



GIA 2015 EXPERIENCE THE
CONFERENCE UNEXPECTED

CONFERENCE PROGRAM

LOS ANGELES OCTOBER 18-21

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The annual conference is GIA's largest and most complex program. We are grateful for the Conference Sponsors who help us to offer quality programming at a reasonable registration rate by supporting this effort. All of our programs throughout the year are supported by a loyal and growing number of funders who believe we are better philanthropists through sharing and exploring together. We are grateful to all our funding partners listed on page 34.

ON THE COVER: Conference illustration courtesy of Los Angeles-based artist Andre Miripolsky. See more of his work at <http://miripolsky.com/>

EXPERIENCE THE UNEXPECTED

Welcome to Los Angeles!

No matter how well you think you know southern California, it will find a way to surprise you. And you don't have to look very hard. Pop-up shops and vinyl stores, resurging neighborhoods and emerging cultures, guerrilla gardens and random acts of poetry. It shouldn't be surprising given our history as a capital of creativity. One in every seven jobs in the area is in the creative economy. And a recent *New York Times* article heralded the explosion of the art scene, growing "cosmopolitanisms," and favorable economics in LA as symbolic of a creative tilt toward the left coast. For years we've suspected the country is slanted, because sooner or later everyone slides to LA!

The GIA Conference in Los Angeles is designed to provide a tasting menu of the city's cultural life — through the lenses of its artists, cultural institutions, and of course, fantastic food. The LA Cultural and Community Tour, together with many IDEA LAB and Plenary presenters, will give you a tantalizing taste of the LA arts scene. This year's dine-arounds have been thoughtfully assembled to ensure something for every palate, and attendees at this conference will be among the first to see inside the new Broad Museum.

Finally, to help you in the process of discovery, whether you have an hour or a weekend of free time, your LA arts funder colleagues curated a website of insider favorites — indulgences in art, food, shopping, and natural beauty. We encourage you to spend a few moments visiting the LA conference committee website (found under Events on the GIA conference site) to be enticed to experience the unexpected on your own. When you tweet pictures remember to add #mydayinla to be re-tweeted by *LA Times City Beat* to their more than 44,000 followers!

The GIA staff is amazing. Their tireless efforts on behalf of this membership are something board members have the opportunity to admire, on a regular basis. The LA Conference Committee was so overflowing with ideas, connections, and resources we could have extended the conference by a week. The committee members are a passionate and generous group whose collective energy has contributed substantially not just to this conference, but to the cultural vitality of our region.

While it is true that we are experiencing an unprecedented drought (five minute showers please!), we encourage you to drink deeply from other wells while you are here — of culture high and low, of attitude and lifestyle, of friendship, of shared experience, of new possibilities, and unexpected opportunities.

Enjoy!

Laura Zucker and Kristen Madsen
Conference Co-Chairs

Thank you to our wonderful Conference Committee

Laura Zucker, Executive Director, Los Angeles County Arts Commission (Co-Chair)

Kristen Madsen, Director, Creative Sonoma (Co-Chair)

Danielle Brazell, General Manager, City of Los Angeles Department of Cultural Affairs

Anji Gaspar-Milanovic, Director of Grants and Professional Development, Los Angeles County Arts Commission

James Herr, Program Officer, California Community Foundation

Rachel Levin, Executive Director, Rosenthal Family Foundation

Claire Peeps, Executive Director, The Durfee Foundation

Janice Pober, Senior Vice President, Global Corporate Social Responsibility, Sony Pictures Entertainment

Jeanne Sakamoto, Senior Program Officer, The James Irvine Foundation

Craig Watson, Director, California Arts Council

Joan Weinstein, Deputy Director, The Getty Foundation

Janet Brown, President & CEO, Grantmakers in the Arts

Jim McDonald, Deputy Director, Grantmakers in the Arts

REGISTRATION HOURS

Registration hours and locations are:

Saturday, 10.17	4:00 pm – 8:00 pm Main Galeria
Sunday, 10.18	7:00 am – 10:00 am Bernard's, off Rendezvous Court 2:00 pm – 8:00 pm Main Galeria
Monday, 10.19	7:30 am – 6:30 pm South Galeria
Tuesday, 10.20	7:30 am – 2:30 pm South Galeria 4:30 pm – 6:30 pm South Galeria
Wednesday, 10.21	8:00 am – 9:00 am South Galeria

TWEET THE CONFERENCE! #GIARTS

PREFER YOUR CONFERENCE PROGRAM ON YOUR PHONE? HERE IT IS:



CONFERENCE BLOGGERS

GIA is pleased to have two bloggers covering the conference this year, providing participants and the larger arts funding community with varied perspectives on the topics being address at the conference. Their postings can be found on the GIA 2015 conference blog at <http://blogs.giarts.org/gia2015/>.

Lara Davis, Arts Education Manager, Seattle Office
of Arts & Culture

Barry Hessenius, author of *barry's blog* on WESTAF
<http://blog.westaf.org>

CONFERENCE NAME BADGES

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

A BRIEF WORD ON FUNDRAISING ETHICS

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

AUDIO AND VIDEO RECORDING

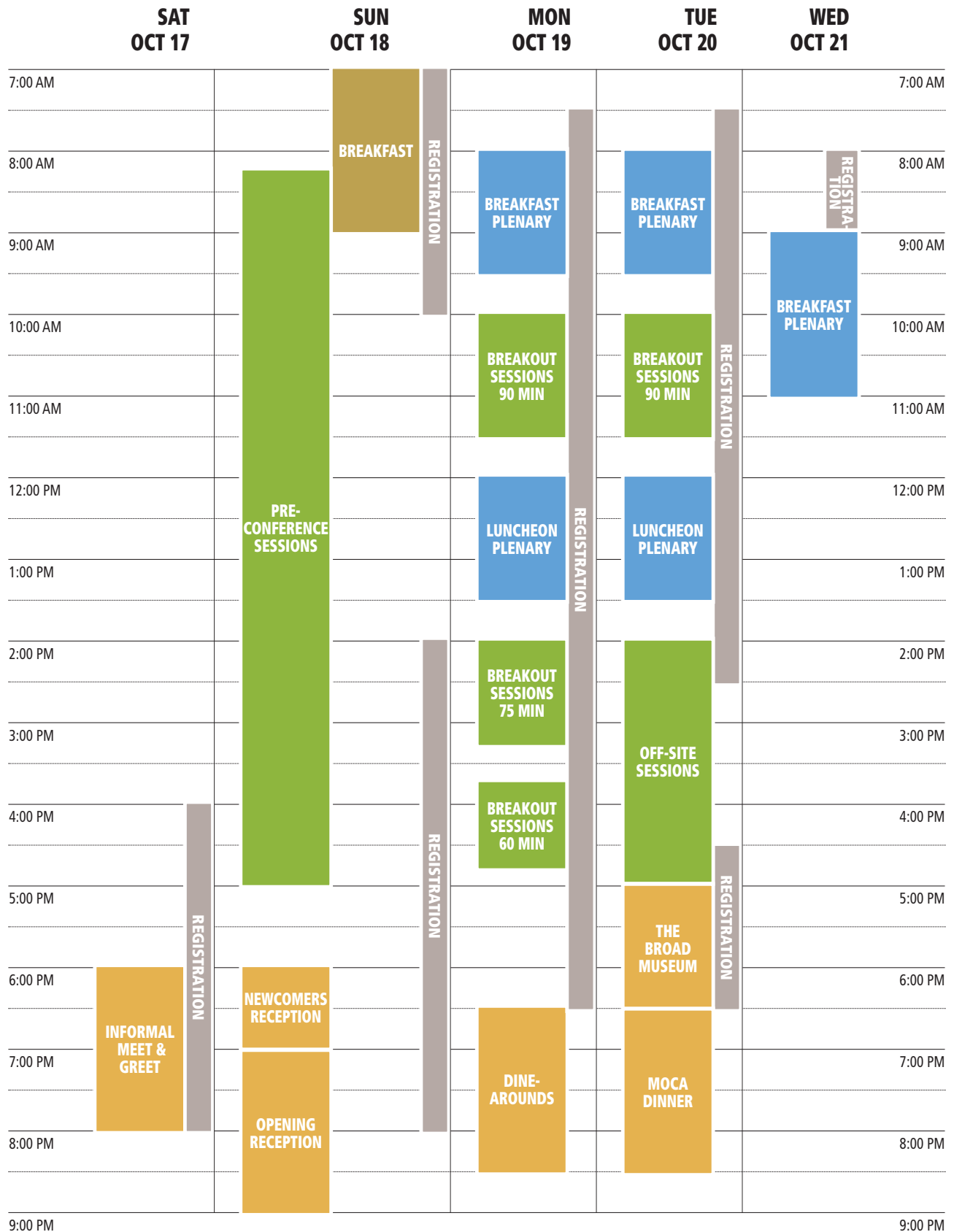
Audio and video recording of conference sessions, presentations, and performances is strictly prohibited.

GUESTS

Registered guests of participants are welcome at the following social events:

- Sunday Opening Reception
- Monday Dine-Arounds
- Tuesday's private viewing at The Broad Museum
- Tuesday evening reception at The Museum of Contemporary Art, Los Angeles

Last-minute guests may be registered at the GIA registration desk for a fee of \$125.00. Guests are not permitted at plenary or breakout sessions.



SUNDAY

8:00 – 5:00 PRECONFERENCES AND TOUR PAGE 10

6:00 – 7:00 NEWCOMERS RECEPTION PAGE 11

7:00 – 9:00 OPENING RECEPTION PAGE 11

MONDAY

8:00 – 9:30 BREAKFAST PLENARY

9:30 – 10:00 BREAK

10:00 BREAKOUT SESSIONS PAGES 13 TO 15

A Thousand Points of Light: The Trajectory of an Art Work

EMERALD ROOM, MAIN GALERIA
Organized by Esther Grisham Grimm and Sacha Yanow

Along the Capitalization Spectrum

ATHENIAN, MEZZANINE LEVEL
Organized by Katie Steger

Artful Aging: How the Arts Are Transforming Aging

CORDOBAN, MEZZANINE LEVEL
Organized by Teresa Bonner

Chasing Equity: 50 States on the Map, 10 States In Motion

BERNARD'S, OFF RENDEZVOUS COURT
Organized by Narric Rome

The Courage to Engage

ROMAN, MEZZANINE LEVEL
Organized by June Wilson

Cultural Equity and Public Funding

TIFFANY ROOM, MAIN GALERIA
Organized by Anh Thang Dao-Shah and Edwin Torres

Funding Overhead: Full Cost Recovery for Nonprofits

MEDITERRANEAN, MEZZANINE LEVEL
Organized by Belen Vargas

Leveraging Pop Culture to Change the World

GOLD ROOM, MAIN GALERIA
Organized by Maurine Knighton

Take It to the Bank

CORINTHIAN, MEZZANINE LEVEL
Organized by Jamie Bennett, Judilee Reed, and Regina R. Smith

Technical Assistance and Capacity Building: What Works and How Do We Know It?

HEINSBERGEN ROOM, SOUTH GALERIA
Organized by Bronwyn Mauldin

11:30 – 12:00 BREAK

12:00 – 1:30 LUNCHEON PLENARY

1:30 – 2:00 BREAK

2:00 BREAKOUT SESSIONS PAGES 17 TO 19

Building Cash Reserves in Arts Organizations

HEINSBERGEN ROOM, SOUTH GALERIA
Organized by James E. Herr

Community Innovation Labs: A Radical New Approach to Addressing Complex Social Challenges with the Arts

EMERALD ROOM, MAIN GALERIA
Organized by Richard Evans

Does Research on the Arts Matter?: Rigor and Relevance

ROMAN, MEZZANINE LEVEL
Organized by Cate Fox, Program Officer, The John D. and Catherine T. MacArthur Foundation.

Environmental Sustainability: How are Arts Funders Engaging?

CORDOBAN, MEZZANINE LEVEL
Organized by Grantmakers in the Arts.

Evaluation Test Kitchen: Cooking Up Frameworks to Assess Aesthetics and Social Outcomes

BERNARD'S, OFF RENDEZVOUS COURT
Organized by Pam Korza and Barbara Schaffer Bacon

The Evolution of a Leadership Fellows Program

TIFFANY ROOM, MAIN GALERIA
Organized by Scott Stoner

Innovating from within the Institution: Building Statewide Coalitions for Arts Education

ATHENIAN, MEZZANINE LEVEL
Organized by Shelly Gilbride

One is the Loneliest Number: Exploring Collaboration in Professional Development for Individual Artists

CORINTHIAN, MEZZANINE LEVEL
Organized by Maria Villafranca

What's Human Capital Got to Do, Got to Do with It?

GOLD ROOM, MAIN GALERIA
Organized by Angelique Power

3:15 – 3:45 BREAK**3:45 BREAKOUT SESSIONS** PAGES 20 TO 22**Arts + STEM Collaborative**

ROMAN, MEZZANINE LEVEL

Organized by Vanessa Smith

Creative Minnesota: Arts Research in Action

ATHENIAN, MEZZANINE LEVEL

Organized by Arleta Little

Grantmaking and the Crowd: Risks, Rewards, and Impact

CORDOBAN, MEZZANINE LEVEL

Organized by Vanessa Silberman

Hybrid and Collaborative Capitalization: An Approach for Small and Midsized Arts Organizations

CORINTHIAN, MEZZANINE LEVEL

Organized by Lisa Cremin

New Models for Developing the Creative Workforce for 21st Century Creative Industries

MEDITERRANEAN, MEZZANINE LEVEL

Organized by Suzanne Connor, Denise Grande, and Tracie Hall

People of Color and Arts Giving: A 360 Degree View

GOLD ROOM, MAIN GALERIA

Organized by Josephine Ramirez and John Kobara

Planting the Seed: Cultivating Cultural Networks Through Community Supported Art

HEINSBERGEN ROOM, SOUTH GALERIA

Organized by Rebecca Chan

Sustaining Our Communities' Well-Being: The Arts to the Rescue

EMERALD ROOM, MAIN GALERIA

Organized by Zeyba Rahman

Toward a Common Field: Funding Regional and National Networks

TIFFANY ROOM, MAIN GALERIA

Organized by Rachel Bers and James Bewley

6:30 NO-HOST DINE-AROUNDS PAGE 22**TUESDAY****8:00 – 9:30 BREAKFAST PLENARY****9:30 – 10:00 BREAK****10:00 BREAKOUT SESSIONS** PAGES 25 TO 27**Accessibility is a Human Right: Celebrating Arts Access and the 25th Anniversary of the ADA**

TIFFANY ROOM, MAIN GALERIA

Organized by Anne Mulgrave

Building Collective Capital: A Funders Collaborative Approach to Capitalization

BERNARD'S, OFF RENDEZVOUS COURT

Organized by Tere Romo

Creative Placemaking: A Learning Agenda

GOLD ROOM, MAIN GALERIA

Organized by Jamie Hand and Regina R. Smith

Cultural Policy and Local Arts Agencies: At the Nexus of Cultural, Economic, and Community Development

CORINTHIAN, MEZZANINE LEVEL

Organized by Kerry Adams Hapner and Randy Engstrom

The Current State of Arts and Cultural Advocacy

ATHENIAN, MEZZANINE LEVEL

Organized by Kerry McCarthy and San San Wong

Developing the Domestic Bond in Cultural Exchange

HEINSBERGEN ROOM, SOUTH GALERIA

Organized by Michael Orlove

Equity and Demographic Data: A Question-Centered Approach for the Future

ROMAN, MEZZANINE LEVEL

Organized by Arin Sullivan and Beth Tuttle

Funder, Transform Thyself

EMERALD ROOM, MAIN GALERIA

Organized by Justin Laing

The Long and Winding Roads in Boston, Chicago, and Los Angeles

CORDOBAN, MEZZANINE LEVEL

Organized by Denise Grande, Marinell Rousmaniere, and Sydney Sidwell

TUESDAY CONTINUED

11:30 – 12:00 BREAK

12:00 – 1:30 LUNCHEON PLENARY

1:30 – 1:50 BREAK

OFF-SITE SESSIONS PAGES 29 TO 31

1:50 PM BUSES BEGIN TO LOAD; 2:00 PM BUSES
BEGIN TO DEPART

Artists and Designers Working with Equitable
Development Goals in Mind
JAPANESE AMERICAN CULTURAL & COMMUNITY CENTER
Organized by Jessica Garz

Digital Media for Arts Grantmakers
CALIFORNIA COMMUNITY FOUNDATION
Organized by David Haas

Arts and Culture in Boyle Heights: Building
Healthy Communities
BOYLE HEIGHTS ARTS CONSERVATORY
Organized by Amy Kitchener and Maria Rosario Jackson

Game Changers: Creative Community Planning
(SESSION BEGINS AT 2:30)
MILLENNIUM BILTMORE HOTEL GOLD ROOM,
MAIN GALERIA
Organized by F. Javier Torres

Orchestras as Social Change Agents
HEART OF LOS ANGELES (HOLA)
Organized by Ken Cole

Take Me to the River: Supporting Environmental
Artists
THE FROG SPOT: FRIENDS OF THE LOS ANGELES RIVER
Organized by Caitlin Strokosch

SPECIAL EVENTS

5:00 – 6:30 pm The Broad Museum Private
Viewing

6:30 – 8:30 pm Reception at The Museum of
Contemporary Art, Los Angeles

WEDNESDAY

9:00 – 11:00 BREAKFAST PLENARY

GIA 2015 CONFERENCE PROGRAM

8:00 AM–
5:00 PM

PRECONFERENCES

Measuring Impact and Translating Value: Support for Individual Artists

MAKER CITY LA AT THE REEF
1933 S. BROADWAY, 11TH FLOOR
LOS ANGELES, CA 90007

Gather for breakfast at Bernard's, off Rendezvous Court, at 7:00 am. Participants will depart by bus to Maker City LA at the Reef at 8:15 am.

This preconference will be a series of dialogues and conversations about the ways funders allow, assess, and expect different outcomes from various grants to diverse

kinds of independent artists. The big data revolution is here, fostering new types of counting and accountability; yet the nature of the arts is not purely quantifiable.

Sponsored by Doris Duke Charitable Foundation, 3Arts, City of Los Angeles Department of Cultural Affairs, Greater Columbus Arts Council, Joan Mitchell Foundation, and Emily Hall Tremain Foundation, with additional support from The Actors Fund.

Investing in Filmmakers: Arts and Media

PARAMOUNT PICTURES STUDIOS
5555 MELROSE AVENUE
HOLLYWOOD, CA 90038

Gather for breakfast at Bernard's, off Rendezvous Court, at 7:45 am. Participants will depart by bus to Paramount Pictures Studios at 8:30 am.

Documentary filmmaking has become a go-to art form for funders, activists, and advocates seeking to find an audience and support for their issues of concern. This preconference will be an opportunity to understand this dynamic and quickly evolving filmmaking landscape that

is comprised of a diversity of approaches, mediums, and development-through-dissemination activities. The preconference will be at Paramount Pictures Studios and will include a tour of the grounds of over a century of Hollywood cinematic and television history.

Sponsored by CrossCurrents Foundation, with additional support from Paramount Pictures Studios.

SPECIAL EVENT

Los Angeles Cultural and Community Tour

Gather for breakfast at Bernard's, off Rendezvous Court, at 8:00 am. Participants will depart by bus for the tour at 9:15 am.

This tour is a chance to explore three quintessential inner-city LA neighborhoods and visit the diverse cultural organizations and landmarks that help define them. We will begin with breakfast at the Biltmore Hotel and then board a bus for a day of cultural and community exploration.

STOP ONE: The Leimert Park Neighborhood is known as the cultural and artistic hub for African-Americans in Los Angeles. During the walking tour, you will have the opportunity to visit KAOS Network, The World Stage, Eso Won Books, LA Commons, and the recently restored historic Vision Theatre.

STOP TWO: Mercado La Paloma for no-host lunch

STOP THREE: Watts Towers of Simon Rodia and the Watts Tower Arts Center

STOP FOUR: End the day at the El Pueblo de Los Angeles Historical Monument including historic Olvera Street. While touring this oldest part of downtown LA, you'll be able to visit numerous cultural organizations and historic buildings, shop, or relax with a refreshing drink. Highlights include Avila Adobe, Pico House, and LA Plaza De Cultura Y Artes.

NEWCOMERS RECEPTION

BERNARD'S, OFF RENDEZVOUS COURT

6:00–
7:00 PM

First time to a GIA Conference?

New GIA members and conference participants are invited to meet GIA's board, staff, and other GIA members, and to learn the ins and outs of GIA conference activities. This reception precedes the Opening Reception.

OPENING RECEPTION

CRYSTAL BALLROOM, MAIN GALERIA

7:00–
9:00 PM

Music by California Feetwarmers

The Opening Reception will take place Sunday evening in the exquisite Galeria Gold Room at the Millennium Biltmore Hotel. The intricately designed 11-story hotel opened in 1923 to national acclaim as the largest hotel west of Chicago. It has been the setting of such historic events as the first banquet of the Academy of Motion Picture Arts and Science in 1927 and The Beatles' famous helicopter landing on its roof to escape crowds of fans in 1964. In 1969, the Biltmore was designated as a Historical Cultural Landmark by the City of Los Angeles.

Equal parts New Orleans jazz and ragtime, the California Feetwarmers deliver horn-heavy rags, banjo stomps, and happy traditional jazz for your ears and feet! Based in Los Angeles, the California Feetwarmers formed in 2012 and have entertained devoted followers, music lovers, dancers, and children of all ages. Always a favorite with the dance crowd, the Feetwarmers perform at a variety of swing dance events in and around California.

Join colleagues for a drink, light hors d'oeuvres, and great music! GIA's hosted bar features wine, beer, and soft drinks. Dinner on Sunday is on your own.

8:00–
9:30 AM**BREAKFAST PLENARY SESSION**

BILTMORE BOWL, SOUTH GALERIA

Welcome**Janet Brown**

Grantmakers in the Arts

Remarks**Laura Zucker**

Los Angeles County Arts Commission

IDEA LAB

Hosted by Claire Peeps, executive director of The Durfee Foundation, IDEA LAB plenary sessions feature short TED-style presentations by artists, innovators, nonprofit leaders, and others who have broken the rules, jumped outside the box, and charted their own paths.

Alison M. De La Cruz

Alison M. De La Cruz is a multidisciplinary theatre artist, producer, arts educator, facilitator, and cultural organizer. Her original performance work has been presented across the country. She has performed at over 60 colleges and universities, has led trainings at various arts and academic institutions, and recently has been facilitating national dialogues about new work development and how race, culture, and place impact art-making and community building in ensemble contexts. Over the last 14 years, De La Cruz has nurtured new artistic voices within queer, immigrant, student, and multicultural communities of Los Angeles. In 1999, Pomona College's Asian American Resource Center renamed their highest honor to a graduating senior "The Alison De La Cruz Outstanding Service to the Asian Pacific Islander Community" Award.

Alexandra Grant

Alexandra Grant is a Los Angeles-based artist who uses language, literature, and exchanges with writers as the basis for her work in painting, drawing, and sculpture. Grant's work has been exhibited at the Museum of Contemporary

Art (MOCA) Los Angeles and The Los Angeles County Museum of Art (LACMA), among other museums and galleries. She has collaborated with artists and writers including philosopher and playwright Hélène Cixous, hypertext pioneer Michael Joyce, and actor and writer Keanu Reeves. Grant is also recognized for her philanthropic grantLOVE project, which produces and sells original artworks and editions to benefit artist projects and arts nonprofits.

Yuval Sharon

Yuval Sharon is the founder and artistic director of The Industry, a LA-based experimental opera company. He is the recipient of the 2014 Götz Friedrich Prize in Germany for his acclaimed production of John Adams' *Doctor Atomic*, originally produced at the Staatstheater Karlsruhe. Yuval has directed multiple productions for The Industry as well as a landmark production of John Cage's *Song Books* at the San Francisco Symphony and Carnegie Hall with Joan La Barbara, Meredith Monk, and Jessye Norman. Yuval was project director for four years of New York City Opera's VOX, an annual workshop of new American opera, which became the most important crucible for new opera in the country under his direction. He was recently appointed to a three-year residency with the Los Angeles Philharmonic.

Claire Peeps

Claire Peeps is the executive director of The Durfee Foundation, supporting nonprofit innovation in Los Angeles. Previously Claire worked at the Los Angeles Festival, High Performance Magazine, and the Friends of Photography. She is president of the Los Angeles County Arts Commission, a senior fellow at the UCLA School of Public Policy, and faculty at USC. She is the editor of *Activists Speak Out: Reflections on the Pursuit of Change in America*. A graduate of Stanford University and the University of New Mexico, she holds certificates from the KSG at Harvard University and the GSB at Stanford.

9:30–
10:00 AM**BREAK**

BREAKOUT SESSIONS

10:00–
11:30 AM

A Thousand Points of Light: The Trajectory of an Art Work

EMERALD ROOM, MAIN GALERIA

Organized and moderated by Esther Grisham Grimm, Executive Director, 3Arts; and Sacha Yanow, Director, Art Matters Foundation.

Presented by Rafa Esparza, artist; Erica Mott, artist; and Julie Tolentino, artist.

In an art world that increasingly calls upon artists to be entrepreneurs and to manage every aspect of their creative production, from fundraising to audience development, what does it take to make art work? This session features

three artists in conversation, each revealing the trajectory of a single work of art as it is fueled by grants, professional development, partnerships, and elbow grease while they share the challenges, risks, and responsibilities of bringing their art to life. Following the presentations, an open exchange with session participants will delve into the ways that funders can become more entrepreneurial to help the creative process along, beyond the provision of money.

Along the Capitalization Spectrum

ATHENIAN, MEZZANINE LEVEL

Organized by Katie Steger, Senior Program Associate, The Andrew W. Mellon Foundation.

Presented by Susan Feder, Program Officer, The Andrew W. Mellon Foundation; Regina R. Smith, Interim Managing Director, Arts and Culture, The Kresge Foundation; and Katie Steger, Senior Program Associate, The Andrew W. Mellon Foundation.

This session will examine the spectrum of capitalization activities that can be undertaken in order to more fully and equitably support organizational financial health. Speakers from the Kresge and Mellon foundations will discuss lessons learned from recent years of capitalization-focused grantmaking and new directions based on that learning.

Kresge will outline the findings from an assessment conducted by the Nonprofit Finance Fund (NFF) of the grants made under its capitalization initiative (including facility and building reserve investments and balance sheet investments in support of business model shifts), and how capitalization informs their current strategy. Mellon will share lessons from the first five years of its zero-interest loan program administered by NFF and other business planning and working capital investments. It will also discuss the pilot for a multiyear comprehensive financial health initiative, also administered by NFF to a cohort of art conservation organizations and a group of National Performance Network partners.

Artful Aging: How the Arts Are Transforming Aging

CORDOBAN, MEZZANINE LEVEL

Organized by Teresa Bonner, Program Director, Vitality + Arts, Aroha Philanthropies.

Presented by Beth Bienvenu, Director, Office for Accessibility, National Endowment for the Arts; Teresa Bonner, Program Director, Vitality + Arts, Aroha Philanthropies; and Maura O'Malley, Co-Founder and CEO, Lifetime Arts.

The creative aging movement is building momentum at the local, regional, and national levels, and successful programs are emerging and growing. This year, the National Endowment for the Arts and the National Center for Creative Aging hosted the Summit on Creative Aging in America, a Pre-Conference to the 2015 White House Conference

on Aging. Also this year, Aroha Philanthropies convened two groups of grantmakers in Palo Alto and Minneapolis to learn about the emerging field of artful or creative aging, discuss what the field needs in order to thrive, and how philanthropy can accelerate its development. This session will showcase the latest cross-sector partnerships and philanthropic efforts that are leveraging the creative arts to improve the quality of life and health of older adults. As part of the session, master teaching artist Annie Montgomery will create an interactive arts learning experience drawn from successful programs created for older adults.

**10:00 –
11:30 AM**
**BREAKOUT
SESSIONS**
CONTINUED

Chasing Equity: 50 States on the Map, 10 States In Motion

BERNARD'S, OFF RENDEZVOUS COURT

Organized by Narric Rome, Vice President for Government Affairs and Arts Education, Americans for the Arts.

Presented by Joe Landon, Executive Director, California Alliance for Arts Education; Wendy Liscow, Education Program Director, Geraldine R. Dodge Foundation; and Narric Rome, Vice President for Government Affairs and Arts Education, Americans for the Arts.

Americans for the Arts launched the State Policy Pilot Program (SP3) a year ago, using state policy as a means to achieve the collective goal of equitable access to arts

education for all students. A three-year, 50-state initiative, with a 10-state pilot component, SP3 includes partners from foundations, state agencies, advocacy organizations, and legislators, working together to influence the implementation of federal education initiatives and programs at the state level, and impact local access to arts instruction for students. This session will look at the various strategies pursued by the 10 pilot states, as well as national policy trends, and explore how funders can play a leadership role in state-level policy efforts that increases equitable access to arts education.

The Courage to Engage

ROMAN, MEZZANINE LEVEL

Organized by June Wilson, Executive Director, Quixote Foundation.

Presented by Vickie Benson, Program Director, Arts, McKnight Foundation; and June Wilson, Executive Director, Quixote Foundation.

How do foundations inwardly examine unconscious racial bias, as well as the impacts of racialized structures on their decision-making and engagement? This session will

look at two different family foundations (one small, one large) and how they began to engage internally in conversations of racial equity and unconscious bias. We will share stories about engaging program staff, administration, and board members, capture lessons learned from others in the room, and provide tools that can help other foundation get started in their own internal conversation.

Cultural Equity and Public Funding

TIFFANY ROOM, MAIN GALERIA

Organized by Anh Thang Dao-Shah, ACLS Public Fellow, Policy and Evaluation, San Francisco Arts Commission; and Edwin Torres, Deputy Commissioner, NYC Department of Cultural Affairs.

Moderated by Roberta Uno, Director of Arts in a Changing America, California Institute of the Arts. Presented by Tom DeCaigny, Director of Cultural Affairs, San Francisco Arts Commission; and Edwin Torres, Deputy Commissioner, NYC Department of Cultural Affairs.

As part of a five-year strategic plan that aims to improve the San Francisco Arts Commission (SFAC)'s effectiveness and capacity to respond to the dynamic needs of a diverse population, SFAC has commissioned a review of 20 years of data from its Cultural Equity Endowment Grants program. In January 2015, the New York City Department of Cultural Affairs (DCA) announced its planned study

of the diversity of its cultural organizations as one part of its embrace of New York City's equity agenda. Within the context of the ongoing discussion about diversity and equity nationally, these studies point to the importance of the intersection of cultural equity and public funding. This session will bring together the commissioners of the local arts agencies of New York City and San Francisco to discuss how equity is an important and productive framework for public grantmaking in the arts as well as the importance of using data to measure the impact of cultural equity grantmaking. The session will consist of a brief presentation of each agency's approach to cultural equity followed by an interactive discussion about the role of public funders in cultural equity grantmaking.

Funding Overhead: Full Cost Recovery for Nonprofits

MEDITERRANEAN, MEZZANINE LEVEL

Organized and moderated by Belen Vargas, Vice President, Programs, Weingart Foundation.

Presented by Elizabeth Boris, Director, Center on Nonprofits and Philanthropy, Urban Institute; Tod Lipka, President & Chief Executive Officer, Step Up On Second; and Belen Vargas, Vice President, Programs, Weingart Foundation.

The new Office of Management and Budget guidance streamlines the rules governing administrative cost and audit requirements for nonprofit grants and contracts. Most importantly, the new rules require pass-through entities using

federal funds and all federal departments to reimburse nonprofits for reasonable indirect costs, sometimes referred to as overhead or administrative costs. If implemented fully and properly, this very important decision has the potential to positively impact nonprofit performance and organizational effectiveness. The session will explore the new OMB guidance on indirect costs, the importance of supporting the full costs of grants and contracts for both nonprofits and funders, and current efforts to educate and advocate for full-cost funding by private and public funders in California.

Leveraging Pop Culture to Change the World

GOLD ROOM, MAIN GALERIA

Organized by Maurine Knighton, Senior Vice President, Grantmaking, Nathan Cummings Foundation.

Moderated by Bridgit Antoinette Evans, Founder, Fuel | We Power Change. Presented by Alex Rivera, filmmaker/digital media artist; Rashad Robinson, Executive Director, ColorOfChange.org; and Andrew Slack, Co-Founder, Board Member, The Harry Potter Alliance.

Artists and culture bearers have produced work that addresses social justice for many years. A compelling theatrical piece or a song may impact individuals or communities deeply; however, bringing the work to scale

sufficient to power movement-building is challenging. As funders, artists, and NGOs seek to learn more about promoting practices, some are tapping into popular culture. Pop culture — TV, Hollywood, books, video games, graphic novels, etc. — is emerging as a powerful and strategic narrative tool to catalyze change. The session will explore case studies of how artists, cultural organizers, and funders have leveraged popular media to impact social change movements along a continuum, from awareness to engagement to action. Participants will also discuss this area of work as an opportunity for cross-sector collaboration.

Take It to the Bank

CORINTHIAN, MEZZANINE LEVEL

Organized by Jamie Bennett, Executive Director, ArtPlace America; Judilee Reed, Director, Thriving Cultures, Surdna Foundation; and Regina R. Smith, Interim Managing Director, Arts and Culture, The Kresge Foundation

Moderated by Judilee Reed, Director, Thriving Cultures, Surdna Foundation. Presented by Tanya Fiddler, Executive Director, Four Bands Community Fund; Ian Galloway, Senior Research Associate, Community Development, Federal Reserve Bank of San Francisco; and Gary Hattem, President, Deutsche Bank Americas Foundation.

The Community Reinvestment Act (CRA) requires that financial institutions in this country help meet the needs of low- and moderate-income residents of the communities in

which they do business. Deutsche Bank has a long history of understanding the role that art and culture can play as part of comprehensive community planning and development. Recently, the San Francisco Federal Reserve Bank devoted an entire issue of its community development journal to creative placemaking. At a local level on the Cheyenne River Lakota Reservation, the Four Bands Community Fund is reviving programs to support of artists and arts and culture. Join the presenters for a discussion about the growing understanding among financial institutions, regulators, and federal agencies about the central role that art and culture can play in developing strong, healthy communities.

Technical Assistance and Capacity Building: What Works and How Do We Know It?

HEINSBERGEN ROOM, SOUTH GALERIA

Organized by Bronwyn Mauldin, Research & Evaluation Manager, Los Angeles County Arts Commission.

Presented by Vera de Vera, Director, Community Building Initiative, California Community Foundation; Juliet Flores, Senior Program Associate, Annenberg Foundation; and Bronwyn Mauldin, Research & Evaluation Manager, Los Angeles County Arts Commission.

How are you helping build the capacity of the nonprofit you fund? This interactive session offers grantmaker models for technical assistance and capacity building, and tools to make sure efforts are working. Alchemy is a free

capacity building and leadership development program created by the Annenberg Foundation that strengthens small to mid-sized nonprofit organizations. The Nonprofit Sustainability Initiative (NSI) is collaboration of 12 foundations that provides funding to nonprofits to explore strategic restructuring such as mergers, acquisitions, shared administration, or program consolidation. The Los Angeles County Arts Commission has completed a study measuring the cost and quality of its technical assistance services, and will present a toolkit which was created to help other organizations replicate the study for themselves.

BREAK

10:00 –
11:30 AM
BREAKOUT
SESSIONS
CONTINUED

11:30–
12 NOON

12 NOON–
1:30 PM**LUNCHEON PLENARY SESSION**

BILTMORE BOWL, SOUTH GALERIA

Performance by Jason Arimoto

Introduction by Kristen Madsen, Creative Sonoma

**Rip Rapson in conversation with
Maria Rosario Jackson**

Introduction by Robert Booker, Arizona Commission on the Arts

Jason Arimoto

Originally from Hawaii, Los Angeles-based Jason Arimoto is a featured artist on the Na Hoku Hanohano Award winning album, *Solo 'Ukulele: The King of Pop*, and is a two-time winner of the 'Ukulele Underground Award for Best Vocal Performance of the Year. His original music blends his island roots with reggae and blues, with soulful vocals combining with a bluesy 'ukulele tone. Jason has performed across the U.S. including the Bean Blossom Blues Festival in Indiana and the world famous Viper Room in Hollywood as well as internationally at the Cairns 'Ukulele Festival in Australia. Jason is a founder/collaborator of U-Space at the Japanese American Cultural & Community Center in Los Angeles. U-Space is focused on building community through music and 'ukulele.

Rip Rapson

President and CEO, The Kresge Foundation

Since 2006, Rapson has led The Kresge Foundation, a \$3.5 billion private, national foundation dedicated to expanding opportunities for vulnerable people living in America's cities through its six defined programs: arts & culture, education, environment, health, human services, and community development in Kresge's hometown of Detroit. Nationally, Rapson has strengthened the philanthropic sector's role through convening, collaborating and supplementing community development activities in cities around the country. In Detroit, Rapson and the foundation provided central support to the "Grand Bargain," an unprecedented partnership between the philanthropic community, city

pensioners, the State of Michigan and the Detroit Institute of Arts, to propel the City of Detroit's successful emergence from municipal bankruptcy in fall 2014.

Rapson began his career as a legislative assistant to U.S. Rep. Don Fraser, D-Minn. Following law school at Columbia University, he represented a number of Minnesota nonprofit organizations as a partner at Leonard, Street & Dienard in the 1980s. He later has served as the deputy mayor of Minneapolis from 1989 to 1993; a consultant to the Annie E. Casey Foundation in Baltimore; and in 1999, was appointed president of the McKnight Foundation based in Minneapolis. He is the recipient of dozens of civic and philanthropic awards and has co-authored two books.

Maria Rosario JacksonSenior Advisor to the Arts and Culture
Program, The Kresge Foundation

Dr. Maria Rosario Jackson's expertise is in community revitalization, dynamics of race and ethnicity, urban inequality, and roles of arts and culture in communities. She is a senior advisor to the Kresge Foundation and consults with national and regional foundations and government agencies. In 2013, President Obama appointed Dr. Jackson to the National Council on the Arts. Dr. Jackson has been adjunct faculty at Claremont Graduate University's arts administration program in the Drucker School of Management. She is adjunct faculty at the University of Southern California where she teaches in the Arts Leadership Program in the Thornton School of Music. She is also the James Irvine Fellow in Residence at the Luskin School of Public Affairs at the University of California, Los Angeles and has taught in the Urban Planning program. Previously, for almost 20 years, Dr. Jackson was based at the Urban Institute in Washington, D.C. She earned a doctorate in urban planning from UCLA and a Master of Public Administration degree from the University of Southern California.

BREAKOUT SESSIONS

2:00 –
3:15 PM

Building Cash Reserves in Arts Organizations

HEINSBERGEN ROOM, SOUTH GALERIA

Organized by James E. Herr, Program Officer, California Community Foundation.

Moderated by Elisa Callow, project consultant to CCF; and James E. Herr, Program Officer, California Community Foundation. Table moderators: Tim Carpenter, Founder, EngAge; Claire Knowlton, Associate Director, Nonprofit Finance Fund; and Trini Rodriguez, Operations Director, Tia Chucha's Centro Cultural & Bookstore.

In 2012, the California Community Foundation began a pilot project, Building Equity in the Arts, to help arts organizations build cash reserves through technical

assistance and training, cohort support, and a matching grant opportunity. Five small to mid-sized Los Angeles arts organizations participated in what was to be an 18-month project. This session will reveal what happens when real life intervenes and disrupts the best of intentions. Is it possible to build reserves amidst unanticipated challenges and turns in the road? The project design, the process, the unexpected, and the surprising results make for an engaging and enlightening discussion and will also ask the question, where do we go from here?

Community Innovation Labs: A Radical New Approach to Addressing Complex Social Challenges with the Arts

EMERALD ROOM, MAIN GALERIA

Organized by Richard Evans, President, EmcArts Inc.

Presented by Richard Evans, President, EmcArts Inc. and Jonathan Halsey, Director, Community Engagement, The Winston-Salem Foundation.

Based on its successful Innovation Labs in the arts, EmcArts is researching and prototyping a new initiative, Community Innovation Labs, exploring how artists, artistic practices, and cultural organizations might be integrated

into processes of large-scale, multi-sector community problem-solving. The initiative melds aspects of creative placemaking with learning from social innovation labs. The aim is to strengthen local capacity to challenge the status quo and work together across boundaries on transformative strategies in the face of uncertainty. Participants will be actively engaged in small-group discussions, in carrying out exercises to probe complex challenges, and in sharing local experiences about change at the systemic level.

Does Research on the Arts Matter?: Rigor and Relevance

ROMAN, MEZZANINE LEVEL

Organized by Cate Fox, Program Officer, The John D. and Catherine T. MacArthur Foundation.

Presented by Betty Farrell, Executive Director, Cultural Policy Center, The University of Chicago; Cate Fox, Program Officer, The John D. and Catherine T. MacArthur Foundation; and Kate Lorenz, Executive Director, Hyde Park Art Center.

How are funding priorities in the arts set? How are information needs of cultural practitioners determined and what role can arts research play in meeting these needs? This session will be a conversation between arts research-

ers, practitioners, and funders to challenge us to rethink radically and creatively how we can better work together to build knowledge in and for the field. It will present a new research-agenda-building project being conducted by the University of Chicago's Cultural Policy Center, in partnership with the MacArthur Foundation, drawing on lessons learned from recent convenings held in Washington, DC, and Paris and consider the implications for the arts research community that is bigger, bolder, more future-oriented, and global in its focus.

Environmental Sustainability: How are Arts Funders Engaging?

CORDOBAN, MEZZANINE LEVEL

Organized by Grantmakers in the Arts.

Presented by Vickie Benson, Program Director, Arts, McKnight Foundation; Alexis Frasz, consultant, Helicon Collaborative; Jamie Hand, Director of Research Strategies, ArtPlace America; and Risë Wilson, Director of Philanthropy, Robert Rauschenberg Foundation.

Many arts grantmakers are recognizing that issues of climate change and environmental sustainability are too important to be left to the environmental sectors alone to solve. On the environmental side, many funders and activists are recognizing the power of art and culture to provoke thinking, stim-

ulate compassion, and motivate change in ways that other strategies do not. The session will present highlights from recent research, undertaken by Helicon Collaborative for GIA, about compelling practice in this area by art funders. Three funders will share elements of how they are approaching their cross-sector work. Participants will then be invited to engage in a discussion about their own interests and challenges in this area. The goal will be to understand what is motivating or hindering work at this intersection, and what could be done to support more of it.

2:00–
3:15PM
BREAKOUT
SESSIONS
CONTINUED

Evaluation Test Kitchen: Cooking Up Frameworks to Assess Aesthetics and Social Outcomes

BERNARD'S, OFF RENDEZVOUS COURT

Organized by Pam Korza, Co-Director, Animating Democracy, Americans for the Arts; and Barbara Schaffer Bacon, Co-Director, Animating Democracy, Americans for the Arts.

Moderated by Barbara Schaffer Bacon, Co-Director, Animating Democracy, Americans for the Arts. Presented by Kiley Arroyo, Executive Director, Cultural Strategies Council; Denise Brown, Executive Director, Leeway Foundation; and Mark Valdez, independent artist.

Responsible evaluation of arts and social change work will require disrupting mainstream evaluation practices that can undermine or distort the connections between art, culture, and social justice. Evaluation Learning Lab (ELL) is a partnership of Animating Democracy, a program of

Americans for the Arts, the Arts X Culture X Social Justice Network, and the Nathan Cummings Foundation. Over the past year, ELL has convened arts practitioners, evaluators, and funders to develop these resources. Participants will test frameworks and criteria designed for assessing social and aesthetic qualities and outcomes and increasing equity and access in review processes coming out of the Lab's test kitchen. Participants will offer feedback regarding usefulness of frameworks in their grantmaking and in balancing power in evaluation. Discussion will inform positive actions grantmakers can take in their own review and evaluation activities and guide further development of practical field resources.

The Evolution of a Leadership Fellows Program

TIFFANY ROOM, MAIN GALERIA

Organized by Scott Stoner, Vice President, Programs and Resources, Association of Performing Arts Presenters.

Presented by Ken Foster, Director, Arts Leadership at USC, University of Southern California; and Scott Stoner, Vice President, Programs and Resources, Association of Performing Arts Presenters.

In partnership with USC's Arts Leadership Program, APAP launched a new Leadership Fellows Program, for which curriculum content and context is based upon a series of think tanks held with artists, presenters, agents-managers, funders, and other stakeholders in the presenting field.

The Fellows Program co-directors will present what was learned and integrated into curriculum modules about key challenges and issues: trends and movements in the external environment; adaptive thinking around inclusion, equity, and access; strategies around aesthetics, curating, and the role of community in artistic practice; and continuous change management necessary to become a learning organization. Information will also be presented about action learning projects based upon a complex challenge identified for each Fellow's organization.

Innovating from within the Institution: Building Statewide Coalitions for Arts Education

ATHENIAN, MEZZANINE LEVEL

Organized by Shelly Gilbride, Arts Education Program Specialist, California Arts Council.

Facilitated by Wayne Cook, Arts Program Specialist, California Arts Council. Presented by Craig Watson, Director, California Arts Council; and John McGuirk, Program Director, The William and Flora Hewlett Foundation.

Current changes to federal and statewide education policy have created an unprecedented opportunity to embed the arts into education policy. CREATE CA (Core Reforms Engaging Arts To Educate in California) is a statewide coalition of government agencies, nonprofit organizations, business entities, and individuals advocating for arts

education to be an essential part of the solution to the problems facing schools and a central piece of every child's education. This session will highlight CREATE CA's evolution in a conversation about building and funding statewide coalitions for arts education and extracting lessons learned to take grassroots strategies and adapt them to broad-based coalitions. The conversation will address the four catalysts to advance arts education identified in the NEA Summit Report on the Education Leaders Institute. Attendees will then participate in an interactive workshop on impact mapping based on CREATE CA's identified priorities and action areas and will have the opportunity to examine examples relevant to their own geographic region.

One is the Loneliest Number: Exploring Collaboration in Professional Development for Individual Artists

CORINTHIAN, MEZZANINE LEVEL

Organized by Maria Villafranca, Director of Communications, New York Foundation for the Arts.

Moderated by Heather Pontonio, Art Program Director, Emily Hall Tremain Foundation. Presented by Jayna Swartzman-Brosky, Program Director, Center for Cultural Innovation; and Gina M. Reyes, Creative Manager, Fox Audience Strategy.

Organizations are relying more and more on partnerships to maximize the impact of their professional development programming. This session will focus on innovative ways that funders are encouraging organizational collaborations

through institutional relationships and/or technology as important tools to reach artists from diverse communities, such as the launch of a monthly Artist Professional Development Day on Twitter. The session will also look at several other types of collaborations including a regional organization that works with funders, service providers, and community-based organizations in California, and national organizations that work with institutions with targeted constituencies. An open discussion with the attendees will uncover best practices and ways the field can adapt in offering professional development support for artists.

What's Human Capital Got to Do, Got to Do with It?

GOLD ROOM, MAIN GALERIA

Organized and moderated by Angelique Power, Program Director, Culture, The Joyce Foundation.

Presented by Joan Gray, President, Muntu Dance Theatre of Chicago; David Schmitz, Managing Director, Steppenwolf Theatre Company; and Carlos Tortolero, President and CEO, National Museum of Mexican Art.

With help from GIA, a national conversation has begun about the extent to which arts organizations are undercapitalized with respect to their financial resources. But what about human capital? Human capital management perceives employees as assets worthy of investment in order to enhance the organization's programmatic return. Corporations have long recognized that a business's success rate is

equivalent to an employee's happiness quotient. And the happiness factor is directly related to wage equity, grooming, professional development, succession and retirement planning, and more. And yet according to the Nonprofit Finance Fund, the arts pay less attention to human capital needs than any other nonprofit sector. According to Americans for the Arts' latest research, the arts also do a fairly grim job attracting and retaining ALAANA (African, Latino, Asian, Arab, and Native American) arts administrators. Are these two pieces interconnected? Join a lively discussion from a group of Chicago art leaders and a funder who have embarked on an at times tumultuous journey to discover if human capital and racial equity are entwined.

BREAK

2:00 –
3:15 PM
BREAKOUT
SESSIONS
CONTINUED

3:15 –
3:45 PM

3:45–
4:45PM**BREAKOUT SESSIONS****Arts + STEM Collaborative**

ROMAN, MEZZANINE LEVEL

Organized by Vanessa Smith, Community Investor, Boeing.

Presented by Kim Richards, Principal, KDR PR & Co-Founder, STEAM Insight; and Pat Wayne, Program Director, CREATE CA.

In Southern California, Boeing funds the Arts + STEM Collaborative to elevate arts and STEM education as integrated practices. Since Spring 2013, arts and STEM education, industry, and community leaders across San Diego, Orange, and Los Angeles Counties have convened to address cross-sector, cross-region challenges and

opportunities by sharing experiences and streamlining collective efforts. This session will provide context for the collaborative, the process, and the approach it's currently taking, and relay outcomes and impact on education. Participants will have an opportunity to reflect on their own work and identify similar regional opportunities. From this session, participants will get examples of outcomes from this type of collaboration and ways to replicate best practices for enhancing communication between related organizations across regions.

Creative Minnesota: Arts Research in Action

ATHENIAN, MEZZANINE LEVEL

Organized by Arleta Little, Arts Program Officer, McKnight Foundation.

Presented by Arleta Little, Arts Program Officer, McKnight Foundation; and Eleanor Savage, Senior Program Officer, Jerome Foundation.

Creative Minnesota is a new, comprehensive effort to fill in the gap of available information about Minnesota's cultural field and to improve understanding of the sector's importance to the state's quality of life and economy. This first

Creative Minnesota report is a snapshot of the health and impact of 1,269 nonprofit arts and culture organizations in Minnesota in 2013 and looks at their organizational spending, their audiences, and other indicators. It leverages new in-depth research made possible by Minnesota's participation in the Cultural Data Project and available from Americans for the Arts. Session participants will learn about a new centralized, concentrated, and long-term endeavor to collect and report data on Minnesota's creative sector every two years for analysis, education, and advocacy.

Grantmaking and the Crowd: Risks, Rewards, and Impact

CORDOBAN, MEZZANINE LEVEL

Organized by Vanessa Silberman, Senior Director of Communications & Strategic Initiatives, The Mortimer & Mimi Levitt Foundation.

Presented by Angie Jean-Marie, Social Innovation and Marketing Manager, Goldhirsh Foundation; and Vanessa Silberman, Senior Director of Communications & Strategic Initiatives, The Mortimer & Mimi Levitt Foundation.

Explore an experimental approach to grantmaking that opens the selection process to the public through crowd-sourcing. Using two case studies as examples — the Goldhirsh Foundation's MY LA2050 Grants Challenge and the

Levitt Foundation's Levitt AMP [Your City] Grant Awards — this session will focus on opportunities and risks associated with such a strategy. For example, how can foundations leverage the public's excitement generated through voting to bring more attention to overall funding priorities? How can the public's involvement be leveraged to inspire further investment in proposed projects? How can funders navigate public perception when a top vote-getter doesn't receive a grant? Participants will address these questions and explore how their own selection process can be more inclusive and collaborative.

Hybrid and Collaborative Capitalization: An Approach for Small and Midsized Arts Organizations

CORINTHIAN, MEZZANINE LEVEL

Organized by Lisa Cremin, Director, Metropolitan Atlanta Arts Fund, The Community Foundation for Greater Atlanta.

Presented by Lisa Cremin, Director, Metropolitan Atlanta Arts Fund, The Community Foundation for Greater Atlanta; and Terri Theisen, Founder and principal organizational consultant, Theisen Consulting LLC.

After conducting a financial analysis that revealed that 78% of the Atlanta region's strongest small/midsized arts groups had less than three months of operating liquidity, the Metropolitan Atlanta Arts Fund launched a capitalization grant program to strengthen the sector's financial health. This collaborative process promoted capitalization through

educating local funders, convening business leaders, building the capacity of local consultants, and training arts groups on financial and business plan development. Grant candidates learned how to make a compelling case — through a business pitch — for capital support.

With three foundation partners, and a year of preparing applicants, the program awarded \$540,000 in change and risk capital grants to three organizations. Participants will learn about the approach the Fund took and how it is being evaluated.

**3:45–
4:45PM**
**BREAKOUT
SESSIONS**
CONTINUED

New Models for Developing the Creative Workforce for 21st Century Creative Industries

MEDITERRANEAN, MEZZANINE LEVEL

Organized by Suzanne Connor, Senior Program Officer, The Chicago Community Trust; Denise Grande, Director of Arts Education, Los Angeles Arts County Commission; and Tracie Hall, Deputy Commissioner | Arts and Creative Industries, City of Chicago Department of Cultural Affairs and Special Events.

Presented by Denise Grande, Director of Arts Education, Los Angeles County Arts Commission; and Tracie Hall, Deputy Commissioner, Arts and Creative Industries, City of Chicago Department of Cultural Affairs and Special Events.

New models are emerging on developing the creative workforce for 21st century creative industries. This session will explore some of the newest data related to job growth in the creative industries, what skills and networks are

required, and how best to prepare and connect young adults with these jobs. Participants will be invited to a robust discussion with colleagues who are addressing both the data and workforce preparation challenges: Are there accurate, relevant, and compelling data on the creative industries? What are the most effective approaches to developing a creative workforce — from school to jobs? Should there be more alignment among traditional funders of arts education and workforce development funders? Does the vocabulary (“arts education” or “creative industries,” etc.) help to reinforce the divide? The session will include time for participants to share other initiatives from across the country.

People of Color and Arts Giving: A 360 Degree View

GOLD ROOM, MAIN GALERIA

Organized by Josephine Ramirez, Arts Program Director, The James Irvine Foundation; and John Kobara, Executive Vice President and Chief Operating Officer, California Community Foundation.

Moderated by Josephine Ramirez, Arts Program Director, The James Irvine Foundation. Presented by John Kobara, Executive Vice President & Chief Operating Officer, California Community Foundation; and Karthick Ramakrishnan, Professor and Associate Dean, University of California Riverside, School of Public Policy.

Giving to arts nonprofits by people of color is an underexplored topic with vital importance to the future of the arts

sector. The James Irvine Foundation’s latest commissioned research, *The Cultural Lives of Californians*, reveals that people of color maintain a deep interest in the arts, lead active cultural lives, and want to participate — particularly in art-making and art-learning. This session presents a compelling challenge for the field in the effort to cultivate and engage different kinds of arts donors. Panelists will share the latest academic research and best practices from the field and invite participants to engage in a discussion about changing the face of arts philanthropy.

Planting the Seed: Cultivating Cultural Networks Through Community Supported Art

HEINSBERGEN ROOM, SOUTH GALERIA

Organized by Rebecca Chan, Program Officer, Robert W. Deutsch Foundation.

Presented by Rebecca Chan, Program Officer, Robert W. Deutsch Foundation; and Allison Gulick, Grants and Administrative Coordinator, Office of Community Engagement at the Maryland Institute College of Art.

Community Supported Art (CSA) programs are an emerging trend, appearing in a handful of cities across the US. Like their agricultural namesakes, CSAs connect a cohort of local artists with a group of shareholders through an

interactive series of presentations and selection events. Simple yet sophisticated, they cultivate a local culture of art buying and supporting individual artists by establishing relationships between artists, patrons, and community. The session will provide an overview of CSAs across the country, and the impact of one program in Baltimore; a breakdown of program planning/logistics, and how programs can complement placemaking activities; a discussion of successes/challenges of the program to date; and ways to tailor the program to individual communities.

**3:45–
4:45PM**
**BREAKOUT
SESSIONS**
CONTINUED

Sustaining Our Communities' Well-Being: The Arts to the Rescue

EMERALD ROOM, MAIN GALERIA

Organized and moderated by Zeyba Rahman, Senior Program Officer, Building Bridges Program, Doris Duke Foundation for Islamic Art.

Presented by Rachel Cooper, Director, Global Performing Arts and Special Cultural Initiatives, Asia Society; and Shireen Zaman, Program Director, Rights and Security Collaborative, Proteus Fund.

Can, and should, funders play a greater role in supporting artists and arts organizations to address critical societal issues arising from prejudice to advance the well-being of their communities? Artists and presenters are increasingly finding expectations and opportunities to engage

the public in experiences that address an urgent need to understand matters of gender, race, class, sexual orientation, Islamophobia, or other pressing issues. This session will explore approaches, whether traditionally arts-focused or from other fields, that might help the capacity of artists and organizations to comprehend and respond quickly. It will explore how injecting the arts into public discourse can accelerate learning and provoke sustained conversations about vital issues at the local, national, and international levels. Session attendees will also be invited to share their best strategies and success stories.

Toward a Common Field: Funding Regional and National Networks

TIFFANY ROOM, MAIN GALERIA

Organized and presented by Rachel Bers, Program Director, The Andy Warhol Foundation for the Visual Arts; and James Bewley, Senior Program Officer, The Andy Warhol Foundation for the Visual Arts.

Many artists today organize collaborative public projects as part of their creative practice without the need, or desire, to incorporate as nonprofits. The Warhol Foundation's Regional Re-granting Program was designed to respond to the ephemeral, provisional, experimental, and

opportunity-driven ways artists work together and within communities, and to validate the importance of this work. Presenters will discuss some of the projects that the program has funded, present the findings of a recent evaluation, and describe the plans for the future of the program. The session will also touch on the foundation's support of a newly-formed national network of artist-run spaces, Common Field, whose membership includes both 501(c)(3), unincorporated arts organizations and individual artists.

6:15PM

DINE-AROUNDS GATHER FOR DEPARTURE

Taking advantage of being in downtown Los Angeles, this year's dine-arounds will include a wonderful variety of cuisines and experiences. These no-host, informal dinners offer a chance to socialize with colleagues and experience the vibrant diversity of LA and its food scene. The LA conference dine-arounds have been coordinated by Matty Wilder, The Herb Alpert Foundation.

Dine-around sign-up sheets will be available on Monday morning at the registration desk until 5:45 pm, and participation is first-come, first-served. Transportation and dinner costs are the responsibility of participants. Join colleagues for an informal dinner at one of a variety of popular LA eateries!

Meet your group in the Gold Room at 6:15 pm. Departure will be as soon as groups can gather. (Please note that the group going to Baco Mercat will need to gather at 6:00 and depart by 6:15 due to the time of the reservation.)

Dine-Around Locations Include:

BACO MERCAT

OLD BANK DISTRICT, SHORT WALK

Enjoy Josef Centeno's celebrated Spanish-fusion fare, most especially his trademarked "bäco" flatbread sandwiches, and wash it down a bäco pop or vinegar-based sweet and sour soda.

BONAVISTA LOUNGE AT THE WESTIN BONAVENTURE

HISTORIC CORE, SHORT WALK

As seen in many a film and TV show from the era, including the pilot episode of *Moonlighting*... Take the glass elevator up to the 34th floor, share some small plates or order an entrée from the restaurant downstairs, and take in the downtown view as it whirls by (slowly, each rotation takes about 45 minutes).

PERCH

HISTORIC CORE, ACROSS FROM PERSHING SQUARE

Also a room with a view, Perch has a lively atmosphere where you can enjoy French small plates, handcrafted cocktails, and maybe even a celebrity sighting or two.

YANG CHOW

CHINATOWN, ABOUT A 30 MINUTE WALK, OR EASY UBER/CAB RIDE

Family owned and operated since it opened in 1978, this Chinatown fixture is known for its slippery shrimp — a westernized take on a Chinese favorite that involves dunking shrimp in spicy-garlicky batter and deep-frying it to perfection. Afterward, stroll through the plaza and stop in to old-school dive bar Hop Louie for a classic Mai Tai or go for the "Modern Tiki" vibes at General Lee's.

WATER GRILL

HISTORIC CORE, SHORT WALK

Downtown landmark presents a wide array of delicately prepared seafood in a relaxed, elegant space. Water Grill is almost next door to the Biltmore Millennium (325 feet away!) but feels like it could be miles away next to the ocean.

CASEY'S IRISH PUB

HISTORIC CORE, SHORT WALK

Downtown fixture, offering wood booths, tin ceilings, classic pub fare, and plenty of whiskey.

B.S. TAQUERIA

HISTORIC CORE, SHORT WALK

Ray Garcia's new downtown taco spot, more Mexican American than Mexican, which boasts a taco with lardo and clams, and the best churros Pulitzer Prize winning food critic Jonathan Gold has ever tasted.

CHURCH & STATE

ARTS DISTRICT, 10 MINUTE UBER/CAB RIDE

Located on the ground floor of the original Nabisco bakery and offices, this French bistro serves housemade charcuterie and other French classics, plus creative cocktails. Guaranteed hipster sightings.

LEDLOW

OLD BANK DISTRICT, SHORT WALK

Chef Josef Centeno (Baco Mercat) turned the historic Old Bank District Pete's into Ledlow, where American cuisine gets an LA update. From Zagat "Creative", "hipster twists" on comforting American eats have "regulars" reporting that this "pricey" place from Downtown chef Josef Centeno (Baco Mercat, Orsa & Winston) "lives up to the hype"; meanwhile, the "bright, airy and open" space with windows overlooking historic Main Street is "cool" enough for "any occasion."

BLOSSOM

OLD BANK DISTRICT, SHORT WALK

Pho & other delicious Vietnamese staples served in a bright, casual space, this spot is a must in the historic Old Bank District. If you're feeling adventurous and thirsty after dinner, head two blocks south to Cole's, the self-described originator of the French Dip, walk to the back of the restaurant and enter The Varnish through the unmarked door, where the drinks are strong and the mood is Prohibition Era chic.

CHUNG KIWA

KOREATOWN, 15 MINUTE UBER/CAB RIDE

Black Angus beef and cold noodles are mainstays at this Korean BBQ joint with a rustic vibe. If Cracker Barrel served kimchi, this is what it might look like.

7:30AM

REGISTRATION, OFF-SITE TICKETS

Tickets for Tuesday afternoon off-site sessions are available on a first-come, first-served basis at the registration desk. One ticket will be distributed per attendee.

Ticket exchanges can be made throughout the day at the registration table, space permitting.

8:00–
9:30AM**BREAKFAST PLENARY SESSION**

BILTMORE BOWL, SOUTH GALERIA

IDEA LAB

Hosted by Claire Peeps, executive director of The Durfee Foundation, IDEA LAB plenary sessions feature short TED-style presentations by artists, innovators, nonprofit leaders, and others who have broken the rules, jumped outside the box, and charted their own paths.

crystal am nelson

crystal am nelson is a scholar and artist who examines representations of race, gender, and sexuality in high art and popular culture. She holds an MFA from San Francisco Art Institute and is a PhD student in visual studies at UC Santa Cruz. She has held numerous residencies, most recently with the McColl Center for Visual Art + Innovation. She has curated projects for a number of venues across the country, most recently at San Francisco's Center for Sex and Culture. Her writing has appeared in *The Brooklyn Rail*, *Art Practical*, and *Contact Sheet*, among other places.

Aaron Paley

Aaron Paley is the president and co-founder of Community Arts Resources (CARS) and the executive director and co-founder of CicLAvia, the nation's largest open streets event. Paley, and business partner Katie Bergin, have propelled CARS over the past quarter century to become a leading innovator in the activation of public space through content-driven programming, ephemeral interventions, and new models for design. He is also the founder of Yiddishkayt, the largest organization west of the Hudson dedicated to Jewish Eastern European culture. He received a BA in

architecture from UC Berkeley and an MBA in non-profit arts management from UCLA.

Rosten Woo

Rosten Woo is a designer, writer, and educator living in Los Angeles. He produces civic-scale artworks and works as a collaborator and consultant to a variety of grassroots and nonprofit organizations including the American Human Development Project, the Black Workers Center, Esperanza Community Housing Corporation, as well as the city of Los Angeles and Los Angeles County. His work has been exhibited at arts, architecture, and design institutions across the country, and at various piers, public housing developments, tugboats, shopping malls, and parks. He is the co-founder and former executive director of the Center for Urban Pedagogy (CUP), a New York based nonprofit dedicated to using art and design to foster civic participation.

Claire Peeps

Claire Peeps is the executive director of The Durfee Foundation, supporting nonprofit innovation in Los Angeles. Previously Claire worked at the Los Angeles Festival, High Performance Magazine, and the Friends of Photography. She is president of the Los Angeles County Arts Commission, a senior fellow at the UCLA School of Public Policy, and faculty at USC. She is the editor of *Activists Speak Out: Reflections on the Pursuit of Change in America*. A graduate of Stanford University and the University of New Mexico, she holds certificates from the KSG at Harvard University and the GSB at Stanford.

9:30–
10:00AM**BREAK**

BREAKOUT SESSIONS

10:00–
11:30AM

Accessibility is a Human Right: Celebrating Arts Access and the 25th Anniversary of the ADA

TIFFANY ROOM, MAIN GALERIA

Organized by Anne Mulgrave, Manager of Grants and Accessibility, Greater Pittsburgh Arts Council.

Presented by Beth Bienvenu, Accessibility Director, Office of Senior Deputy Chairman, National Endowment for the Arts; Anne Mulgrave, Manager of Grants and Accessibility, Greater Pittsburgh Arts Council; and Betty Siegel, Director of VSA and Accessibility, The John F. Kennedy Center for the Performing Arts.

Creativity, passion, mission, and a commitment to quality customer service create a unique synergy placing arts organizations on the front line of the continuing struggle to welcome people with disabilities into all aspects of public life. This session will examine the pivotal role of

arts organizations in advancing the civil rights of people with disabilities including: accessibility as an organizational asset; NEA accessibility policy and how the NEA grant application process advances that policy; and the roles that NEA, state, and local arts organizations play in supporting arts organizations to welcome people with disabilities. Participants will gain practical tips on how to incorporate accessibility into arts grantmaking including how to create an accessible grant application process, include people with disabilities on grant panels, and support artists with disabilities.

Building Collective Capital: A Funders Collaborative Approach to Capitalization

BERNARD'S, OFF RENDEZVOUS COURT

Organized by Tere Romo, Program Officer, Arts & Culture Program, San Francisco Foundation.

Presented by Barbara Mumby, Senior Program Officer, San Francisco Arts Commission; Tere Romo, Program Officer, Arts & Culture Program, San Francisco Foundation; and Shelley Trott, Director of Arts Strategy and Ventures, Kenneth Rainin Foundation.

What does capitalization look like for small and mid-size organizations? Funders in the San Francisco Bay Area have come together to build the sustainability of these vital sectors of the arts ecosystem. Along with sharing information

regarding individual funders strategies, which include targeting organizations of color, the session will present the benefits and challenges of this unified approach. Presenters will include program officers from family, corporate, and community foundations as well as a city arts commission. Session attendees will be able to learn about this still evolving collective process and interact with presenters regarding the viability as well as challenges of this model for supporting small and mid-size organizations, including organizations of color, in their portfolio.

Creative Placemaking: A Learning Agenda

GOLD ROOM, MAIN GALERIA

Organized by Jamie Hand, Director of Research Strategies, ArtPlace America; and Regina R. Smith, Interim Managing Director, Arts and Culture, The Kresge Foundation.

Presented by Jamie Hand, Director of Research Strategies, ArtPlace America; Maria Rosario Jackson, Senior Adviser, The Kresge Foundation; and Erik Takeshita, Community Creativity Portfolio Director, Bush Foundation.

A number of arts and non-arts funders have recognized the power of arts and culture to help low-income people prosper and the places where they live thrive. The Kresge Foundation, ArtPlace, and the Local Initiatives Support

Corporation (LISC) have embarked on robust learning and evaluation agendas designed to develop tools and methods to better understand how, and under what conditions, the integration of arts and culture into comprehensive community development can contribute to economic, social, physical, and cultural changes that generate greater opportunity for people in low-income neighborhoods. The panel will highlight the strategic learning questions pursued by these organizations, the strategies to co-create assessment tools with grantees, and the strides and setbacks experienced in this experimental undertaking.

10:00–
11:30AM
BREAKOUT
SESSIONS
CONTINUED

Cultural Policy and Local Arts Agencies: At the Nexus of Cultural, Economic, and Community Development

CORINTHIAN, MEZZANINE LEVEL

Organized by Kerry Adams Hapner, Director of Cultural Affairs, Deputy Director of Economic Development, City of San Jose; and Randy Engstrom, Director, Seattle Office of Arts & Culture.

Presented by Kerry Adams Hapner, Director of Cultural Affairs, Deputy Director of Economic Development, City of San Jose Office of Cultural Affairs; Roberto Bedoya, Director of Civic Engagement, Tuscon Pima Arts Council; and Randy Engstrom, Director, Seattle Office of Arts & Culture.

US urban centers are seeing a number of interesting trends, placing the network of local arts agencies (LAAs) in a critical role of strengthening American communities. Historically in the business of cultural investment

through grantmaking and public art, agencies now see an increased focus on broader policy issues. Often driven by comprehensive cross-sector cultural planning efforts, the work of LAAs has expanded greatly into spaces including arts education, placemaking, tourism, economic development, health, transportation, diplomacy, environmental stewardship, and cultural equity. Join panelists representing three public agencies for an interactive 90-minute exploration about the future of the urban arts landscape and the role of the arts at the nexus of cultural, economic, and community development.

The Current State of Arts and Cultural Advocacy

ATHENIAN, MEZZANINE LEVEL

Organized by Kerry McCarthy, Senior Program Officer, Arts & Historic Preservation, The New York Community Trust; and San San Wong, Senior Program Officer, Arts & Culture, Barr Foundation.

Presented by Sofia Klatzker, Executive Director, Arts for LA; Kerry McCarthy, Senior Program Officer, Arts & Historic Preservation, The New York Community Trust; and San San Wong, Senior Program Officer, Arts & Culture, Barr Foundation.

What is the current state of arts and cultural advocacy? This participatory group discussion will begin with case studies focusing on: the developing arts advocacy

infrastructure in Boston, led by the Barr Foundation; the successful nine-year-old Arts for LA; and the New York City Cultural Agenda Fund in The New York Community Trust, a new donor collaborative working to strengthen advocacy, influence policy, and build equity. Following presentations, attendees will discuss in small groups: bright spots for arts and cultural advocacy; foundations' level of involvement; how policy issues like racial equity, arts education, and uneven capitalization are being addressed; and advocacy tools being used, among other topics.

Developing the Domestic Bond in Cultural Exchange

HEINSBERGEN ROOM, SOUTH GALERIA

Organized by Michael Orlove, Director of Presenting & Multidisciplinary Works, Artist Communities and International Activities, National Endowment for the Arts.

Moderated by Jeff Leitner, Founder, Greenhouse and Innovator in Residence, University of Southern California School of Social Work. Presented by Elena Park, CEO, Lumahai Productions and Supervising Producer, Metropolitan Opera Live in HD; Lena Slachmuis, Vice President of Programs, Search for Common Ground; and Xiaowei R. Wang, artist, American Arts Incubator, Mongolia 2015.

Cultural exchanges deepen understanding across cultures and create ties between US artists, communities, and counterparts abroad. They contribute to artists' creative developments by providing opportunities for the exchange of ideas and practices with their colleagues in other

countries, and help to sustain their careers through exposure to new audiences. In order to continue and strengthen cultural exchange, this session gathers professionals throughout the field who represent diverse perspectives to find creative approaches to grantmaking opportunities within the international arena. The goal is to identify and document successful programs, recognize funders who have a vested interest in continuing international work, and discuss innovative plans to promote cultural exchanges both for American artists abroad as well as international artists in the US. Offering stimulating discussion, challenging conventional thinking, and presenting different points of view can garner new ideas and prospects for both philanthropy constituents as well as working artists throughout the country.

Equity and Demographic Data: A Question-Centered Approach for the Future

ROMAN, MEZZANINE LEVEL

Organized by Arin Sullivan, Director of Programs & Client Services, Cultural Data Project; and Beth Tuttle, President and CEO, Cultural Data Project.

Moderated by Beth Tuttle, President and CEO, Cultural Data Project. Presented by Jasmine Marrow, Director of Nonprofit Strategy, GuideStar; and Zannie Voss, Director, SMU National Center for Arts Research.

Sweeping demographic change is raising questions about how to achieve greater equity in access to services, employment, and funding. As arts, cultural, and philanthropic organizations seek to align their business practices,

programs, and services with changing communities, reliable data are needed in order to paint a true picture of where they are today and develop a strategic vision for change. Plans for field-wide data collection — on leadership, workforce, audiences, or constituencies — must begin, however, from a shared understanding of goals and needs. This session will combine lessons learned from early demographic data collection initiatives with World Café-style conversations to discuss objectives and key questions about equity that data can help answer as well as next steps for data gathering approaches.

Funder, Transform Thyself

EMERALD ROOM, MAIN GALERIA

Organized and moderated by Justin Laing, Senior Program Officer, The Heinz Endowments.

Presented by Dana Bishop-Root, Program Manager, Transformazium; Kendal Nasiadka, student representative, Three Rivers Community Foundation & The Heinz Endowments; and Celeste Smith, CEO, 1Hood Media.

Working with community partners as part of its commitment to increase the quality and quantity of youth arts experiences in African American and distressed

neighborhoods, The Heinz Endowments is in the third year of the Transformative Arts Process (TAP). An evolving and, for Heinz, experimental approach, TAP is building the field of those who teach, learn, live, administer and fund arts programs in these communities by investing in a field building strategy that it is co-creating with the field itself. The session will be presented with TAP Advisory Board members and will provide colleagues with tools to structure community input into their grantmaking in ways that can make it more equitable.

The Long and Winding Roads in Boston, Chicago, and Los Angeles

CORDOBAN, MEZZANINE LEVEL

Organized and presented by Denise Grande, Director of Arts Education, Los Angeles County Arts Commission; Marinell Rousmaniere, Senior Vice President, EdVestors; and Sydney Sidwell, Associate Director, Ingenuity.

For the last decade, Boston, Chicago, and Los Angeles have engaged in efforts to expand and stabilize arts education in their respective school districts. Each city has brought artists, arts partners, funders, and city policy makers together to call for universal access to arts education for all students. Philanthropy has been essential to the progress in each city not only through traditional

grantmaking but through philanthropic mechanisms that incentivize and support participation at the school and district level. Participants will learn how each city developed a comprehensive strategy unique to their school district and arts education sector. There will also be opportunity to discuss the different roles philanthropy can play: catalyzing, organizing, sustaining, and at some moments, leading from behind. The panelists will also provide a template of the share components of each city's initiatives so other funders can begin a diagnostic of what is currently in place in their own city and what they might need to build the conditions for systemic change.

BREAK

10:00–
11:30AM
BREAKOUT
SESSIONS
CONTINUED

11:30AM–
12 NOON

12 NOON–
1:30PM**LUNCHEON PLENARY SESSION**

BILTMORE BOWL, SOUTH GALERIA

Introduction of GIA Board Members**John McGuirk**

The William & Flora Hewlett Foundation

GIA State of the Organization**Janet Brown**

Grantmakers in the Arts

Keynote Presentation**Claudia Rankine**

Introduction by Justin Laing, The Heinz Endowments

Claudia Rankine

Claudia Rankine is the author of five collections of poetry including *Citizen: An American Lyric*; *Don't Let Me Be Lonely*; *Plot*; *The End of the Alphabet*; and *Nothing in Nature is Private*. She won the 2015 National Book Critics Circle Award for Poetry for *Citizen*, the first book ever to

be named a finalist in both the poetry and criticism categories. Also for *Citizen*, she was named a National Book Award Finalist, and received Poets & Writers' Jackson Poetry Prize. *Citizen* also holds the distinction of being the only poetry book to be a New York Times bestseller in the nonfiction category. Rankine is the author of the plays, *Provenance of Beauty: A South Bronx Travelogue*, commissioned by the Foundry Theatre and *Existing Conditions* (co-authored with Casey Llewellyn). Rankine co-edited the anthologies *The Racial Imaginary: Writers on Race in the Life of the Mind* and *American Women Poets in the 21st Century: Where Lyric Meets Language*. A recipient of awards and fellowships from The Los Angeles Times, The NAACP, The Academy of American Poets, The American Academy of Arts and Letters, The Lannan Foundation, Poets and Writers and the National Endowments for the Arts, she is the Aerol Arnold Chair in the University of Southern California English Department.

GIA's Annual Census

At Tuesday's luncheon plenary you will be asked to fill out GIA's annual "census" form.

GIA began conducting a census of conference participants in 2010, in order to respond to of the requirement by many of our funders to provide data on the racial demographics of our constituents. As we continue to observe significant demographic shifts in the communities our constituents are serving across the nation, we thought it would be of interest to our members and conference participants how we are reflecting the demographics of our nation, as reported by the US census.

Census results from the 2014 GIA Conference in Houston in comparison to US demographics most recently compiled and reported:

Census-designated Race	GIA (2014)	US (2013)
African	0.4%	
Asian, alone	4.8%	5.3%
Asian Indian	0.0%	
Black or African American, alone	9.6%	13.2%
Latino/a or Hispanic	5.6%	17.1%
Mixed Race	4.3%	2.4%
Native American or Alaska Native, alone	1.2%	1.2%
Native Hawaiian or Pacific Islander, alone	0.8%	0.2%
Caucasian/White, not Hispanic or Latino	70.5%	62.6%
No Response	0.0%	n/a
US data source: US Census Bureau; quickfacts.census.gov		

OFF-SITE SESSIONS

Because space is limited on off-site sessions, tickets are required. Tickets will be available at 7:30 am on Tuesday morning at the registration desk. If tickets for a given

session are gone, you will know that the session is filled and can make another choice.

1:50–
5:00PM

Artists and Designers Working with Equitable Development Goals in Mind

JAPANESE AMERICAN CULTURAL & COMMUNITY CENTER, 244 SOUTH SAN PEDRO STREET (BETWEEN 2ND AND 3RD STREETS)

1:50 PM BUSES BEGIN TO LOAD; 2:00 PM BUSES BEGIN TO DEPART. GATHER IN BERNARD'S, OFF RENDEZVOUS COURT

Organized and moderated by Jessica Garz, Program Officer, Surdna Foundation.

Presented by Theresa Hwang, community-engaged architect; Leslie Ito, President and CEO, Japanese American Cultural and Community Center; and Chelina Odbert, Executive Director, Kounkuey Design Initiative.

Frequently, cities and developers fail to engage residents — particularly those from low-income neighborhoods and communities of color — in design efforts that integrate

local priorities, values, and concerns. This session will highlight the work of a cultural organization, a design-based nonprofit, and a social service organization that are each taking unique approaches to incorporating artists and designers into place-based projects. The organizations are working in three distinct and historically low-income neighborhoods in Los Angeles: Skid Row, Watts, and Little Tokyo, because they believe that creative processes play an important role translating community values into solutions that will benefit the communities where they live and work.

Digital Media for Arts Grantmakers

CALIFORNIA COMMUNITY FOUNDATION, 281 S. FIGUEROA ST. SUITE 400

WALKING OPPORTUNITY OR BUS

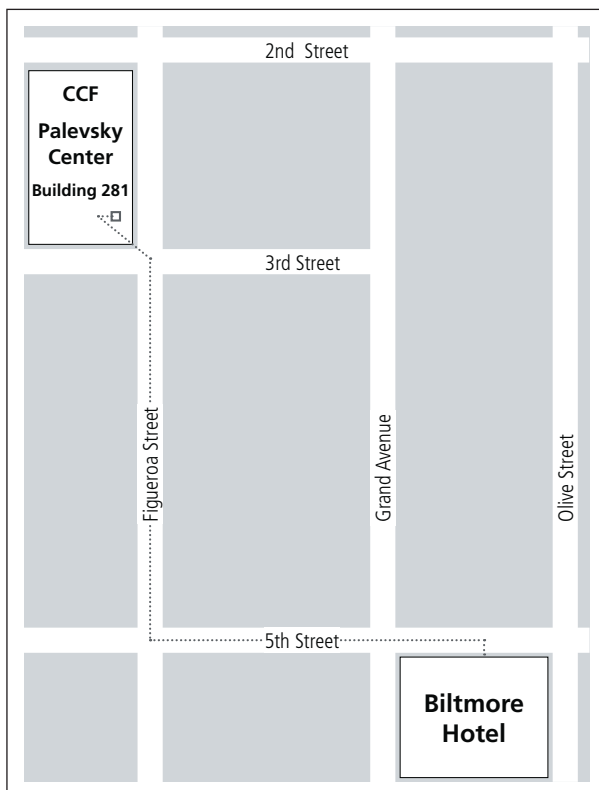
1:50 PM BUSES BEGIN TO LOAD; 2:00 PM BUSES BEGIN TO DEPART. GATHER IN BERNARD'S, OFF RENDEZVOUS COURT

Organized by David Haas, Vice President, Wyncote Foundation.

Presented by Nik Honeysett, CEO, Balboa Park Online Collaborative; Sarah Lutman, Principal, Lutman & Associates; and Bahia Ramos, Director/Arts, John S. and James L. Knight Foundation.

The recent report, *Like, Link, Share: How Cultural Institutions are Embracing Digital Technology*, revealed gaps both in grantees' and funders' experiences and facility in digital strategy. Yet increasingly, cultural organizations must learn to deploy digital media to reach and engage audiences, and grantmakers must become fluent in the capabilities and tools organizations need to be successful. This hands-on session will allow grantmakers to explore examples of the creative ways that cultural institutions are embracing digital technology to expand reach, deepen community engagement, and advance art forms. Topics covered will include: how to identify compelling digital strategy, with specific examples of the benefits of a strategic approach to media deployment; exploration of the new capabilities organizations need in order to deploy digital tools; specific examples of ways leading arts organizations are using technology and their results; an overview of digital metrics and what success looks like; and a dialogue about how technology is opening arts institutions to new ideas, new influences, more spirited public presence, and a renewed sense of civic purpose.

Note: If you are unable or not interested in walking, transportation by bus will be provided.



1:50–
5:00PM
OFF-SITE
SESSIONS
CONTINUED

Arts and Culture in Boyle Heights: Building Healthy Communities

BOYLE HEIGHTS ARTS CONSERVATORY, 2708 EAST CESAR E. CHAVEZ AVENUE

1:50 PM BUSES BEGIN TO LOAD; 2:00 PM BUSES BEGIN TO DEPART. GATHER IN THE RENDEZVOUS COURT.

Organized and moderated by Amy Kitchener, Executive Director, Alliance for California Traditional Arts; and Maria Rosario Jackson, board member and project advisor, Alliance for California Traditional Arts.

Presented by Cesar Castro, artist; Isela Gracian, President, East LA Community Corporation; and Jennifer Ybarra, Program Manager, The California Endowment.

The Boyle Heights multiethnic neighborhood in Los Angeles began at the turn of the century and evolved over time to today's 95 percent Latino community, including Mexican immigrants, Mexican Americans, and Central Americans and a small proportion of other groups. It is marked by numerous challenges involving land use, transportation, resident displacement, gainful employment, graduation

rates, neighborhood safety, rates of the uninsured, and other health disparities. This session will focus on the role of arts and culture in the comprehensive ten-year place-based initiative "Building Healthy Communities" by The California Endowment underway in the neighborhood. Now at the five-year midpoint, engaging the community through arts and culture has emerged as an intentional strategy, which has deepened a sense of belonging and generated intergenerational participation by residents.

This session will feature the perspectives of a health funder, a community development organization, and a local artist who have worked together in creative placemaking or placekeeping strategies, and will include a lively dialogue about place, race, belonging, displacement, and social change. Local artists will share their work and engage participation.

Game Changers: Creative Community Planning

ON-SITE, GOLD ROOM, MAIN GALERIA, MILLENNIUM BILTMORE HOTEL

SESSION BEGINS AT 2:30 P.M.

Organized and moderated by F. Javier Torres, Director of National Grantmaking, ArtPlace America.

Presented by Catherine Gudis, Director of Public History Program, University of California, Riverside; Ingrid Haftel, Program Manager, The Center for Urban Pedagogy (CUP); and Michael Rohd, Founding Artistic Director, Sojourn Theatre, Center for Performance and Civic Practice.

What do a theater maker, a history professor, a community designer, and a nightclub manager-turned-grantmaker have in common? They are all passionate about planning

and recognize the power of the arts to enhance civic participation and people's connection to the place they live, work, or play. An arts-based game, in particular, can be a useful tool to bring citizens, stakeholders, and constituents together in conversation with experts and policy makers in any stage of an urban or rural planning project. Join a lively, interactive demonstration of three games designed to spark creative community planning and public engagement, followed by a discussion with the artists, designers, and planners who have facilitated these games in communities across the country.

Orchestras as Social Change Agents

HEART OF LOS ANGELES, 2701 WILSHIRE BLVD, STE 100

1:50 PM BUSES BEGIN TO LOAD; 2:00 PM BUSES BEGIN TO DEPART. GATHER IN BERNARD'S, OFF RENDEZVOUS COURT

Organized by Ken Cole, Vice President, Learning & Leadership Development, League of American Orchestras.

Moderated by Jesse Rosen, President and CEO, League of American Orchestras. Presented by Anthony Brown, Executive Director, Heart of Los Angeles; and Gail Samuel, Executive Director, Los Angeles Philharmonic Association.

Through its El Sistema-inspired Youth Orchestra LA (YOLA) program, the Los Angeles Philharmonic partners with other community-based organizations to provide free instruments, intensive music instruction, and academic

support to hundreds of underserved students, empowering them to become vital citizens, leaders, and agents of change. This off-site session, conducted at Heart of Los Angeles (HOLA), provides an opportunity to observe firsthand how two very different organizations — a legacy cultural institution and a community center — collaborate to address pressing youth development needs. Join us to learn about their remarkable initiative — a robust example of similar work being done by orchestras and partner organizations across the country. See students and teachers in action, and engage in a lively discussion of transferable practices.

Take Me to the River: Supporting Environmental Artists

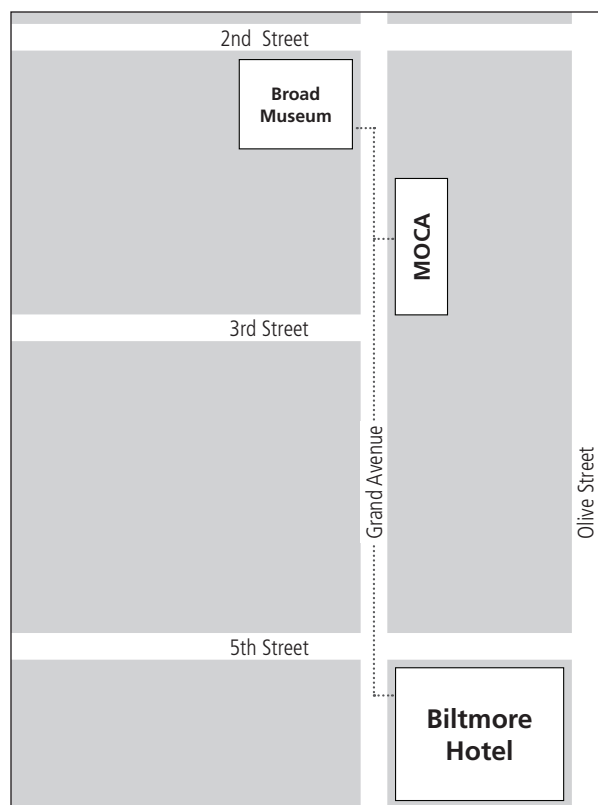
THE FROG SPOT: FRIENDS OF THE LOS ANGELES RIVER, 2825 BENEDICT STREET, LOCATED ALONG THE LA RIVER BIKE PATH

1:50 PM BUSES BEGIN TO LOAD; 2:00 PM BUSES BEGIN TO DEPART. GATHER IN THE RENDEZVOUS COURT.

Organized and moderated by Caitlin Strokosch, Executive Director, Alliance of Artists Communities.

Presented by Daniel Kertzner, Senior Philanthropic Advisor for Funding Partnerships, Rhode Island Foundation; Lewis MacAdams, poet, journalist, filmmaker, and Co-Founder, Friends of the Los Angeles River; and Risé Wilson, Director of Philanthropy, Robert Rauschenberg Foundation.

In the face of complex ecological predicaments, we believe art must be an essential part of our efforts towards change. This session will focus on supporting work at the intersections of art and the environment, showcasing both new and long-standing efforts to develop cross-sector support for some of today's most critical issues. Presenters will explore how grantmakers can break down bureaucratic silos to support interdisciplinary work and advocate for artists to their colleagues in other sectors; engage with each other in developing new standards of excellence, outcomes, and impact to better understand and assess this work; and share some compelling projects in environmental art-making.



2:00–
5:00PM
OFF-SITE
SESSIONS
CONTINUED

The Broad Museum

221 S GRAND AVE

PRIVATE VIEWING OPPORTUNITY

Enjoy a special opportunity to see The Broad Museum in a private viewing just for GIA Conference attendees. The Broad is a new contemporary art museum built by philanthropists Eli and Edythe Broad that opened to the public in late September. The museum, which is designed by

Diller Scofidio + Renfro, will be home to the nearly 2,000 works of art in The Broad Art Foundation and the Broads' personal collections, which are among the most prominent holdings of postwar and contemporary art worldwide. The Broad will be open from 5:00 – 6:30pm. Afterwards, walk across the street to the festive evening dinner at The Museum of Contemporary Art.

5:00–
6:30pm

Museum of Contemporary Art, Los Angeles

250 S GRAND AVE

TUESDAY EVENING DINNER

On Tuesday evening, conference attendees will visit The Museum of Contemporary Art (MOCA), Los Angeles for a special dinner from 6:30pm – 8:30pm. Founded in 1979, MOCA is nationally recognized for adventurous programming in addition to having one of the nation's most renowned permanent collections of over 6,800 works of art. An important cultural resource, MOCA provides extensive opportunities for education and engagement to thousands of national and international visitors each year.

Attendees will have the opportunity to visit the current exhibitions, including *The Art of Our Time*, artworks from MOCA's esteemed collection of post-1945 art; and storefront: Noah Davis: *Imitation of Wealth*, the exhibit continues a MOCA tradition of inviting artists to take over a study center.

Featured music will be presented by dublab, a nonprofit LA-based music public broadcasting internet radio station. Its name is a portmanteau of dubbing and laboratory for the combined meaning: a place of experimenting with sampling music. Its broadcast is transmitted, open formatted and live four days per week with shows hosted by a collective of approximately 30 deejays. It is also involved with art exhibitions, film projects, event production, and record releases.

Following the reception, you may consider exploring the cultural offerings of downtown Los Angeles.

The Broad Museum and MOCA are three and a half blocks away from the conference hotel. Participants may choose to walk or shuttle buses will also be available. Cocktail hour and dinner will be offered at MOCA starting at 6:30 pm.

6:30–
8:30pm

9:00–
11:00AM**BREAKFAST PLENARY SESSION**

BILTMORE BOWL, SOUTH GALERIA

2016 Conference Preview: St. Paul**Vickie Benson**

McKnight Foundation

Keynote**Quetzal Flores, Martha González,
and the band Quetzal**Introduction by Danielle Brazell, City of Los Angeles
Department of Cultural Affairs**Closing****Janet Brown**

Grantmakers in the Arts

**Quetzal Flores, Martha González,
and the band Quetzal**

Quetzal Flores and Martha González lead the Grammy® Award-winning East LA Chican@ rock group band Quetzal. This special keynote will be highlighted by the band's energetic and engaging performance as well as Flores and González discussing their socially engaged work.

Growing up in grassroots movements, as the son of labor union organizers, Quetzal Flores inherited an undying accountability to community struggles. From land struggles with South Central farmers, immigration reform, supermarket workers union strike, and the indigenous

Zapatista struggle, to the everyday community struggles in East Los Angeles, he has been active with music in hand. Since 1993, he has been working as the musical director for the East Los Angeles based rock group Quetzal. Martha González was born and raised in East Los Angeles and is a Chicana artista (artist/activist) musician, feminist music theorist and Assistant Professor in the Intercollegiate Department of Chicana/o Latina/o Studies at Scripps College. A 2007–2008 Fulbright and 2012–2013 Ford Fellow, she is the lead singer and composer for Quetzal.

The band Quetzal is a Grammy® Award-winning East LA Chican@ rock group and has just celebrated twenty-year anniversary. The musical ensemble is influenced by an East LA rock soundscape composed of Mexican ranchera, cumbia, salsa, rock, R&B, folk, and fusions of international musics, and also one whose political vision is based in social activism, feminism, and the belief that there is radical potential in expressive culture. During the past two decades, the musical force of Quetzal has created a unique cultural platform that has sounded against conditions of oppression and marginalization. On the twentieth anniversary of their first flight, Quetzal introduces us to another sphere of being, one that challenges us to reimagine human life in relation to the other forms of life that we are so often connected to and through.

SPECIAL THANKS TO THESE LA-AREA ORGANIZATIONS AND INDIVIDUALS

Jason Arimoto
Boyle Heights Arts Conservatory
The Broad Museum
California Community Foundation
California Feetwarmers
dublab
Eso Won Books
The Frog Spot: Friends of the Los
Angeles River
Heart of Los Angeles
Japanese American Cultural
& Community Center
KAOS Network
LA Commons and Karen Mack
Maker City LA at The Reef
The Museum of Contemporary Art,
Los Angeles (MOCA)
Paramount Pictures Studios
Vision Theatre
Watts Towers Arts Center
The World Stage

PRECONFERENCE PLANNING COMMITTEES

Measuring Impact and Translating Value: Support for Individual Artists

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Doris Duke Charitable
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Quetzal Flores
Alliance for California
Traditional Arts
Ruby Harper
Greater Columbus Arts
Council
Keith McNutt
The Actors Fund
Joe Smoke
City of Los Angeles Department
of Cultural Affairs
SuJ'n Chon
Grantmakers in the Arts

Investing in Filmmakers: Arts and Media

Philipp Engelhorn
Cinereach
Ken Grossinger
CrossCurrents Foundation
Tabitha Jackson
Sundance Institute Docu-
mentary Film Program
Angie Kim
Center for Cultural Innovation
Ruby Lerner
Creative Capital
Cara Mertes
JustFilms, Ford Foundation
Vince Stehle
Media Impact Funders
Shelley Trott
Kenneth Rainin Foundation
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Los Angeles Cultural and Community Tour

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GIA would also like to acknowledge its Funding Partner donors who provide multi-year grants to support GIA. Multi-year contributions are essential for the development and sustainability of relevant programs.

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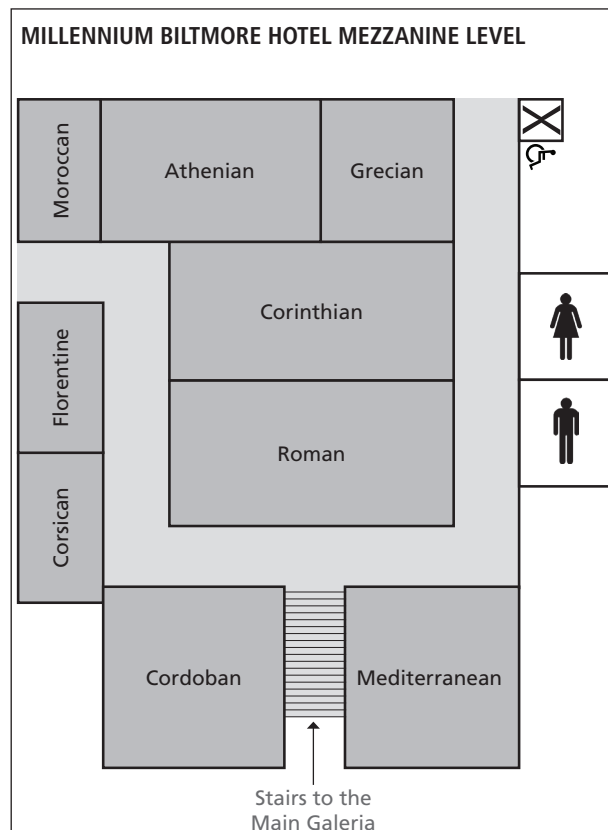
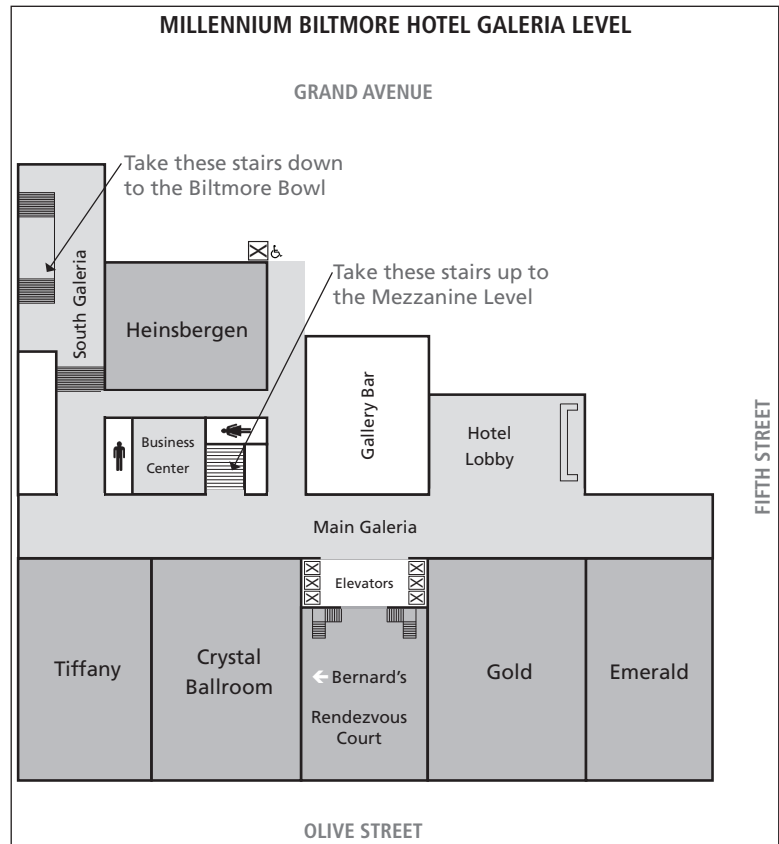
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