

BLACK TRUSTEE ALLIANCE FOR ART MUSEUMS

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# Request for Proposals

## Event Producer

BTA Annual Convening  
November 5-7, 2026 | Atlanta, Georgia

**Issue Date:** March 2026

**Response Deadline:** April 2, 2026

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# Introduction

Black Trustee Alliance for Art Museums (BTA) invites proposals from experienced event production professionals with active local vendor relationships to serve as **Event Producer** for our Annual Convening, taking place in Atlanta, Georgia in November 5-7, 2026.

This is not a standard conference. The BTA Convening is an intimate, high-touch, invitation-only gathering of 150–200 of the most influential Black trustees, collectors, philanthropists, and cultural leaders in North America. The caliber of attendee, the sensitivity of the subject matter, and the complexity of multi-venue production across three days demand a producer of exceptional skill, judgment, and professionalism.

The Convening is designed as a forum where field-shaping ideas meet the people with the power to act on them. The audience is as distinguished as the stage. And the quality of production must be invisible in its excellence – creating the conditions for candor, connection, and collective strategy without ever calling attention to itself.

The ethos of our small team requires a partner who values curiosity, collaboration, iteration, accountability and flexibility. This role requires openness to expanding your familiarity with leaders in the art field and leadership of the small details that make a moment luxurious.

We are seeking a partner, not a vendor. The right candidate will bring operational excellence, creative problem-solving, and a deep respect for the purpose behind every logistical decision.

## About BTA

### Our Mission

The mission of Black Trustee Alliance for Art Museums (BTA) is to transform art museums into more equitable and excellent spaces of cultural engagement. We cultivate Black trustees as influential agents of change by equipping them with the resources, knowledge, and network to be most effective in their boardrooms.

Museum boards remain predominantly white spaces, comprising only 4% Black trustees. Yet Black trustees play a vital role in the field, serving as crucial partners for museum leadership, artists, curators, and staff in shifting institutions toward a more inclusive future.

BTA was born in Summer 2020 when **Darren Walker** (former President of Ford Foundation), **Elizabeth Alexander** (President of The Andrew W. Mellon Foundation), and **Thelma Golden** (Ford Foundation Director and Chief Curator of the Studio Museum in Harlem) convened a group of Black trustees in a series of rapid-response gatherings to re-envision diversity at their institutions. BTA formally launched in Spring 2021 and has since grown into an **ecosystem-wide resource for museum governance through an equity lens.**

## Our Reach

**250+**

TRUSTEES

**120+**

MUSEUMS

**35**

U.S. STATES + CANADA +  
UK

**3,000**

ART LEADERS IN OUR  
ALLIANCE

Our members govern institutions including The Museum of Modern Art, the Art Institute of Chicago, LACMA, the Whitney Museum of American Art, the Studio Museum in Harlem, Crystal Bridges, and the High Museum of Art. Beyond their board roles, they are Fortune 500 CEOs, venture capitalists, civic leaders, entrepreneurs, and acclaimed collectors regularly profiled in the *New York Times*, *Harper's Bazaar*, *The Art Newspaper*, and *Artsy*.

## Our Advisory Board

BTA's Advisory Board is co-chaired by **Raymond McGuire** (Studio Museum in Harlem; Whitney Museum of American Art) and **Victoria Rogers** (Brooklyn Museum; Studio Museum in Harlem), and includes leaders affiliated with MoMA, the Art Institute of Chicago, LACMA, the Museum of Fine Arts Boston, J. Paul Getty Trust, Pérez Art Museum Miami, the Museum of Contemporary Art Chicago, the High Museum of Art, The Menil Collection, Performa, CalArts, and more.

## Our Supporters

BTA's work is supported by leading philanthropic and cultural organizations including the Ford Foundation, Mellon Foundation, J. Paul Getty Trust, Terra Foundation for American Art, Henry Luce Foundation, Arison Arts Foundation, The Joyce Foundation, Pilot House Philanthropy, and partners such as Gagosian, Hauser & Wirth, Jeffrey Deitch, Frieze, Northern Trust, Ariel Investments, and Sotheby's.

## Press

BTA has been covered by *The New York Times*, *The Guardian*, *Los Angeles Times*, *Chicago Tribune*, *Vox*, *Artnet*, *ARTnews*, *Hyperallergic*, *Hypebeast*, *Frieze*, *Art Basel*, *The Art Newspaper*, and *Le Quotidien de l'Art*, among others.

# The Convening

## What the Convening Is

The BTA Annual Convening is the preeminent summit for art museum board leaders. It is a purposeful, invitation-only gathering that offers a space for Black trustees to speak candidly about challenges they face, exchange knowledge, and collectively organize to cultivate change within their institutions.

Over three days, attendees partake in keynote conversations with cultural luminaries, strategic breakout sessions, private arts excursions, and inspired receptions. Past speakers have included Bryan Stevenson, Mellody Hobson, Sarah Lewis, Valerie Jarrett, Rashid Johnson, Nikole Hannah-Jones, and Swizz Beatz. Past Mainstage Day hosts have included the Getty Center, the Ford Foundation, the Art Institute of Chicago, and Pérez Art Museum Miami.

## Convening History

Year	Location	Host / Theme
2021	<a href="#">Virtual</a>	Inaugural Convening • Co-sponsored by J. Paul Getty Trust
2022	<a href="#">New York (hybrid)</a>	Hosted by the Ford Foundation
2023	<a href="#">Miami</a>	Hosted by Pérez Art Museum Miami
2024	<a href="#">Chicago</a>	Hosted by the Art Institute of Chicago • Co-located with EXPO CHICAGO
2025	<a href="#">Los Angeles</a>	Hosted by the Getty Center
2026	<a href="#">Atlanta</a>	Celebrating BTA's 5th anniversary

## Program Architecture

While specific programming is developed in partnership with the BTA team, the following reflects our established Convening structure:

	Thursday	Friday	Saturday
Morning	–	Mainstage Sessions: Keynote, panels, Ideas for Impact talks	Arts Excursions: Museum tours, studio visits, guided cultural experiences
Afternoon	Advisory Board Meeting	Trustee-Only Sessions, Fireside Chat, Impact Agenda address	Closing lunch
Evening	Welcome Reception at a cultural venue with remarks	Dinner Celebration with entertainment, remarks, and an honoree moment	–

## Audience

The Convening audience includes:

- BTA’s member base of over 200 Black museum trustees representing 120+ art institutions across North America
- Next-generation Black patrons and collectors exploring board service in the arts
- Funders, partners, and supporters of BTA’s mission
- Artists, curators, museum directors, and influential stakeholders rooted in the host city’s cultural landscape

## Aims and Impact

By the end of the Convening, attendees will leave with:

- **Relationships.** New, meaningful connections with peers who offer support and allyship beyond the gathering.
- **Knowledge.** Enhanced confidence and skills for museum governance, and greater awareness of shifts facing the art field.
- **Action.** Insight-led approaches for leveraging trustee influence to advocate for equity and excellence in their institutions.

## A Look Back at the 2025 Convening

Our 2025 Los Angeles Convening—themed *Audacious Reimaginings: The New Advocacy Playbook*—provides the most recent baseline for production planning and the standard the 2026 producer will be measured against. Over three days and six events, 150 trustees and arts leaders gathered across multiple venues:

**Thursday: Welcome Reception.** 100 attendees gathered at the private residence of gallerist Jeffrey Deitch for dinner, drinks, and remarks by LA Host Committee members. The evening concluded with a surprise performance—a signature BTA “surprise and delight” moment that has become a Convening tradition (2024 featured the unveiling of a Bisa Butler piece).

**Friday: Mainstage Day.** 150 attendees for a full-day program presented by and at the Getter Center including welcome remarks by Katherine Fleming (President and CEO, J. Paul Getty Trust) and Victoria Rogers (BTA Co-Chair); a keynote conversation between Nikole Hannah-Jones and Alan Jenkins; the debut of BTA’s Impact Agenda with field insights from five practitioners; a fireside chat between Kasseem “Swizz Beatz” Dean and Troy Carter; and a trustee-only Town Hall led by Lord Cultural Resources.

**Friday: Annual Dinner Celebration.** Following the day’s programming, attendees gathered at Manuela for a dinner celebration sponsored by Hauser & Wirth, with wine provided by IBest Wines and after-hours access to a David Hammons exhibition.

**Saturday: Art Around Los Angeles.** 100 attendees joined a bus tour of LA’s cultural landscape, including breakfast at LACMA with Michael Govan and Naima Keith; a curator-led tour of *Imagining Black Diasporas* with Dhyandra Lawson; a visit to Sankofa Park at Destination Crenshaw with CEO Jason Foster; and a soul food lunch at the California African American Museum with Executive Director Cameron Shaw.

### Highlights

- Headline speakers and the quality of keynote and fireside conversations
- BTA Impact Agenda and Trustee-Only Town Hall—members valued dedicated time for candid, members-only exchange
- Aligned theme and programming that felt cohesive across the three days
- Networking balance between trustee-only time and broader field relationships
- Culture of welcome, inspiration, advocacy, and leadership community
- High production value venues

## 2026 Atlanta Convening: At a Glance

<b>Event</b>	BTA 6th Annual Convening
<b>Location</b>	Atlanta, Georgia
<b>Dates</b>	November 5-7, 2026
<b>Milestone</b>	Celebrating 5 years of BTA
<b>Expected Attendance</b>	150-200 trustees, arts leaders, collectors, philanthropists
<b>Format</b>	Three-day, multi-venue program with 5-6 distinct events
<b>Venues</b>	Multiple prestigious Atlanta cultural and hospitality venues (e.g. High Museum, SCAD, Spelman, Clark Atlanta, etc.)
<b>Ticket Rate</b>	\$600+ per person

## Key Production Considerations

- **Geographic sprawl.** For Atlanta, venue proximity and sprawl management is a priority—the producer must factor transit times into venue selection and ROS design.
- **Transportation and shuttle timing.** The producer must develop a detailed transportation plan with redundancy, clear communication to attendees, and real-time coordination.
- **On-the-ground logistics communication.** Attendees want clearer real-time updates during the event. The producer should work with the BTA team to develop a communication protocol for day-of announcements, event updates, and wayfinding.
- **Black-owned venues.** Attendees expressed a preference for venues with cultural significance and Black ownership. The producer should prioritize this in Atlanta venue sourcing.
- **Budget alignment.** The Event Producer must be cost-conscious, creative with vendor negotiations, and attentive to maximizing in-kind value – understanding that the budget demands resourcefulness, not extravagance.

## Scope of Work

The Event Producer will serve as the lead production partner responsible for the end-to-end operational execution of a three-day, multi-venue Convening for 150–200 attendees. The Producer reports to the **Associate Director, Events** and the **Executive Director**, and collaborates closely with a Graphic Designer. The Event Producer must be cost-conscious, creative with vendor negotiations, and attentive to maximizing in-kind value – understanding that the budget demands resourcefulness, not extravagance.

### Strategic Planning and Collaboration

- Facilitate weekly planning meetings, leading the creation of meeting agendas, documented action items, and clear status updates
- Develop and maintain a comprehensive production timeline with defined milestones and accountability
- Deliver cost-conscious vendor negotiations, attentive to maximizing in-kind value and understanding that the budget demands resourcefulness, not extravagance.
- Proactively identify challenges, propose solutions, and escalate decisions to BTA leadership as needed
- Manage the production budget: monitor costs, flag variances early, and recommend cost efficiencies
- Research the host city's cultural landscape, local vendors, and venue options
- Demonstrate familiarity with the relevant background details for BTA's sponsors, partners, and Advisory Board members

### Run-of-Show Development and Execution

- Create a detailed, minute-by-minute Run-of-Show (ROS) for each day and each venue—including all cues, transitions, AV instructions, speaker arrivals, vendor timings, and contingency protocols
- Share the ROS with the full team for iterative review and refinement across multiple cycles; revise and distribute in a timely manner
- Conduct technical rehearsals at all venues in advance of the event
- The ROS is the single most critical production document. It must be treated as a living artifact of shared accountability.

### Venue and Hotel Management

- Lead venue sourcing, site visits, and logistics coordination across multiple locations

- Negotiate venue contracts with careful attention to cancellation, attrition, and liability clauses
- Negotiate and manage hotel block agreements; monitor room pick-up and adjust block sizes as needed
- Ensure seamless guest flow at each venue: wayfinding, signage, ADA compliance, security, and access management
- Coordinate load-in and strike schedules, secure required permits and certificates of insurance
- Present all contracts to BTA for written approval before execution—no exceptions

### **Vendor Management**

- Source, evaluate, and contract vendors: AV, catering, transportation, décor, furniture, rentals, staffing
- Negotiate competitive pricing while maintaining quality standards appropriate for this audience
- Manage vendor timelines, deliverables, and day-of coordination
- Confirm all deliveries, drop-offs, and pickups in writing—and maintain organized records of every confirmation
- Organize and maintain all contracts, supporting documentation, deposit receipts, and payment records in a shared, accessible system

### **Production and Technical Execution**

- Recruit, brief, and manage day-of production support staff (inclusive of Producer's fee)
- Onboard all production team members a week before work begins on pre-production or event production responsibility, and inform BTA of who will be staffing the event.
- Manage AV, stage, lighting, and sound requirements across all venues
- Coordinate event check-in and registration systems in collaboration with BTA team and event app platform
- Oversee guest swag, name badge production, printed program distribution, and materials logistics
- Manage transportation logistics between venues and from hotel(s)
- Ensure every production element reflects a high standard of care

### **Guest and VIP Experience**

- Design a seamless guest experience from pre-event communication through departure

- Manage all food and beverage coordination, including dietary accommodations and VIP requirements
- Handle week-of guest communications and onsite inquiries in partnership with BTA team
- Anticipate needs and create contingency plans for common scenarios: weather, delays, dietary emergencies, accessibility needs, last-minute program changes

### **Sponsor Fulfillment Support**

- Coordinate with BTA team to ensure all sponsor obligations are met across production elements
- Execute sponsor visibility requirements: logo placement, signage, branded activations, VIP seating, acknowledgment in printed program
- Ensure sponsor representatives receive appropriate hospitality and access

### **Post-Event Review**

- Deliver comprehensive post-event financial reporting and budget reconciliation with all supporting documentation
- Provide a programmatic recap with highlights, observations, and candid assessment
- Participate in a post-mortem meeting to discuss learnings and recommend improvements for future events
- Ensure all final invoices, receipts, and vendor records are organized and submitted within 14 days of the event

# Team Structure and Reporting

The Event Producer joins a small, committed team. Clarity about roles prevents friction and ensures speed.

Role	Focus Areas
<b>Executive Director (Diane Jean-Mary)</b>	Sponsorships, budget authority, Impact Agenda, Advisory Board, institutional partnerships, guest experience, program oversight
<b>Associate Director, Events (Jenna Bond)</b>	Speaker relationships and prep, guest communications, event marketing, administrative processing of invoices/contracts through RPA, venue relationships pre-event, website, strategic collaboration
<b>Event Producer (You)</b>	Production planning, ROS, venue/vendor management, hotel contracts, technical execution, budget tracking, day-of coordination, post-event reporting
<b>Graphic Designer (Contractor)</b>	Visual identity, printed program, signage, digital assets, event branding. The Event Producer provides specs and requirements; the Designer executes creative.
<b>Sponsorships Consultant (Contractor)</b>	Sponsor outreach, partnership development, sponsor fulfillment coordination. The Event Producer executes sponsor visibility across production elements.

## Scope Exclusions

The following are managed by the BTA team and are outside the Event Producer's scope:

- Content research and program development for sessions
- Graphic design concepts and creative asset development
- Guest invitations and RSVP tracking
- Speaker solicitation, communication, and briefing
- Direct upload of contracts, receipts, and payment processing to Rockefeller Philanthropy Advisors (RPA) platforms
- BTA website updates
- Contract legal reviews

# Ways of Working

We share our working philosophy openly so that prospective partners can assess fit before we begin. These are not aspirational—they are operational standards developed over five years of Convenings.

## **Purpose Informs Production**

Every decision—venue selection, vendor choice, run-of-show timing, AV setup—should be traceable to the question: Does this serve the gathering’s purpose? We value producers who ask “what does this audience need to feel?” before “what does this room need to look like?”

## **Community Care**

Great gatherings require hosts willing to make bold decisions in service of guests. For our Event Producer, this means: anticipate needs before they’re expressed, protect the group’s time and energy through disciplined scheduling, and treat the opening and closing of every event with extraordinary care—from the first impression at check-in to the final toast.

## **Feedback as Fuel**

We prototype, test, and iterate. Build the run-of-show early and refine through multiple rounds of feedback. Walk the venue as a guest would walk it. Pressure-test logistics from the perspective of someone who has never been to the city. We value producers who see feedback as evidence of shared care—not as personal criticism.

## **Hospitality Is Respect**

When we bring people together with generosity, consistency, and rigor, something extraordinary happens. A well-organized registration table communicates as much as a keynote. The care visible in small details—name badge design, dietary options, transportation timing—tells guests they are valued.

## **Function Over Aesthetics**

We value beautiful spaces. But the Event Producer’s primary focus must be on the operational infrastructure that makes a gathering work. Design elements are developed in close collaboration with our Graphic Designer. The Producer’s excellence is measured by whether the event runs—seamlessly, on time, on budget, and with grace.

## **Meetings Are Sacred**

Weekly check-ins are the rhythm of our collaboration. Come prepared with a written agenda, updated action items, clear status on open tasks, and a forward-looking view of the week ahead. Follow up on commitments. Flag obstacles before they escalate. Celebrate wins. Be concise, organized, and prepared.

# How We Measure Success

Dimension	What Success Looks Like
<b>Execution</b>	Seamless event delivery across all venues with no preventable disruptions
<b>Budget</b>	On-budget or under-budget delivery with transparent, organized financial documentation
<b>Run-of-Show</b>	Comprehensive ROS developed promptly, refined collaboratively, and executed precisely
<b>Stakeholder Experience</b>	Positive feedback from attendees, sponsors, and Advisory Board
<b>Organizational Rigor</b>	All contracts, receipts, confirmations, and vendor records organized and accessible
<b>Collaboration</b>	Productive meetings, responsive communication, transparency, and productive feedback
<b>Partner Knowledge</b>	Demonstrated understanding of BTA’s sponsors, partners, and institutional relationships
<b>Post-Event</b>	Timely financial reconciliation, programmatic recap, and lessons-learned documentation within 14 days

## Proposal Requirements

Proposals should be concise, feasible, and reflect your understanding of the engagement. In your proposal, please include the following:

### Letter of Interest (1 page)

- Your understanding of BTA’s mission and the purpose of the Convening
- Why this engagement interests you and what you would bring to the partnership
- Your approach to producing elevated, multi-venue events for senior-level audiences

### Relevant Experience (2–3 pages)

- Three comparable events you have produced, with specific details about scale, audience, format, and your role
- At least one example should involve a multi-day, multi-venue format with 100+ attendees

- At least one example should involve a mission-driven organization
- Two professional references with contact information

### **Approach and Methodology (1–2 pages)**

- Your overall approach as a producer: what is the purpose of gathering?
- How you would approach the Convening as a Black art affinity space
- Your process for developing a Run-of-Show
- How you manage budgets, vendor relationships, and hotel contracts
- How you organize documentation (receipts, contracts, confirmations)
- Your approach to managing day-of production teams

### **Budget and Fee**

- Proposed all-inclusive fee for the engagement, including lead producer and any production support staff
- Whether travel expenses are included or billed separately
- Proposed payment schedule

### **Availability**

- Confirmation of availability for the engagement period (approximately 6 months, beginning May 18, 2026 through November 20, 2026)
- Availability for weekly virtual meetings and at least two Atlanta-based site visits prior to the event
- Availability for the full three-day event (November 5-7), plus load-in and strike days

# Evaluation Criteria

Proposals will be evaluated on the following:

Criteria	Weight	Description
<b>Relevant Experience</b>	30%	Track record producing comparable multi-day, multi-venue events for senior-level audiences
<b>Approach &amp; Methodology</b>	25%	Rigor of planning process, ROS development, budget/vendor management, documentation systems
<b>Cultural Alignment</b>	20%	Understanding of BTA's mission, demonstrated sensitivity to the audience and context, receptiveness to feedback
<b>Value &amp; Fee Structure</b>	15%	Competitiveness and transparency of proposed fee relative to scope
<b>References</b>	10%	Quality and relevance of references

# Timeline and Process

<b>RFP Issued</b>	March 18, 2026
<b>Questions Due</b>	March 27, 2026
<b>Proposals Due</b>	April 2, 2026
<b>Interviews (Finalists)</b>	Rolling
<b>Selection and Notification</b>	April 30, 2026
<b>Engagement Begins</b>	May 18, 2026
<b>Convening</b>	November 5-7, 2026

Questions should be submitted in writing to Jenna Bond at [admin@blacktrusteealliance.org](mailto:admin@blacktrusteealliance.org). Responses to all questions will be shared with all prospective respondents.

## Proposal Submission

Email a cover letter and resume to [admin@blacktrusteealliance.org](mailto:admin@blacktrusteealliance.org) with "Event Producer" in the subject line. Proposals will be reviewed on a rolling basis, through April 2, 2026.

## **A Final Word**

Our attendees are at the top of their fields and have attended some of the best events in the world. They are showing up for the mission, impact, and community of BTA. They will not remember the centerpieces. They will remember how their time and presence were held—whether the experience communicated that someone cared about every moment of their time with us.

**That someone is you.**

If this resonates with how you work, we welcome your proposal.

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### **PRIMARY CONTACT**

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