying or at least looking into who's getting these grants, it's a lot of the same names. There are people who are really good at applications, but there's a lot of people who hate writing and get that one rejection and fear it for the rest of their lives, as Lara's saying. I like this idea of supporting artists that no one really knows, to see the diversity of artists that I've never heard of before.

That's the hard part about limiting the size of the grant. With the \$5,000 [from First Peoples Fund] it was huge for us. Now, their grant is 10,000. [By providing more artists] with that funding it also means more people will know about it. They'll tell their family,

they'll tell their community, and then hopefully you can raise the amount over the years. It's tough when the grant is made so competitive for a few spots.

Also making an application that's more digestible. I'm in the [Creative Capital](#) grant funding pool right now and apparently there were 35 -55 questions and they've made it six questions. When I got the email, she said, "our community requests that you put in an application, we've simplified it. It should take you this amount of time and it would be wonderful because we really love your work." I would never have done that application honestly, because I just never thought about it, but I got that email and applied the day it was due and got to the next round. Now I'm waiting [to hear] back again, to see if I get to the third [round]. That little incentive doesn't necessarily have to be through a nomination, but just getting that foot in the door so that you're on their radar is really helpful. Also the simplified application process.

Julie: What do you think about using a nomination process to try to break the application barrier and actually solicit artists to apply who have been nominated?

Lara: It means you have to have the right nominators of course.

Julie: One last question that comes up for me is, would it be an interesting strategy to use this [funding] budget in different ways? Maybe there's a smaller travel grant or opportunity grant. Then maybe there's the fellowships as larger awards. So then these opportunity grants are available to more people and that will incentivize or put them on our radar so that down the road maybe they'll apply for the fellowship, so that there's multi-level opportunities.

We also need to figure out how to differentiate this pool of money from the grants that we're already making to artists directly. Those grants will stay under \$10,000. I'm thinking about [how the various] grants could holistically apply to different artists at different points in their development.

Jordan: I guess for me it depends on your capacity to review the applications. I like that idea, if you had five awardees and it becomes this really important award and then you've got the other half of the funding for the opportunity grant.

Julie: We have a really robust review process with advisors that is working really well. I feel like we've been doing it long enough at this point and that we have our systems in place and are able to manage on an administrative level with a small staff. So, I think that it would be possible to manage properly.

Kathleen: If you earmarked a certain percentage for the opportunity grants you could still have a lot to work with for larger grants. Another way you could do it would be to stagger the grants. So maybe you have half for year[-one] and half for year-[two], and that means that every year you're giving away a certain percentage of that to a second year

funding for people who went through the screening and the selection process the year before. Your first year you would have to have a couple single years in order to create a stagger. That could help spread out some of that administrative workload and allow you to have more bandwidth to do the opportunity grants, which will need the quicker kind of response time.

Q10. Jaiden: Final question: In terms of networking, outreach, and data sharing, how can the Foundation navigate these conversations with other organizations or funders?

Julie: Maybe one example would be the survey, which is going to be the follow up to these Q&As, as a way to continue to unpack these questions and get more input from more people. We would like that survey to reach as wide an audience as possible and we do have our own list. We have our sort of inner circle of artists we've funded and organizations we've funded, and so we'll start there, but if there is a mechanism for sharing the survey, if you think that's a worthwhile pursuit, we'd be interested in knowing how you've gone about it in the past or have ideas for how we might start that conversation?

Kathleen: I think it depends which organizations it is that you want to partner with and what would be valuable to them? Like if there's something mutual that you can exchange in terms of information or networks. Also, it depends what their mission is because in some cases some organizations are happy to get more opportunities communicated to communities that they already serve. They're [giving their] time and sharing networks that they've taken a long time to build, so maybe ask them "what can we offer in exchange for helping us reach your audiences?" Maybe it's not that they share the list with you, but maybe you give them the link and they send it so that they're not actually giving up those addresses to you.

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END OF SESSION

harpo foundation

A 3-PART CONVERSATION ABOUT SUPPORT AND FUNDING FOR CONTEMPORARY NATIVE AMERICAN VISUAL ARTISTS IN THE UNITED STATES

This is the transcript from the third conversation that took place on July 13th, 2023.

Participants:

Advisors: Ishi Glinsky, Visual Artist (Tohono O'odham Nation), Patsy Phillips, Director, IAIA Museum of Contemporary Native Arts (Cherokee), Dorene Red-Cloud, Curator of Native American Art, Eiteljorg Museum (Oglala Sioux Tribe of Pine Ridge).

Moderator: Jaiden Sánchez, Harpo Foundation and Studio Institute Grant Research and Development Intern (Tohono O'odham Nation).

Harpo Foundation Staff: Julie Deamer, Executive Director, and Michelle West, Program Manager.

Harpo Foundation Board member: Anna Tsouhlarakis, Visual Artist and Educator (Navajo/Creek/Greek).

A special thanks to John Haworth (Cherokee Nation) for his ongoing support and guidance and to all 10-members of the Foundation's *Advisory Committee of Native Art Leaders* for providing time and expertise to this process.

This transcript has been edited for clarity.

Q1. Jaiden Sánchez: I'm going to start off with some direct questions, but if anyone has an opinion, feel free to jump in. I'll start with Patsy. As the Executive Director of [MoCNA](#) and bringing over 25 years experience with other curators and scholars, what challenges have you seen in access to funding and resources for projects or exhibits, and how can the Foundation address these challenges and fit into the existing funding landscape to close these gaps for visual artists and organizations?

Patsy Phillips: The shift that we're seeing in the grant-making world is unrestricted funding, and that is exceptional. Organizations always need operational dollars. I'm kind of singing to the choir, but now we can submit a proposal that is not just project-based,

exhibitions, or publications. Artists always have a need and one of the things that I was told many years ago by a well-known artist is a need for more opportunities like artist residencies. Another thing that this artist told me is that people and museums need to buy art from the artist. So, funds could be given to a museum to buy art from artists. Artists need help in every way and organizations do too.

Jaiden: Through the other Q&As, we've been hearing similar things about what artists are wanting such as residencies and funding with less to no restrictions, but we are also hearing about the potential for smaller grants such as for assistance with materials or travel.

Patsy: During Covid we got \$150,000 to give to artists, and it was all totally unrestricted. We're not really a re-granting organization but we did this as a special initiative and it was really important. We ended up not giving as much money to everyone because so many people applied. So we gave money to everybody for supplies, rent, and everything that artists need.

Q2. Jaiden: Ishi, as an artist working and presenting in these exhibition spaces, like the Hessel or in L.A, which I imagine often does include a lot of things [we] were just talking about, like travel and material costs, would you be in support of the foundation offering smaller travel grants or material grants to help artists defray costs related to these opportunities?

Ishi Glinsky: Yeah, of course. I think when you're operating as an artist or that moment where you're trying to support yourself and move into full-time operating, is when those types of grants are extremely crucial. It is also a pivoting point for folks because you're either in school and your time is being pretty consumed by your studies or you are out in the workforce and still trying to achieve your full-time practice to afford the time and expenses in order to put that back into your work. I feel like that should be a part of it because those are part of the expenses of living in any kind of city.

My experience with acquiring grants is limited. My experience with putting out grants is a little bit more experienced. Like most folks, I've heard a lot of "no's". I actually haven't even received any grants, even from [Harpo] Foundation but it's really exciting that this foundation is taking steps to put things like this Q&A into order. It's my experience that time spent putting my heart and soul into these proposals has almost been better spent creating work to potentially put in a gallery and sell to be self-funded.

I think folks on this panel understand a lot of sensitivity when you're speaking to a certain community or people that you would like to work with, or sharing a concept that is very special to one's own practices and traditions. You're putting your heart and soul into it.

It's vulnerable and then you are putting it in the hands of a panel - but I don't necessarily know who these folks are. Sharing some intimacies of the how and why I'd like

to achieve this potential project and putting all that in the hands of some folks that are not sensitive with that proprietary knowledge is a little concerning. So it is a bit of a challenge.

Q3. Jaiden: Thank you, it is very helpful to understand where you're coming from, the artist's perspective. I was wondering if you all have any opinions about when support is most pivotal in an artist's development? I know, Ishi you're still in your artist's career, but Dorene and Patsy, in your work with other artists during their early-, mid-, & late-career, when do you think it's been pivotal to support them?

Dorene Red-Cloud: At the Eiteljorg we're a non-profit, so we rely a lot on gifts, endowments, and grants. We have a group [of donors in the community] called the [Friends of Indian Market and Festival](#), who give us money, so we're able to purchase art from one of the artists at the market who submit their artwork for judging. On the other side, the bi-annual [Eiteljorg Art Fellowship](#) awards an unrestricted cash amount of \$50,000, which just increased this year. One of our big funders of the Contemporary Eiteljorg Fellowship is the Lilly Endowment. We purchase artwork from each artist to add to our collection, create a catalog and exhibition every round.

I started off as an artist myself, I didn't have enough faith in myself to go for it. I've worked with people who are just starting out mid-career or who are older, well-respected and I feel like everyone deserves an equal chance. I was able to participate in a convening at the Whitney that [Jaune Quick-to-See Smith](#) had invited people to attend. It was great to see a lot of Eiteljorg Fellows there and some other artists in the New York area that are trying to make a go at it.

To me, honoring the artist's vision, that gift from the Creator, is ideal. I'm very much an idealist. That's probably why I don't really write grants. I haven't had that much experience with it. Everybody who's an artist, whether they have an MFA or not, I've heard from them say, "I wish I had more time to do my art" or "[I wish] I had a place". Some mediums are expensive and the opportunity to have more unrestricted grants and then a travel grant or even cost of living inflation because everything's gone up. Patsy, did you have anything you wanted to add?

Patsy: I have a few comments, so everybody knows James Luna. I worked with James Luna my entire career and he had to work full-time in order to do his [performance] art. He used to say he was the oldest emerging artist he's ever known. So what happens in our field is, for example, we know Jaune Quick-to-See Smith, but the other world doesn't know her. They think maybe she's just coming out, but to your question about funds, artists almost always need funds from the beginning to the middle even as they grow older. We're seeing a shift now in the field, which is really heartwarming, but artists generally struggle if they don't have a spouse or if they don't have a second job, then they have a hard time. So I think mostly you could choose any area [to fund].

Regarding the grant writing, they are sometimes a lot of work, and when you don't get it, it's so discouraging. [I call up grant] officers and say, "this is what we wanna propose and what do you think?" [This is how] I learned to raise money over the years. I think there could be someone [at Harpo Foundation] that advises along the way.

Julie Deamer: Yeah, definitely more organizations will call [Harpo] because they've got the grant officers and the development people. We try to look beyond the expertly put together grant proposals. We get a lot of applicants, between 1200 to 1400 artists applying every year, so the frustration rate is high. One way that we try to temper that is by making our application easy and fast so it doesn't waste people's time.

Ishi: So, the number of applicants submitted per year[s] is, 1200 to 1400, how many folks do you reach out and invite to apply for the grant?

Julie: It's an open call, we don't solicit and we don't have a nominating board. Artists [learn about it] through our communications. We send emails and notify about deadlines that way and through social media, but it's completely open as long as artists meet a set of criteria.

We always have diverse panelists. The network that we've developed through the grant advisor process has really blossomed over the years and every year we ask our last year's advisors to recommend two or three more to have this really lovely rotation of people. Then we look carefully at that. The program committee will review to make sure we're meeting all of our benchmarks for diversity. We were keeping our panelists anonymous but we decided to list them every three years [now]. That way people can look through and see the caliber of advisors and the folks involved. I think that it's a good reflection. I'm proud of the people that give us their time and help us make these granting decisions.

Q4. Jaiden: Moving on, Dorene, you brought this up a little bit about the Eiteljorg Fellowship. Could you share any key factors or considerations that influence the development and design? Additionally, how does the program continue to contribute to the growth and advancement of [under-recognized] artists?

Dorene: So the fellowship's been around since 1999. We include Canada First Nations Indigenous peoples with the Native American contemporary fine artists. In regards to development, the program's been pretty much the same, except we realized by talking with our grantor that to keep up with inflation [we should] increase the unrestricted award amount from \$25,000 to \$50,000. Developing the fellowship, we'd like to have [the exhibitions] travel. I know the fellows would like to have them travel internationally. I would love to see us have more of an international impact.

Now we're seeing more applicants because of the increase in the award. We have outside selectors that are anonymous until we have our fellowship, which is every second weekend in November, and that's when the selectors are announced. I feel like we're seeing just a lot more diverse mediums.

Patsy: I have a comment about Eiteljorg. Before I came [to MoCNA], I worked for the National Museum of the American Indian and something is good whenever artists are telling you about it. So I started hearing about the Eiteljorg Fellowship and I was jealous, I thought, "why can't we do that at NMAI?" But it was really Eiteljorg that had established itself and really provided opportunities, bought work, and brought artists together. I mean, there's so many pluses that they've been doing since the nineties. I came to the 2017 gathering, which was superb, [and] this is something that the field really needs. We have [very] few gatherings of artists coming together. That is one of the things that Eiteljorg does, which is really good. So really it's a great program. [To Dorene] What's the increase that you're giving? How many do you take each year?

Dorene: So it was \$25,000 and now it's \$50,000 and we select five [artists] every other year.

Q5. Jaiden: Thank you so much, Dorene and Patsy. So, when developing a new grant or fellowship for Native artists, is it more impactful to fund an organization to help an artist or more impactful to give the award to the artist and they can decide what to do with it?

Patsy: This is only my opinion, but it seems to me it's best to give to the artist directly. Some of these organizations or state arts councils will say, "we'll give \$10,000 to an artist, but they have to use it at this museum". Well, that museum may not want them at the time. I mean, our exhibits are planned three years out, so we can't easily just flip. Canada's very good at supporting artists to travel and stuff like that. So, we can't apply on behalf of the artist, but the artist can apply. Personally, I think it's best if the artist decides who they want to collaborate with. Otherwise they have to get a letter of support which is kind of complicated.

Dorene: I agree with Patsy, that it is better to award to an artist. There's so many different regions in the country and it would just be kind of neat to see different regional resources coming together to help artists. I used to work at the NMAI as well, and I would love to see more museums do something like the [Eiteljorg] fellowship or however they dream it to be.

Julie: One thing I can impart [about Harpo Foundation's] New Work Project Grants is that organizations apply on behalf of an artist [to support the development of new work]. As sort of a partnership between the artist and the organization, thinking that artists would be supported by the infrastructure of the organizations. So that would be a point of

reference for us. We have experience [working] with museums and non-collecting institutions to support project[s] related to the development of new work.

So, thinking about how we might restructure that program, or maybe give it new definition, a new life, would be to have a new eligibility requirement where the organization would be proposing a Native artist to work with, the thinking being that this would encourage more research and interest [in] contemporary [Native artists]. I would love to hear your response and your thinking around that approach.

Patsy: So, the organization receives the funds in partnership with the artist, and then they allocate the funds to the artist and they develop a project together? I mean, that works, there are models out there like that. It depends on the curator and it depends on relationships. It has to have a lot of initiative with the artist but I think it could work.

Dorene: What if the artist could make a choice? If they want to partner with a certain organization, have them maybe take the lead.

Ishi: I was thinking similar to Dorene and Patsy as putting the decision in the hands of the artist because it really depends on what stage the individual is at. There might be a benefit to adding onto their resume, to have the accolade of showing within an institutional-setting when galleries may or may not be the full focus. It really depends on the practice and what that particular person is gearing [up] for, because sometimes the type of work that folks make aren't necessarily tangible and are more performance-based. So they need that either in an environment, arena, or wall space to put forward their ideas and concepts. Also, galleries may not be interested until you start to have some of these experiences of "I've shown here and there". It might be able to open some doors [but] it is a person-to-person thing because it [also] might be distracting.

Depending on that person's timeline and production [their] work might not align with showing it at a museum, university, or institution.

Jaiden: Thank you for that [insight], to all of you. I think that's also what we've been hearing, but we still just wanted to leave the option open in case it could also be a model for institutions to improve.

Ishi: This might be a moonshot idea, but soliciting folks to submit proposals isn't attractive, right? But with the focus of these pivotal moments where artists are graduating from school or [are] in that sticky situation where they need to have the time in order to do the work. So as a way to create excitement [to apply for a grant], [the Foundation could select] artists that will receive an honorarium for this practice, for corralling all their ideas and developing that as a practice within their own creative process. Seeing that there is value to this way of speaking of your work, developing that skillset to act as this encouragement, because you're doing work and everybody should be paid for their time.

The goal is to get that 25 K, but it almost is a gamble because the more folks apply the less chances you have of getting it. There could be a really exciting algorithm if there was a number of percentages that you had per each grant proposal where estimated applicants last year to this year projected you were at 25%. That might even put the focus on some unknown grants to apply to if you have a bigger chance. That would have to take some sort of algorithm, but we do live in a time where I feel that those numbers could be hashed out and put into a program and shared with the applicants or publicly put out there.

Q6. Jaiden Sánchez: Thank you for these wonderful insights, Ishi and Patsy. To stay on time, I'm gonna move on to our next portion of the grant scope and impact. In our conversations [during] the other Q&As, we've asked whether a one-time grant or a multi-year grant would be more impactful and we've heard overwhelming support for multi-year grants. So considering the Foundation's budget, how long should a multi-year program be? Are there any thoughts on the structure of the grant?

[To clarify], we're not set on the idea of \$10,000 for artists. We've also thought about raising that up where it would be maybe \$20,000 and thinking of different ways of breaking the budget up to be as spread out and most impactful as possible. So any potential ideas on how much could go to an artist for a multi-year program or maybe even smaller grants like we've been talking about, whether for honoraria or travel. What's the most we can do with the money?

Patsy: I'll give you my 2-cents, if it's \$5,000 each year, it's not that much money. If it's 10,000 or 15,000 each year, that's significant, that would help a person in their life.

Jaiden: [Are there] any last thoughts about what we've talked about, any ideas that have come up?

Patsy: I wrote it down earlier when we were talking about artists, but one of the things I think artists appreciate is a studio space, and museums can sometimes provide that, but I shouldn't speak for all of them. We have an artist studio that our social engagement artists use. When it's not in use, we've let local artists use it and most artists we know work in their kitchens or their bedrooms, so to provide that is professionalizing these artist careers to contribute to that. You already said your grant writing is pretty simplified, so that's really good.

Julie: Following these Q&As we'll be working on the transcripts and [developing] a survey as a way to unpack everything that we've learned a little more, take everybody's feedback and think about what this program or multiple programs will look like.

Jaiden: Thank you all for your inputs and participation.

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END OF SESSION