GRANTMAKERS IN THE ARTS CONFERENCE

COLLABORATIVE SOLUTIONS

Shaping Meaningful Disaster Response







NOVEMBER 5, 2023

ARTISTIC RESPONSES TO DISASTERS

Chemi Rosado-Seijo, Artist









Living and Working in the Permacrisis:

The Constant and Compounding Nature of Disasters in the Arts

Tom Clareson, Performing Arts Readiness November 5, 2023

Types of Disasters

Natural

 Floods, hurricane, sleet/hail/ice, tornado, blizzard, earthquake, tsunami

Technological

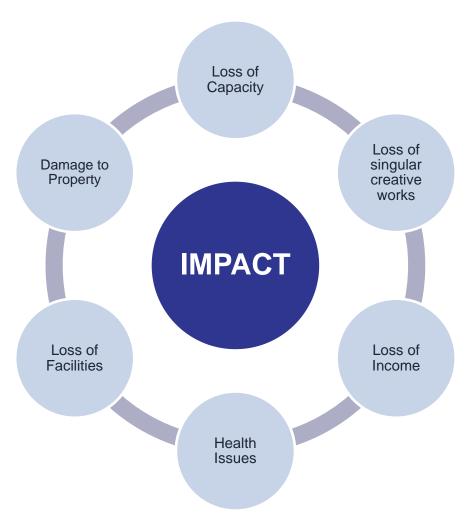
 Transportation incidents, building and electrical failure, hazardous materials

Civil

Terrorism, vandalism, warfare, bombs



How Disaster Impacts Arts/Culture



Emergency Management



First Responders and Arts Responders

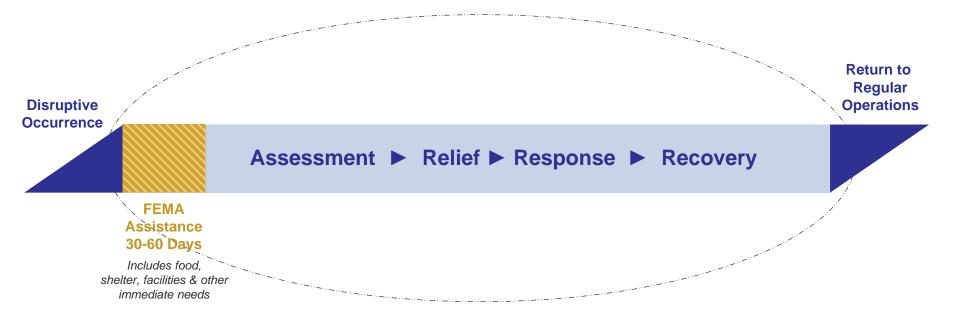
First Responders we work with:

- Police, Fire, EMS
- Local and County OEM
- State Office of Emergency Mgmt.
- FEMA
- VOADs/COADs
- Hospitals
- Public Health Departments

Arts Responders & Artists:

- Organizations that respond to the needs of the arts community in a disaster AND
- Artists and organizations that utilize the arts to aid in emergency response and community recovery
- Services include:
 - Information provision
 - Networking
 - Financial Assistance
 - Education
 - Advocacy
 - Arts Experiences

FEMA Doesn't Take Care Of It All...



Partners Promoting Readiness, Response & Recovery for the Arts

Cett + The Artists Safety Net Planning Tools & Resources Arts **Arts Partner** Advocacy & Networking **Organizations** NCAPER Training, **Resources &** Funding PERFORMING PAR ARTS READINE community served by + LYBASIS rtage Emergency **National Task Force**

2023 GIA PreCon: Collaborative Solutions



Our World is Changing



We need to learn to:

- Adapt quickly
- Be more humancentered
- Create resilient communities

- Climate Crisis
- Natural Disasters
- Human-made disasters
- Threat to public health
- Divided communities





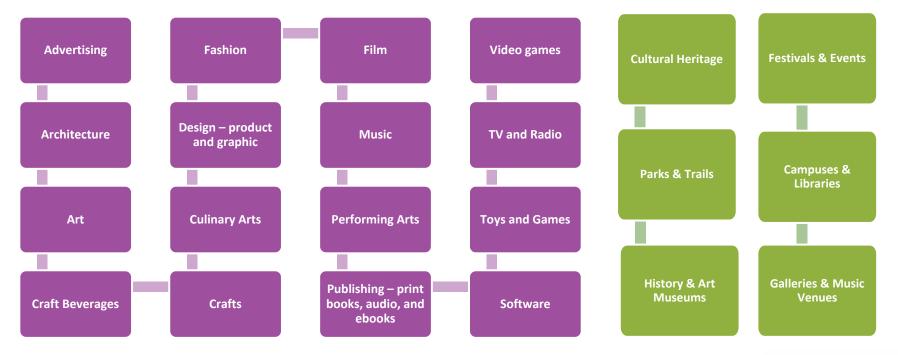
Disaster Gap

The creative sector is often overlooked in a crisis.

- Includes the unique people, business, history, places, and events that make your community special.
- Can help community see hope and history.
- Can help communicate with whole community and underresourced groups

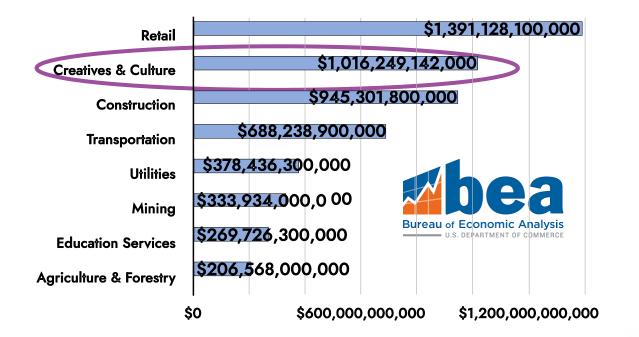


Creative Economy includes:





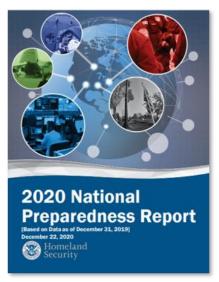






Federal Investment in Preparedness

Creative Sector is not prioritized

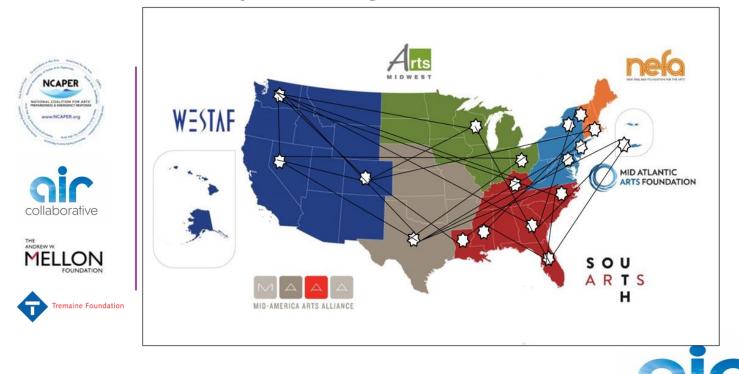






Emerging National Network

Creative Sector: Crisis Analysis & Mitigation Coaches



CAM Coaches

Train nationally. Work locally.

- Disaster cycle & emergency management protocols
- Facilitation Skills
- Coaching Skills
- Build the Network





Grow Community Readiness

Inspire

- Hope
- Empathy
- Diverse community voices
- New leaders
- Prepared and embracing Readiness





Air Community Development Process & Programs

Step 1: Engage

Assessing local interest & building enthusiasm

It begins with community outreach, followed by a twohour workshop to spark understanding and collaboration between creative and emergency management sectors and individuals.

Step 2: Gather

Building new local readiness network

Expand partners and meet regularly to share resources, develop community preparedness and readiness plans, and identify mitigation topics for Shift Mitigation Workshop.

Step 3: Shift

Designing small, community-led mitigation projects

In a multi-day, hands-on workshop, Air Certified Facilitators help small teams use collaboration skills, design thinking, and business planning to create small, locally implementable mitigation projects.



Build deep relationships and trust between the emergency management and the arts and creative sectors to build stronger, more resilient, ready communities that serve everyone well.



Community Objectives

- 1. Create a local network that includes both local emergency management and creative sectors.
- 2. Build and strengthen grassroots community awareness of and participation in emergency management cycles and systems.
- 3. Develop and expand community-led preparedness and mitigation projects using the arts and creativity.



Mitigation Phase

Reduce Future Disaster Impacts

- Plan and implement after recovery when things are calmer – blue sky time
- Projects focus on better serving people or communities who didn't get help
- Projects can involve infrastructure investments



Mitigation Ideas

A Resource for Reducing Risk to Natural Hazards

January 2013





Community Collaboration Mitigation Project

- Address local preparedness or mitigation issue
- Include people who don't work or play together
- One-year timeline
- \$25,000 or less
- Can happen with who and what you already have!
- Leads to bigger projects



Small scale projects are low risk and can succeed quickly



D.C./Maryland/Virginia (DMV) Metro February 9-11

Goal: Post COVID, mitigate the next health care emergency with a regional project that is locally implementable.

- Teams identified problems uncovered by the COVID pandemic
- Both teams designed pilot, demonstration projects that can be replicated.





DMV Metro Team Blue

Goal: Address trust issues with emergency management agencies

Project: Street fair serving a Baltimore distressed neighborhood

- Live local music, art, and food
- Emergency management and social service agency booths with free swag
- Raffles & attendance prizes





DMV Metro – Team Orange

Goal: Address food insecurity **Project:** Community garden serving distressed Baltimore neighborhood with elementary school and assisted living facility

- Existing city owned land
- Classes about growing and preserving food
- Art activities in the garden
- Cross generational activities
- Donations of food to elderly





Houma, Louisiana March 8-10

- **Goal:** Mitigate coastal erosion and climate change
- Teams identified problems uncovered by Hurricane Ida
- Both teams designed pilot, demonstration projects that can be replicated.





Houma, Louisiana – Tune In Terrebonne

Goal: Mitigate communication issues during hurricane

Project: Radio Station & data collection project

- Existing high wattage radio station has been designated for official emergency updates during disasters
- Local DJs, ministers, and music provide hope
- Churches organizing volunteer effort to collect names and needs for all residents in Parish.
- Crank radios to incentivize sharing data





Houma, Louisiana – Meet Me at the Tree

Goal: Mitigate communication issues during hurricane

Project: Prototype a 15' tall CAT5 safe metal tree sculpture for one Bayou community in Terrebonne Parish.

- Meeting place & charging station generator and direct power supply
- Loudspeaker and lights (will broadcast Tune In Terrebonne)
- Designated supply distribution center
- Fundraiser includes leaf tiles with family names





2023 Performing Arts Readiness Grant - Climate Resilience Pilot

City of St. Louis & Mississippi River Communities

Goal: Increase emergency management and planning agency budgets to include staff to serve the creative sector and under-resourced cultures and communities

The work:

18 month process including: discovery related to climate resilience and migration opportunities, community network development, Air and other arts focused workshops, and policy development





The Shift: How do you need to change the way you think about and fund emergencies & disasters?

How could you help scale this work nationally?

Beyond the Arts – Do you have partners or funding arms that could amplify or leverage this work or your investments?

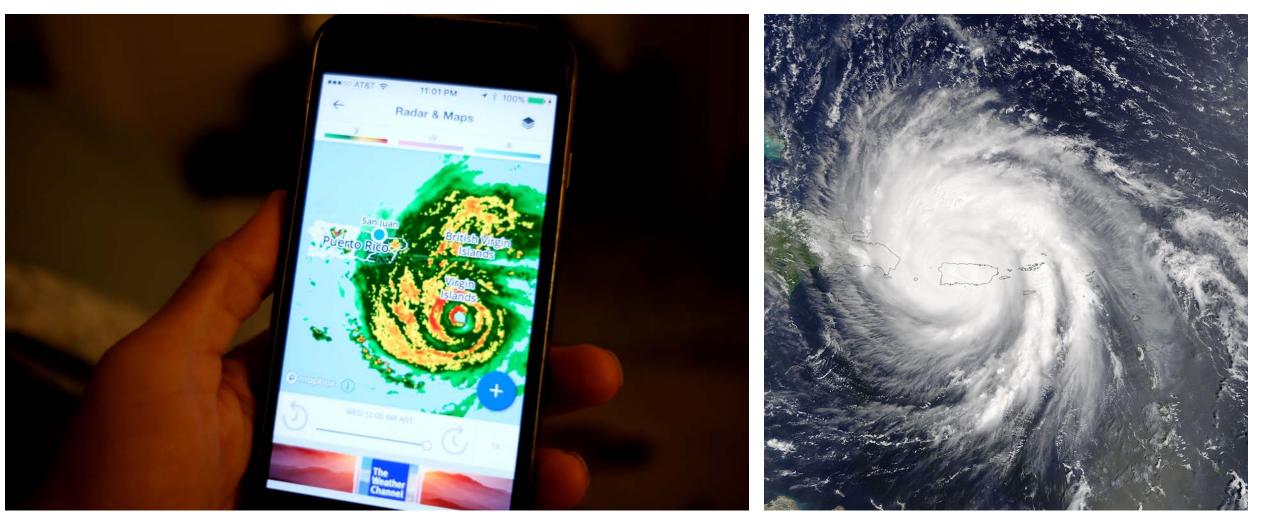


COLLABORATIVE SOLUTIONS: SHAPING MEANINGFUL DISASTER RESPONSE

GRETCHEN RUIZ RAMOS

Revisiting Pasts to Build the Future Grantmakers in the Arts Annual Conference November 5, 2023 San Juan, Puerto Rico

Community brigade in Comerío, Hurricane María relief efforts.



Waiting for María, Wednesday, September 19, 2017, 11:01pm San Juan, Puerto Rico

Hurricane María crossing Puerto Rico, NASA



Hurricane María aftermath in Old San Juan, Ciales, Isabela, and Aguadilla.



Start a GoFundMe



Post-Maria Relief Off The Grid, PR

\$12,885 of \$10,000 goal Raised by 55 people in 11 months Created October 1, 2017 Gretchen Nicole 🜌 Emergencies SAN JUAN, PR **Top Supporters**

y Tweet

f Share

Ξ

First Donor K Antonio Long \$100



A couple of weeks after the impact of Hurricane María in Puerto Rico, led a grassroots community movement creating the Post-María Relief Off the Grid Puerto Rico fundraising campaign (Oct. 2017-Sept. 2018).

Collaborators: individual donors and volunteers, Concalma, NYC artists Stakes to Art Benefit.









Post-María Relief Off the Grid Puerto Rico

A focus on providing sustainable kits with solar lamps, solar chargers and panels, rechargeable radios and fans, mosquito nets, and drinking water to communities in need.

Distributed care packages sent from friends and random strangers who wanted to help. Created an Amazon wish list for those who preferred to buy directly instead of donating money.









Kits were delivered in a door-to-door effort and distributed in places where communities gathered. Educated about solar power and showed survivors that there were people who cared for their well being. Some just needed someone to talk with. In the pics: efforts in Comerío, Las Marías, Humacao, Yabucoa, Vieques and representatives from the deaf community, which we also contributed to.

Conversatorio Acción y reacción: Lecciones aprendidas a un año de María Panel de artistas y gestores culturales que respondieron ante la crisis sábado, 22 de sept, 4 pm

ilirre

@POFSJU Fortaleza 254, piso 3, Viejo San Juan





Bringing the artist community together, one year after hurricanes Irma and María impacted Puerto Rico.

Action and Reaction: Lessons Learned, One Year After María. Artists and cultural stewards panel who responded in front of the crisis. September 2018.

TRANSFORMATION AND INNOVATION IN THE WAKE OF DEVASTATION

AN ECONOMIC AND DISASTER RECOVERY PLAN FOR PUERTO RICO



NCR 2 Arts Recovery

Implement an integrated strategy to help artists and arts organizations recover while supporting Puerto Rico's economic and emotional recovery. Options include recovery grants, workspaces, global arts exchange programs, preparedness and recovery training, an arts tourism service sector, and arts outreach to facilitate community recovery.

Potential benefits: Helps artists and arts organizations resume practice and livelihoods, reduces future recovery costs and time, and promotes sustainability and resiliency of the arts.

Potential upfront costs: \$5 million in estimated upfront costs

Potential recurring costs: \$6 million in estimated recurring costs

Potential total costs: \$10 million in total • estimated costs

Potential funder(s): DOC EDA, IMLS, NEH, NEA, NARA, private sector, nongovernment sources

Potential implementer(s): Government of Puerto Rico, ICP, HENTF, private foundations

Context:

Arts Recovery, one of the Courses of Action from PR's Government Recovery Plan, Natural and Cultural Resources COA 2, Published, 2018.

FORMALIZING & STRENGTHENING NETWORKS





NGO Founded 2010 – Obtained 501c3 and 1101.01

Mission to empower Puerto Rican artists and foster their economic development through art exhibitions, workshops, conferences, research and cultural exchange. Our vision is to promote a resilient artistic community while educating the public through the arts. NGO Founded 2019 – Obtained Performing Arts Readiness Network Grant

Mission to advise, inform and educate public and private entities responsible for the management of documentary, cultural and heritage collections in Puerto Rico on planning, prevention, preparedness and response in case of emergencies that threaten the well-being of the resources under their custody.











Co-founded by graduates from the *Heritage Emergency and Response Training* offered by the Smithsonian Cultural Rescue Initiative and FEMA's Heritage Emergency National Task Force.

Photos: Pocket Emergency Response Plan workshops island wide.

20 TERREMOTO EN PUERTO RICO AYUDA A DAMNIFICADOS

Entretejido de solidaridad

El proyecto Costureres Unides fue convocado para crear mosquiteros, bolsos de dormir caseros y bolsos en tela para los damnificados

NÉMESIS MORA PÉRET L'anna di Nuevi Dia

Decide el agrecido para del estáncia sur nuevera que constituente en un imporcando tating. Gibble Medina acora na inagrans de nueve para encretar la farena. En esta concer, las tetras e e have que encien de materia prima sero para intreencienas menogateros, bolisos de dormaaismen y bolisos en tela lucitas con car-











Pitirre Proyectos earthquake fundraising and recovery efforts in 2020 to aid communities in the southwest of the island.

Collaboration with *Costureres Unides* on mosquito nets and sleeping bags construction and distribution.







Identificación necesidades artistas afectados por Huracán Fiona en Puerto Rico

Form description

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Propósito		D	Ū	:
Proposito				٣

Luego del impacto del Huracán Fiona en Puerto Rico durante el mes de septiembre, la comunidad artística se ha visto afectada por diferentes razones. Pitirre Proyectos quiere poder dar la mano a artistas puertorriqueños en estos momentos difíciles y nos interesa conocer sus necesidades para poder hacer lo posible para ayudarlos. Además de conocer su ubicación y contacto para poder ofrecerle ayuda.

En estos momentos nos encontramos activos en una campaña de recaudación de fondos con el fin de poder





Pitirre Proyectos Hurricane Fiona 2022 response. Artist targeted fundraising efforts, identified needs and delivered solar kits for continuity of operations to artists in the mountain regions and the south including municipalities of Orocovis, Yauco, Ponce, Guayama and San Juan.

Collaborators: Google, I Am Rescue Kit

BUILDING RESILIENCY WITHIN THE ARTIST COMMUNITY

Manejo de la infraestructura: una mirada al taller artesanal



Pilirre Gretchen Ruiz Ramos martes, 25 de abril de 2023 Ciclo de talleres: Centro de Economía Creativa





Vero Rivera en MAPE



Resiliencia en el

profesión artística

taller y en la

Gretchen Ruiz Ramos lunes, 1 de mayo de 2023 Ciclo de talleres: Centro de Economía Creativa





Developed and conducted two two-hour courses for the *Emerging Arts Readiness Program* led by the Center for the Creative Economy including:

- Management of Infrastructure: A Look at the Artisans Workshop .
- Resiliency in the Workshop and in the Artist's Career ٠

Courses were offered in Spanish to 18 Puerto Rican craft artists, sponsored by CERF+ and the Windgate Foundation.

SUSTAINABLE COMMUNITIES & ACCESS TO THE ARTS







2023 Pitirre Proyectos collaboration with Alejandro Tapia y Rivera public school and La Parguera community in the southwest of Puerto Rico.

- Build Power, Portable Solar Generators
- Access to the Arts for the Youth
- Cine Solar Rodante
- Center for Cultural Response Member of participative design team

Collaborators: Footprint Project, Defend PR and residents of the community.

IGRACIAS! THANK YOU!

ANY QUESTIONS?

GRETCHEN RUIZ RAMOS

Arts Responder / Cultural Manager / Photographer





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info@pitirreproyectos.org



Specialized Certifications & Trainings:

Heritage Emergency and Response Training

Smithsonian Cultural Rescue Initiative & FEMA Heritage Emergency National Task Force, Washington DC

- Save Your Family Treasures Training FEMA Heritage Emergency National Task Force, Emmitsburg, MD
- Leadership Course for Cultural Heritage Stewards in Challenging Circumstances
 Cultural Emergency Response and Smithsonian Institution, The Netherlands
- *Crisis Analysis & Mitigation (CAM) Coach Certification & Training Program* Air Collaborative and National Coalition of Arts' Preparedness & Emergency Response, Virtual

gretchenfoto@gmail.com

RELIEF & RESPONSE SYSTEMS/ NETWORKS/HUBS

Jan Newcomb, NCAPER Chemi Rosado-Seijo, Artist



NCAPER NATIONAL COALITION FOR ARTS PREPAREDNES: AND EMERGENCY RESPONS



Cultural Response Hubs



บ







Motivation:

Art + Community response





Fuente: AP News

Fuente: Nuestra Escuela

Social cohesion

Mental health during disasters

Challenges faced by artists and art organizations



Objectives

- Strengthening community preparation and response to emergency and disaster events through the development of support services and resilient infrastructure.
- Promote mental health as a fundamental part of a community response to emergencies and natural disasters, through arts and culture programs.
- Support the continuity of service provision for cultural centers and organizations after emergencies.
- Support the continued income generation of artists and cultural practitioners during emergency situations.





Evaluation Process



- Frequency and diversity of services and artistic offerings
- Previous experience and track record in supporting communities after emergencies
- Relationship with surrounding geographical communities
- Human Capital (organizational team, board and volunteers)
- Collaboration capability
- Representation of regions further from "Community Resilience Hubs"

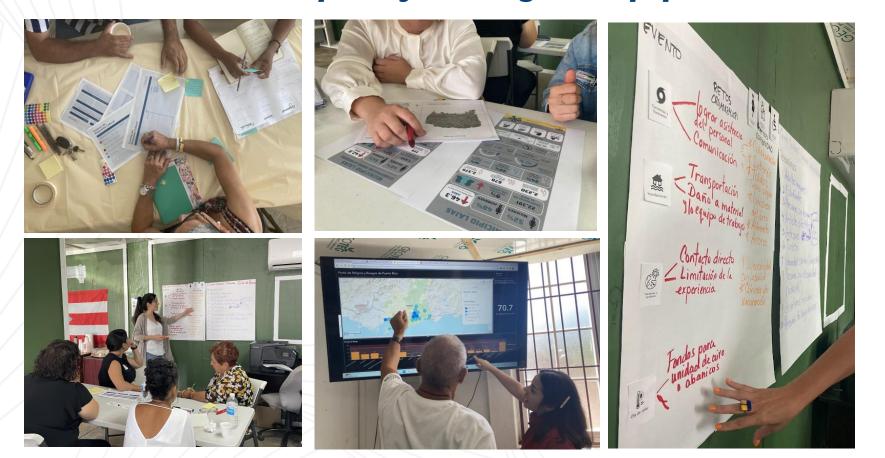


- Five of the six organizations reported that their group or the artists they work with have **lost income** during previous emergencies.
- Five of the six organizations stated they do not have a plan for the continuity of their operations after an emergency.
- Five of the six organizations had not met with community leaders or emergency management officials to discuss **their role during an emergency**.
- None of the organizations currently store **emergency supplies** in their facilities.
- Most of their organizations mentioned they do not currently have an established plan to support mental health and vulnerable populations during or after an emergency.

Benchmark projects and mentors



Participatory design workshops: Risks and hazards + priority challenges and populations



Participatory design workshops:

Infrastructure design and improvements Support services during emergencies Emergency art program









ISLA DE BORIKÉN

O

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Regiones y sus Caciques

A. Abacoa- Cacique Jamaica Arecibo
B. Abeyno- Cacique Abey
C. Babeke o Bieké- Cacique Cacimar (sucedido por su hermano Yahureibo)
D. Buinabo- Cacique Guamaní
E. Cayabo- Cacique Agueybaná
F. Cibao- Cacique Guarionex
G. Cibuco- Cacique Guarabó
H. Coamo
I. Daguao- Cacique Daguao
J. Guabate- Cacique Cayey
K. Guajataca- Cacique Mabodamaca
L. Guaorabo- Cacique Maboavantes

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M. Guayama- Cacique Guamaní N. Guaynía- Cacique Huanicoy (conocido como Don Luis) Ň. Jatibonico- Cacique Jatibonico O. Jayuya- Cacique Jayuya P. Jumacao- Cacique Jumacao Q. Orocobis- Cacique Orocobis R. Otoao- Cacique Aymaco (o Aymanio) S. Toa- Cacique Aymaná T. Turabo- Cacique Caguax U. Yabucoa- Cacique Guaraca V. Yahueca- Cacique Urayoán

Caciques

0

a. Cacique Amona
b. Cacique Aymaco o Aymacoya
c. Cacique Aymanio del Este
(Sucedido por la cacica Loayza)
d. Cacique Canóbana
e. Cacique Comerío
f. Cacique Guaryana
b. Cacique Huamay
j. Cacique Huamay
j. Cacique Majagua
k. Cacique Oromico
l. Cacique Yauco
m. Cacique Yava

Ríos y Montañas

Pico del Yuké
 Río Cayrabón
 Río Coayuco
 Río Guaorabo
 Río Jauca
 Río Manuatabón
 Río Toa

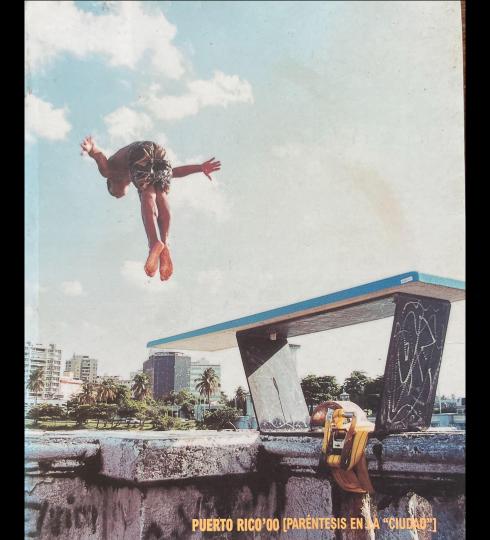


















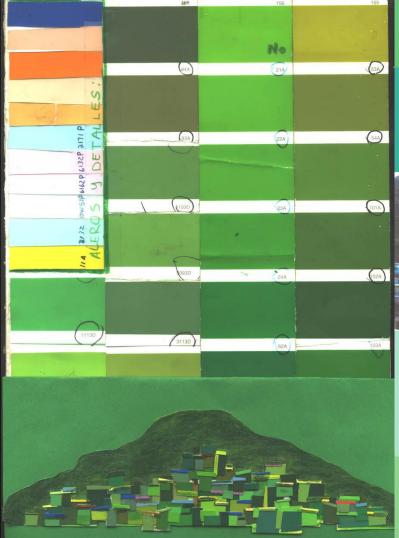












QUE ES EL PROYECTO / POR QUE VERDE

Convertir la comunidad "El Cerro" en una obra de arte, pintando las casas para hacer un cuadro gigante real al estilo paisaje como nunca antes visto en la historia. Hacer una pintura en homenaje a la forma que tiene la comunidad, y como se ha construido con la forma de la montaña. Por eso se usarán los colores de la montaña

QUIEN LO ORGANIZA

M&M Proyectos, organización sin fines de lucro, voluntarios de diferentes partes de PR y vecinos del Cerro voluntarios.

Se esta preparando un libro y una película documental y un "post card" turístico del proyecto.

Luego se presentarán el libro y película documental (en la televisión, galerías de arte , museos y en la comunidad). y se distribuirá en Puerto Rico, España, Francia, Costa Rica, Colombia, México, Cuba, Inglaterra y muchos más... So regalará El tibro a cada una de las casas participantes.



CON LA COOPERACION DE LA COMUNIDAD Y VOLUNTARIOS hemos logrado pintar aprox. 35% de las casas.

AHORA HACES FALTA TU para lograr que EL CERRO se convierta en una gran pintura mural que marcará este momento histórico. Contribuyendo a demostrar que Aquí en El Cerro la comunidad puede hacer grandes proyectos.

NECESITAMOS TU COLABORACION para terminar el proyecto, y poder hacer el libro, la película del proyecto y el "poast card" turistico

Recibiremos la visita de personas de diferentes paísesdel mundo (OCTUBRE)

NOS PUEDES AYUDAR ... COMO?

Pintando o dejando pintar tu casa Como voluntario/a ayudando a pintar otras casas Dando talleres a la comunidad Donando pintura Adoptando una casa









ión y estética en El Cerro de Naranjito

ca dvidamente al pasearse por la cadena del Gran Atlas en Marruecos, se podrá ntre la tierra barrosa, de rojos de todas te un hábitat apenas imperceptible entre nsa y extensa rojez que recorre todo el rreb hasta llegar al Sahara.

0

 Antaku, un esitoso exponente antis- os de múltiples persuasiones tentos San Jean como Londres, Amster- Ción de la que es ser puertorriqueños. m, Nueva York, La Habana, Cuen-San Jasé y Milán, ha descrito este vyecto como uno de pintura tradinal llevado al espectáculo de la idad. Hace poco en The Creati-

ó este trabajo como un ejemplo Este proyecto en el que queda impacactivismo social en el arte donde tada una comunidad y la perspectisgró un intercambio de conoci- va de su panorama, sin duda, al tos entre artistas y vecinos de la observarle los lugareños de monero nidad, provocando aperturas diaria directa, traerá nuevas ideas de pechadas de convivencia y par- enriquecimiento plástico y pictórico. ción. Los vecinos se abrieron Un ejemplo curioso, es que los vecisí como un colectivo, apode- nos organizaron un museo donde se localizaba el centro comunal -al que se de la convocatoria de arquile pusieron acondicionador de aireespontánea de Rosado. y con objetos de valor artístico de sus

años después, el proyecto El casas, levantaron con un curador una de autogestión está más acti- exhibición permanente. nunca y solo falta un impulso ra que comiencen los nuevos "La comunidad es linda y lo que ha

Para ello, hemos organiza- hecho la pintura es mostrarle eso a rograma de recaudación de todas las personas. El Cerro se ve una exhibición de sus resul- como una pintura hiperrealista en su lace unos ocho meses esta- conjunto que, para lograrla, se tuvo aurando el mismo. Después que vivir un proceso de logros sociaar en un principio, los clási-les", concluyó,

> través de Antrocket ROSITA MARRERO

marrero@primerahora.com

to que añora cumple 10 años", cos temas de la política, la identidad sepreto Resado. y la sexualidad cos relación de temas cina para el desarrollo y financiamento socioeconómico y la autogestión, y nos aprobaron dinero como incentivo para los pintores", agregó.

Juan participa del proyecto nado a aportar a su comunique desarrolla el artista plásdad -ganando un dinerito, de

bajo mundo". inició su obra de arte costa de proyecto. Notesempleo. Notese pro-en ente a excitadal, construide-la magne viva de la construide-la magne viva de la construide-la magne viva de la construide-la de magne viva de la construide-la de magne viva de la construide-tableció, inclusive, antes de la construide de la construide-

aparezca algo mejor. Así me alejo del bajo mundo", dijo. de la compañía Glid-den. Esta vez, los pintores

Rolo en mano, el joven de 25 tiene oportunidades que lo su- viente a la que los vecinos se la falda de una montaña, a la Naranito, en 1810. vera del casco urbano de Naouen del marasmo en que vive, han integrado,

dibujan un paisaje único en orros laberintos y telucientes, de emplicadar escaleras que comunican con tonalidades de verde, se abre The second program is a second program in the program particle on second program is a location of the second particle program is a second program

Serrano es ahora el enlace con la comunidad, luego de

Serrano es anora el entatue contra contractori, tuego de inte de su hermana Ivette, quien hizo el contacto inicial

dad-gamaño un diorris, de que desarrol ad stratur las presens a las propeses que palpies a consande du ana construit de gama de las presens a las propeses que palpies a construit de que parte a las presens que palpies a construit de que parte a las presens que palpies a las presens que palpies de construit de que parte a las presens que palpies de construit de que parte a las presens que palpies que palpies que palpies a las presens que palpies q el proyecto. La imagen viva de la comu-nidad El Certo, enclavada en la fuda, se de la comu-idad El Certo, enclavada en la fuda, se de la comu-ta fuda, se de la comu-nadas en la comu-ta fuda, se de la comu-la fuda, se de la comu-la fuda de la comu-ta fuda, se de la comu-ta fuda de la comu-Sus caller

mi abuelito que, pas casas

va 50 años en El Cerro. 1967 vino el cardenal Apon- decidió continuar.

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cabado: 8 de junio de 2013 PRIMERA HORA : RA NORA PRIMERA HORA sabado. 8 de junio de 2013

car gente aut.". Doris Serrano, de 54 años, ARTE EN ACCIÓN nació y se crió en El Cerro. Pue El Cerro lo que gábamos debaio de una casita. en la tierra, con canicas, gallito, todo eso", rememoró.

rrano", relató "Antes de El Cerro, estaba (Por qué verde? El mundo) haciendo trabajos críticos Verde por el nombre, por la Si (serie).

Ese es hermana hette quien pero en mi comunidad", dijo identidad, porg eran de paja", agregó. Pue su hermana lvette, quien pero en mi comunidad", dijo Ángel Rivera, de 58 años, lie-falleció hace dos años, la líder el artista graduado de la Esrro, porque se na 30 años en El Cerro. "Lo que recuerdo es que en yecto con Chemi y el cual ella Puerto Rico." ro, por los de terro, po 1967 Yuo or candenal Agoin Martinez y levolation and and a second constraint. Tradad San Aenozo, San Tradad San

sauro que me

por ahí sin haoer

ayudando... Así

me alejo del

bajo mundo

JUAN HERNÁNDEZ

Dotis Serrano, de 54 años, anacó ye cró en El Cerro. Piala mochas castas. Ju-Piala mochas castas. Ju-Piala mochas castas. Ju-

"Yo vine con una amiga, Ma- mite que la mo

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Las pailas de pi verde que don

empresa Glid

El mundo ha

wertir una visión artística en un acto de servicio social que acerque el arte a las comunidades más necesitadas, ha sido la de su grupo de colaboradores con el proyecto que se gesta en la barriada San Antonio, mejor La propuesta artística de Rosado Sejo persigue pin-tar todas las casas de la barnada en varios tonos de verde.

para de esta manera homenajoar a esta comunidad que ha alterado la montaña donde habita Nette Serrano Hernandez fue la primera graderra en permitir que pintaran su casa de verde. «Pensé que el proyecto podia unir más a la gente de la bamada- señaló

Sersano, quien ha vivido en la barriada por 40 años. za en el proyecto, porque espera que éste ayude a los



SE UNEN AL ESFUERZO ESTUDIANTES DE MAYAGUEZ Y AGUADILLA

nidad para buscar la manera de servirle a sus y los residences. Talleres de organizacomunitaria, sobre los derechos proyecto le ha ofrecido a la comun

güez (RUM) y de la Uni-

diante de Ciencias dilla conoció del necurcor

la comunidad de El Cerro. Su compromisio ha sido tal condición de Anthony un niño residente en la comunidad, que tiene dificultad para caminar y a quien espera

luarán quienes hasta ahora solo han visto el verdor del interior de la isla Así como Ramos: otros B estudiantes del RUM via-

ser participes del proyecto (El Cerro) Estos estudiantes

esluerzo se encuentrar: Cantavo Castarler, Vanza Ruz-Custavo Zambrana. Yeidi Sánchez, Isaida Toro, Ramón Alicea. Dorybert Mori, María Santugo, Juan Carcia y Coller varguez. Anque el trabajo artistico en El Cento estará finali-zado para el fino de junio de 2002, y concluirá con la presencición de la obra final que basia crear el proyecto servicio colaboradores han expresado que esperan poder seguir avadando a esta comunidad luego de terminar con en fina avadando a

anelys Casenova



El proyecto también ha entrado a la comu

chiles y los humanos autoestima, arte. fotografia, mosaico, carrisetas, dibujo, deporte y haile son algunas de las ofertas que Estos talleres han sido posibles gracias a la aboración de profesores unas estudiantes comprometidos, quienes ha

con la comunidad del Cerro sarrollarse el pasado mes de enero con el apoyo de estudiantes de CienciasSociales del Recinto Universitario de Mava

versidad de Puerto Rico. Jean Paul Ramos.

El Cerro- a través del profesor Robinson Rodriguez, quien imparte clases de esa matena

Ramos cantesió estar bias

comunitario como requisito en sus clases. «Dentro del mismo Puerto Rico uno está colabo entusiasmada Jeanelys Casanova Cárnara estudiante de Ciencias Sociales en el RUM y participante activa del

Entre los estudiantes del RLM que participan en este

















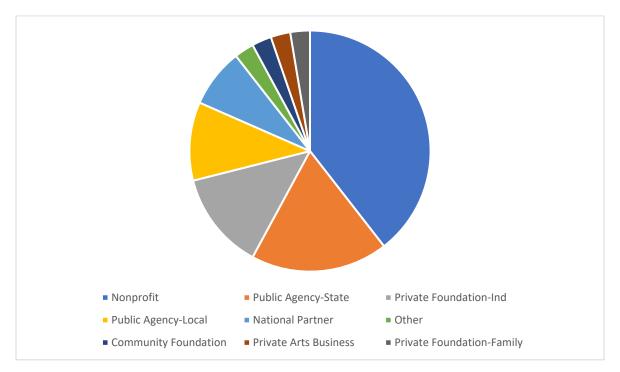




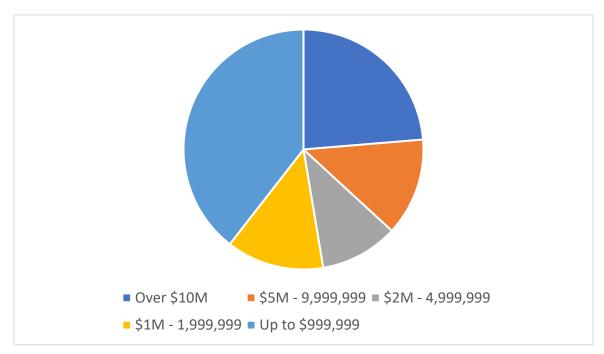




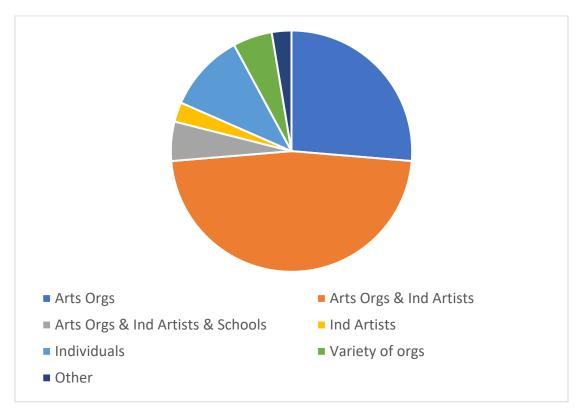
Type of Organization



Annual Grantmaking Budget

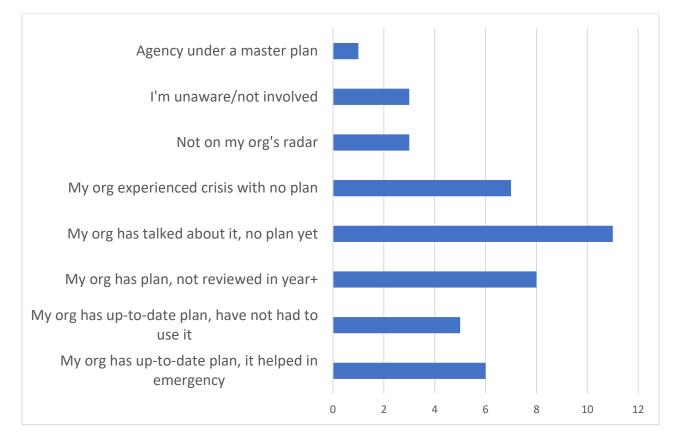


Constituents

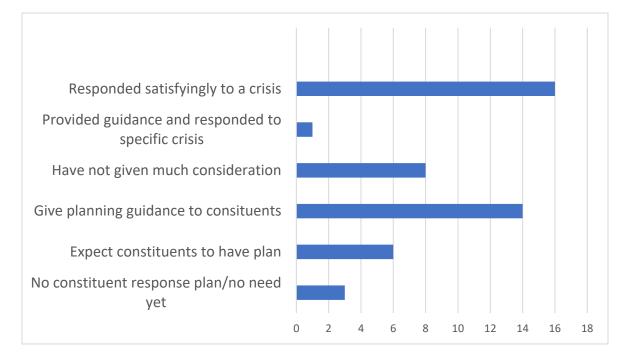


Readiness Planning Perceptions

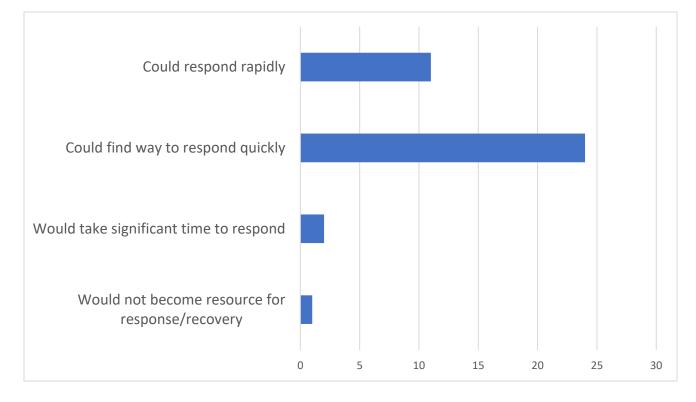
Your own experience with readiness planning for your organization



Your own experience with readiness planning for your constituents



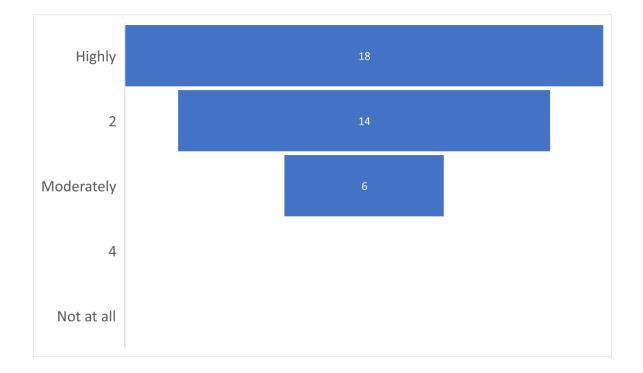
Could your current systems be directed and deployed to respond to a crisis?



Your level of awareness about readiness/response/recovery in the arts sector

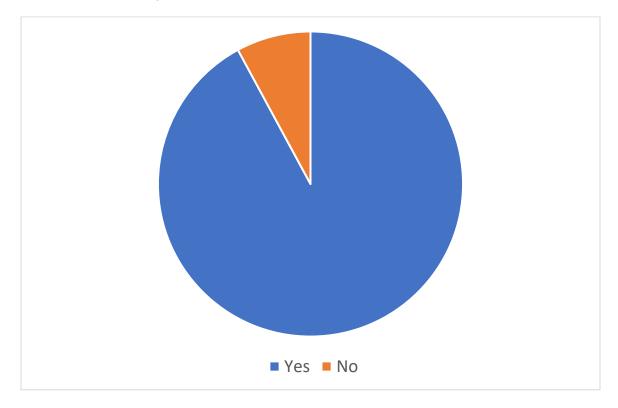


How strongly you believe your organization should play a role in readiness/response

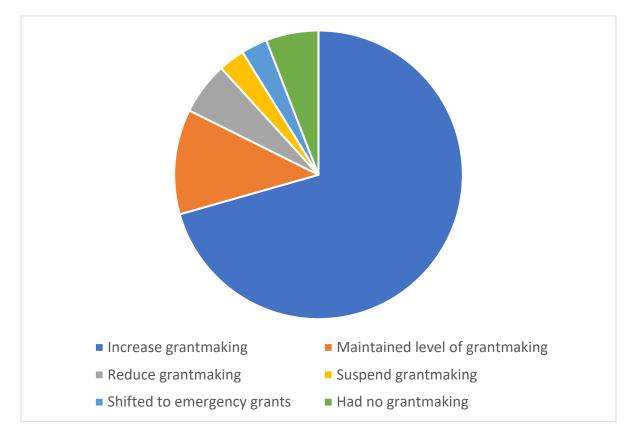


Grantmaking Response During COVID

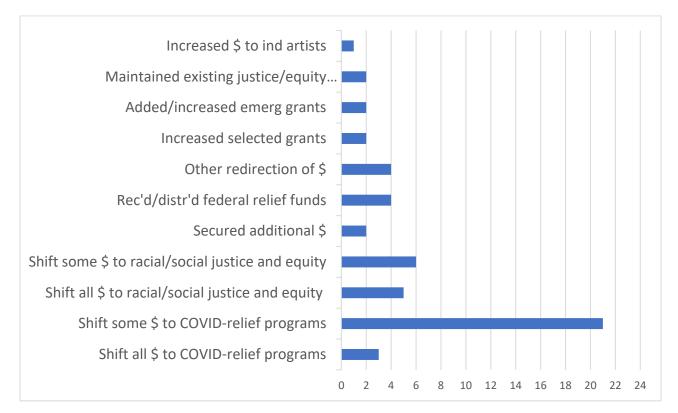
Did you adjust your grantmaking during the COVID-19 pandemic?



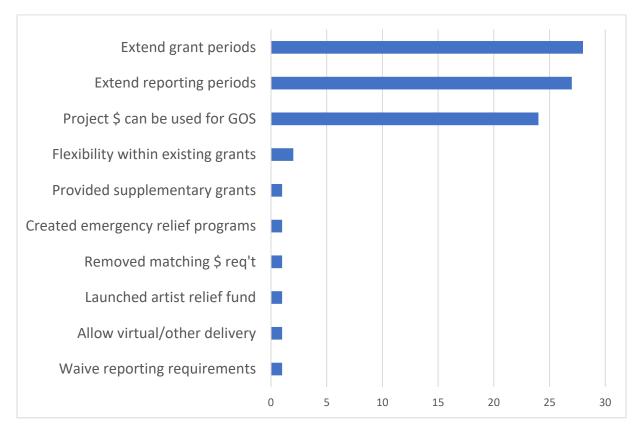
Types of Adjustments



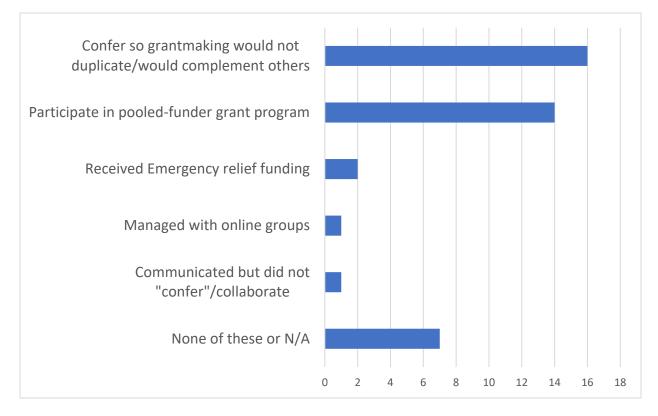
Shifts in Grant Allocations



Grant Program Adjustments



Communicating and Working with Other Funders



Other Adjustments

- Readiness planning is something we think about in terms of our grantees and the field, not ourselves. Perhaps we should consider both!
- One program officer includes readiness in her portfolio of work- NJCAR and arts readiness
- We have developed a customizable disaster assessment tool kit for our grantees
- The St. Louis Arts Community did a great job advocating for ARPA funds

Risk Assessment

Overall, the most critical risks were:

Loss of Revenue (21 respondents rated this High)

Personnel Loss (20 respondents rated this High)

Constituent(cy) Crisis (19 rated this High)

IT-Data Loss/Breach (18 rated this High)

Risks most frequently rated as Moderate were: Program Interruption/Cancellation Communications Crisis Loss/Damage to Facilities Risks generally rated Low were: Loss/Damage to Facilities Communications Crisis Other Examples of Other risks included:

- Physical security break that affects patron/staff safety in gallery (such as an active shooter) is perhaps the risk most present on my mind
- Post-traumatic stress to an event to personnel and constituents
- We are so small, and totally volunteer, any loss is a great impact; our very small org's programming and grantmaking is deeply dependent on just a few staff members so the risk is very concentrated.
- Retaining long-term staff / Losing institutional knowledge upon retirement(s).
- Cyber scam
- Political Change in law or regulatory environment; should the NEA ever be eliminated, it would signal a major crisis for my organization and our key stakeholders.
- Losing trust of our constituency
- Crises amongst our grant partners and/or our focus region
- It is always hard to prepare for the unknown.

REFLECTIONS AND WHAT'S NEXT















