

CONFERENCE PROGRAM



2005
GRANTMAKERS IN THE ARTS
conference

CULTURE JAM:
FRICTION, FUSION, SYNERGY

OCT 16-19, 2005
Pasadena, California
THE WESTIN PASADENA

CULTURE JAM:

FRICITION

Dear Friends,

Welcome to Pasadena—and by extension, to greater Los Angeles—for the 20th annual Grantmakers in the Arts Conference! We're so glad you're finally here. This year's conference—**CULTURE JAM: FRICTION, FUSION, SYNERGY**—will explore issues central to the arts in America right now.

FUSION

Urban revitalization, shifting demographics, the current state of arts education, the relationship between public and private sector support, and the centrality of the individual artist to our nation's civility are just some of the many topics we will tackle together over the course of the next few days.



2005 CONFERENCE SUPPORT

Ahmanson Foundation
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IN-KIND

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City of Pasadena, Cultural Affairs Division

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• City of Los Angeles, Department of Cultural Affairs
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• El Pueblo
• Kidspace
• LA INC., The Convention and Visitors Bureau
• LA Stage Alliance
• Little, Brown & Company
• Los Angeles County Museum of Art
• Metropolitan Museum of Art Store
• Mural Conservancy of Los Angeles
• National Academy of Recording Arts and Sciences
• Paramount Pictures
• Pasadena Arts and Culture Commission
• Pasadena Convention and Visitors Bureau
• Pasadena Museum of California Art
• Pasadena Water and Power
• Red Hen Press
• Southwest Chamber Music
• Time Warner Book Group
• Tournament of Roses

Left and below: Two views of Southern California Institute of Architecture (SCI-Arc); background: Zipper Hall, Colburn School of Performing Arts.



SYNERGY

GRANTMAKERS IN THE ARTS 2005 CONFERENCE

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october 16-19, 2005



Culture Jam plays to the mixed bag of life in L.A.: Traffic jams. Improvisation. Innovation. Cross-sector and cross-cultural exchange. We invite you to jam with us amid the collision and fusion of accents, industries, values and perspectives within this vast, yet crowded space.

We have a very full menu of offerings for you, and hope to share with you many of L.A.'s cultural highlights. We'd be happy to help you figure out how to plan your time, or find your way among sessions and sites. Please call on any of our local host committee members to guide you.

Dive in!

CLAIRE PEEPS, Durfee Foundation
ANGIE KIM, Flintridge Foundation
Conference co-chairs

Above: Japan America National Museum.
Photo: Aaron Paley.

New this Year

❖ At Wednesday's closing sessions we're planning a drawing for two round-trip, business-class tickets on American Airlines to Tokyo and other giveaways! You must be present to win.

❖ If you want to maximize your time with colleagues in the area, stay after the closing session for a post-conference visit and guided tour at the Huntington Library, Art Collections, and Gardens. And, better yet, there is no additional registration fee.

GIA'S 20th Anniversary!

Take part in 20th anniversary activities at the conference, some of which will continue and have a broader purpose after the conference is over. Veteran and newcomers to GIA should stop by the Sierra Bonita room to share recollections and impressions at a video booth. These on-the-spot interviews will be supplemented by interviews of other key GIA figures and captured on DVD to both document GIA's history and generate fresh thinking about the organization. A super-sized anniversary scroll, located nearby in the Santa Rosa Foyer, presents some of GIA's milestones, but will have ample space for you and other attendees to write, draw, or attach photos and other spontaneous doodles. Bring your reminiscences on the past as well as your crystal ball into GIA's future.

How to Make the Conference Work for You

Morning breakouts, keynote presentations, and some afternoon sessions will take place at the Westin Pasadena.

Monday's lunch, afternoon sessions, and the Grand Avenue reception will all take place in downtown Los Angeles. Pre-registration was required for the afternoon sessions. If you did not sign up, please do so at the conference registration desk by 10:30 a.m. on Monday. Shuttles for these events will depart the Westin at 12:15 p.m. and will not return until 7:00–9:00 p.m. Please prepare accordingly.

Tickets for any of Tuesday's off-site sessions around Pasadena can be collected on Tuesday morning at the conference registration desk. Pre-registration was not required for these sessions, though space is limited.

Evening events are great opportunities to chat informally with your colleagues. In addition to taking part in any of the no-fee receptions scheduled on Sunday, Monday, and Tuesday nights, consider also joining the group on Tuesday night at Saladang, one of the finest and prettiest Thai restaurants in Southern California. Enjoy a \$30 prix fixe menu, beer and wine not included. See page 5 for more information.

Name Badges

Your name badge is required for admission to all conference functions including meals, sessions, and evening events.

Conference Mentors and Mentees

There will be a special reception for new participants at 5:00 p.m. on Sunday in the San Marino Room at the Westin Pasadena. If you signed up to be a conference mentor or to re-request a mentor, this is the time to find each other. If you would still like to sign up for a conference mentor, you can do so at the registration desk.

Resource Table

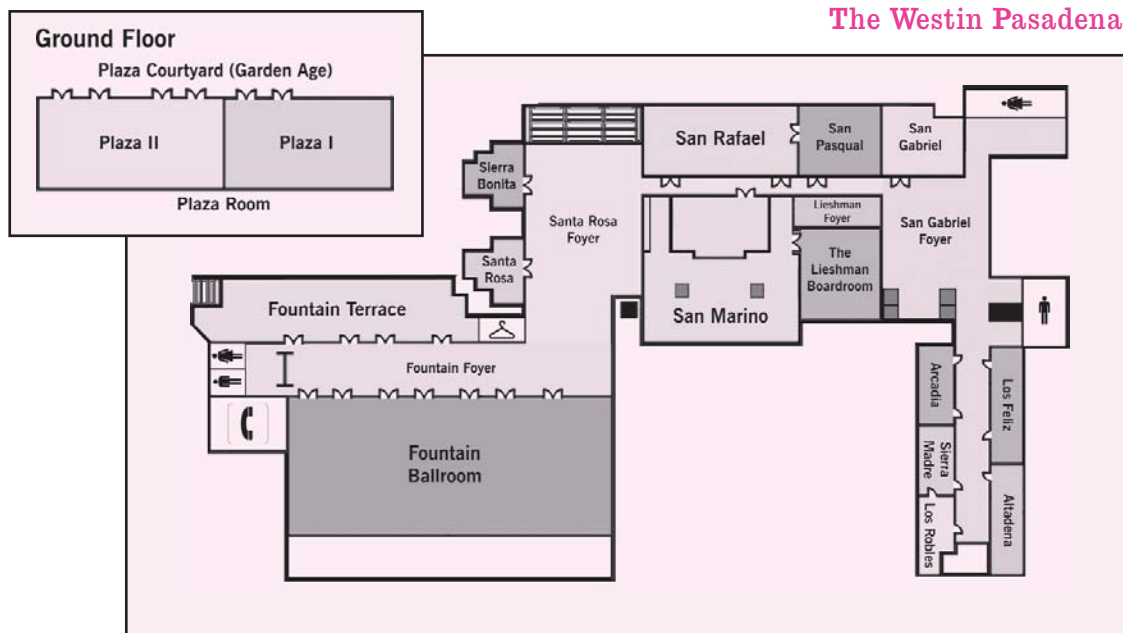
Resource tables are located in the Sierra Bonita room. You are welcome to leave brochures and other information on these tables.

A Brief Word on Fundraising Ethics

To preserve the capacity for open discussion, all conference attendees are expected to refrain from fundraising or solicitation. Organizations that solicit funds are expected to be represented only by individuals whose roles involve program and/or policy.

Conference Evaluation

Conference evaluations will be sent to you by email after the conference. Future conference planners rely on your feedback. Please fill out and return the evaluation form once you receive it.



Special Events and Evening Receptions

Sunday, October 16

Newcomers Orientation/Reception, 5:00–5:45 PM

Westin Pasadena, San Marino, 2nd floor

New to GIA or the conference? Attend an informal reception and meet GIA board, staff, and other members prior to the opening reception. Your conference “mentor” will meet you during this event to answer questions and make introductions. Continue on to the Opening Reception held at the Armory Center for the Arts.

Opening Reception, 6:00–8:00 PM

Armory Center for the Arts

Located just ten minutes by foot from the hotel, come join us at the Armory Center for the Arts for the opening reception of the conference.



Walking maps are available at the conference registration desk. The Armory is Pasadena’s leading community arts center. Located in a 1933 restored and converted National Guard Armory, the Center is both a leader in contemporary art with striking galleries and offers a broad range of educational outreach programs to schools and the people of Pasadena. Enjoy delicious hors d’oeuvres and drinks as you catch up with your long-lost and new-found colleagues from around the country.

Monday, October 17

Grand Avenue Reception, 5:00–9:00 PM

Grand Avenue, in downtown Los Angeles, is the multi-venue site for our moveable reception featuring savory delights, cutting edge architecture, contemporary art, music and Cambodian dance in five unforgettable settings. We begin the evening at Roy and Edna Disney/CalArts Theater (REDCAT), CalArt’s downtown center for innovative visual, media and performing arts. The reception moves upstairs through the iconic architecture of Walt Disney Concert Hall, the new home of the Los Angeles Philharmonic, where architect Frank Gehry will address GIA conference participants, followed by a performance by daKAH Hip-Hop Orchestra. The reception continues at Colburn School of Performing Arts with a performance by some of their finest young musicians in the acclaimed Zipper Hall. Coffee and dessert will greet you at our final destination along Grand Avenue—the outdoor performing arts theaters of Grand Performances. Internationally acclaimed artist Sophiline Cheam Shapiro provides a night-cap dance that draws upon Cambodian tradition. Shuttles will be available along Grand Avenue at regular intervals to return to the Westin Pasadena beginning at 7 p.m.

IMPORTANT Participants will depart for downtown Los Angeles from the Westin at 12:15 pm in order to take part in lunch, afternoon theme sessions, and the Grand Avenue Reception, so plan accordingly.

Clockwise from above: Armory Center for the Arts, Art Center South Campus at night, and Zipper Hall at the Colburn School of Performing Arts.



Tuesday, October 18

Art Center South Reception, 5:45–6:45 PM (buses depart at 5:30 p.m.)

The final evening reception will take place at Art Center College of Design’s South campus. Enjoy hors d’oeuvres overlooking the southern edge of Pasadena on the rooftop of this former aircraft wind tunnel. Attendees will have a chance to see the amazing interior galleries and classrooms carved out of this massive structure. Following the reception, participants are invited to join colleagues (buses depart from Art Center South) for dinner at Saladang, one of the finest and prettiest Thai restaurants in Southern California. Rated 9.7 out of 10 on *LA’s CitySearch*, enjoy a \$30 prix fixe menu (cash payment only to be paid at Saladang), beer and wine not included, with your colleagues on the exquisite patio. A chartered bus will return diners to the hotel at 10 p.m. Please register at the conference registration desk by Monday at 11:30 a.m., if you plan to take part in the dinner at Saladang. Or, participants can return to the Westin after the visit to Art Center South for dinner on their own.

Wednesday, October 19 Post-conference

Tour of Huntington Library, Art Collections and Botanical Gardens

Bus departs at 1:30 p.m. from the Westin Pasadena

Don’t miss this insightful tour of one of Southern California’s cultural treasures, the Huntington Library, Art Collections and Botanical Gardens. Hear about recent developments and programs followed by a brief tour of the striking, newly opened Rose Hills Foundation Conservatory for Botanical Science, the cornerstone of a new, multi-phased botanical education center at the Huntington. The new Frederick Fisher-designed Lois and Robert F. Erburu Gallery is next with its stunning display of the institution’s distinguished collections of European paintings, sculpture, and decorative arts. Participants will be free to explore the collections, the orchid exhibit, and the wide array of gardens—from desert to Japanese tea. Buses return to the hotel at 4:00 p.m. Pre-registration was required but walk-ups may be available on a limited basis. Please check with the conference registration desk.





Schedule At A Glance

Saturday, October 15

- Self-Guided Tours of Pasadena at your leisure**
(maps available at conference registration)
All pre-conferences depart from the Doubletree Guest Suites Santa Monica; breakfast provided at each pre-conference location
- 7:00–10:00 AM** Pre-conference registration opens at Doubletree Guest Suites Santa Monica
 - 8:00 AM** **Historic Preservation** pre-conference bus departs for downtown Los Angeles
 - 8:30 AM** **Creative Support for Artists** pre-conference bus departs to Social and Public Art Resource Center
 - 8:30 AM** **Thinking about Making: Using Research** pre-conference participants walk to RAND Corporation
 - 1:00–6:00 PM** Conference desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor
 - 5:30 PM** Shuttle departs from pre-conference sites for reception at Sony Pictures, MGM lot

Sunday, October 16

- Self-Guided Tours of Pasadena at your leisure**
(maps available at conference registration)
All pre-conferences depart from the Doubletree Guest Suites Santa Monica; breakfast provided at each pre-conference location
- 8:15 AM** **Creative Support for Artists and Thinking about Making: Using Research** pre-conference participants walk to RAND Corporation
 - 8:45 AM** **Historic Preservation** pre-conference bus departs for the Getty Center
 - 1:00–6:00 PM** Conference registration desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor
 - 3:00 PM** **Historic Preservation** pre-conference concludes and bus arrives at Westin Pasadena
 - 4:00 PM** **Creative Support for Artists and Thinking about Making** pre-conferences conclude and buses arrive at Westin Pasadena
 - 5:00 PM** Newcomers orientation/reception at the Westin Pasadena, San Marino, 2nd Floor
 - 6:00–8:00 PM** Opening reception at the Armory Center for the Arts

Monday, October 17

- 7:00 AM** Morning Tai Chi at the Pacific Asia Museum
- 7:30 AM–6:00 PM** Conference registration desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor
- 8:00–10:00 AM** Continental breakfast, Westin Pasadena, Santa Rosa Foyer, 2nd floor

8:30–10:00 AM BREAKOUT SESSIONS

- Foundation Funding for Arts Education: Briefing on the Foundation Center's Report**
Westin Pasadena, San Rafael, 2nd Floor
- Communities Advancing the Arts: Building Permanent Assets for the Arts**
Westin Pasadena, San Pasqual, 2nd floor
- Whose Voices Should Be Heard? Discussion about Writing, Documenting, and Reporting**
Westin Pasadena, San Gabriel, 2nd floor
- Media Arts and Workforce Development**
Westin Pasadena, San Marino, 2nd floor

Cultural Organizing

- Westin Pasadena, Los Feliz, 2nd floor*
- Measuring What Matters: Engaging Grantees in the Evaluation Process**
Westin Pasadena, Altadena, 2nd floor
- Spirit of Giving I: Traditional Cultural Models of Giving and Creativity**
Westin Pasadena, Los Robles, 2nd floor
- Building Organizational Capacity to Increase Cultural Participation**
Westin Pasadena, Sierra Madre, 2nd floor
- Counting on Culture: On-Line Tools for Assessing Economic Development in the Arts**
Westin Pasadena, Arcadia, 2nd floor
- The Art of Eating a Peach: Understanding the Ecology of Community Knowledge**
Westin Pasadena, Plaza I, 1st floor
- Open Room for impromptu discussion**
Westin Pasadena, Fountain Ballroom, 2nd floor

- 10:00–10:30 AM** Break
- 10:30–11:45 AM** Opening plenary, Native welcome, and **KEYNOTE: PUALANI KANAKA'OLE KANAHELE Native Perspectives on Innovation**
Fountain Ballroom, 2nd Floor
- 11:45 AM–12:15 PM** Buses load for downtown Los Angeles (remainder of day's agenda will take place off-site) **IMPORTANT** Participants must load buses at the Westin Pasadena at this point in order to take part in lunch, afternoon theme sessions, and the Grand Avenue Reception. See page 5.
- 12:15 PM** Buses depart, box lunches will be distributed as you board the buses and depart the hotel

1:30–4:30 PM AFTERNOON THEME SESSIONS

- (All off-site in downtown Los Angeles)
- Arts Education in Our Communities: "A Disassembled Engine Lying on the Garage Floor"**
Inner-City Arts

- Shifting Demographics: Redrawing the Map of Arts and Culture**
Plaza De La Raza

- Can Culture Save Urban Centers?**
Southern California Institute of Architecture (SCI-ARC)

- Individual Artists: Agents of Their Own Careers**
Diavolo Dance Company, rehearsal space at the Brewery

- Remapping Philanthropy: Engaging and Accessing Individual Donors**
Colburn School for Performing Arts

- Where Does Creativity Reside?**
Japanese American National Museum

- 4:30 PM** Buses depart to Grand Avenue, downtown Los Angeles
- 5:00–9:00 PM** Grand Avenue reception
- 7:00–9:00 PM** Shuttles to Westin Pasadena

Top: Roy and Edna Disney/CalArts Theater (REDCAT).

Schedule At A Glance



Tuesday, October 18

7:00AM Morning Tai Chi at the Pacific Asia Museum
7:30AM–6:00PM Conference registration desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor
7:30AM Afternoon, off-site session tickets available, registration desk
8:00–10:00AM Continental breakfast, Westin Pasadena, Santa Rosa Foyer, 2nd floor

.....
8:30–10:00AM **BREAKOUT SESSIONS**

Understanding the Role of Intermediaries in the Arts Communities
Westin Pasadena, San Pasqual, 2nd floor

Alumni Tracking—Catalyst for Change: New Directions
Westin Pasadena, San Gabriel, 2nd floor

The Arts and State Governments: At Arms-Length or Arm-in-Arm? Setting the States' Agenda
Westin Pasadena, San Marino, 2nd floor

Reflections on Building Partnerships with Small Cultural Institutions: What We've Learned So Far
Westin Pasadena, Los Feliz, 2nd floor

Funding Individual Artists: A Tool Box Approach
Westin Pasadena, Altadena, 2nd floor

The Art Space Archive Project (AS-AP): Surveying and Locating the Avant-Garde, 1950-2000
Westin Pasadena, Los Robles, 2nd floor

Community Bandwidth
Westin Pasadena, San Rafael, 2nd floor

Exploring Cross-Cultural Identities of Young Immigrants through Youth Media
Westin, Pasadena, Sierra Madre, 2nd floor

Spirit of Giving II: Every Dress Has its Own Song, and with Every Song, a Spirit Dances
Westin Pasadena, Arcadia, 2nd floor

U.S. Latino Art: New Directions, New Opportunities
Westin Pasadena, Plaza I, 1st floor

Advancing the Arts in Community Foundations: Innovative Programs, Leveraging Donors, Creating a Network
Westin Pasadena, Plaza II, 1st floor

Open Room for impromptu discussion
Westin Pasadena, Fountain Ballroom, 2nd floor

10:00–10:30AM Break

.....
10:30AM–12:00PM **BREAKOUT SESSIONS**

Creative Campus: The Training, Sustaining, and Presenting of the Arts in Higher Education
Westin Pasadena, San Rafael, 2nd floor

Increasing Support for Artists and the Arts through the Innovative Use of Technology
Westin Pasadena, San Pasqual, 2nd floor

Arts Education and the Brain: What a New Research Study May Tell Us
Westin Pasadena, Plaza I, 1st floor

Managing Creativity: Engaging New Audiences—For-profit and Nonprofit Arts Leaders Talk
Westin Pasadena, San Marino, 2nd floor

What Happened to the Culture in “Arts and Culture”?
Westin Pasadena, Plaza II, 1st floor

Home Is Where the Art Is: Creating Sustainable Artists' Live/Work Spaces
Westin Pasadena, Los Feliz, 2nd floor

Cultural Expression: Using the Arts as a Means of Effective Environmental Grantmaking
Westin Pasadena, Altadena, 2nd floor

Creative Collaborations: Partnerships at the Intersection of Art, Design, and Science
Westin Pasadena, Sierra Madre, 2nd floor

Media in Motion: A Funder Responds to Future Challenges in the Field
Westin Pasadena, Arcadia, 2nd floor

Hurricane Katrina, 9/11, What's Next?: Helping Artists and Arts Organizations in Times of Extreme Emergency
Westin Pasadena, Los Robles, 2nd floor

12:00–12:30PM

Break

12:30–2:15PM

Lunch and members' meeting

KEYNOTE: LUIS ALFARO

Walking in L.A.

Fountain Ballroom, 2nd floor

2:15–2:45PM

Break

2:45PM

Off-site theme session buses depart for Pasadena Playhouse

.....
3:00–4:30PM

AFTERNOON SESSIONS

(some off-site)

Arts Education Policy: Catalytic Tools for Community Involvement
Westin Pasadena, San Rafael, 2nd floor

The Importance of Design Education for Today's K-12 Students
Westin Pasadena, San Pasqual, 2nd floor

Future of Music: Consolidation, Emerging Technologies, and the Beatles Remixed
Westin Pasadena, Plaza I, 1st floor

Creativity on the Border
Westin Pasadena, San Marino, 2nd floor

And the Band Stopped Playing: The Rise and Fall of the San Jose Symphony
Westin Pasadena, Los Robles, 2nd floor

Measuring Cultural Vitality through New Arts Indicators
Westin Pasadena, Plaza II, 1st floor

Strategies to Strengthen and Bring Diverse Native Funding Sources to Native Arts Organizations and Artists
Westin Pasadena, Sierra Madre, 2nd floor

The Far Side of Philanthropy
Westin Pasadena, Arcadia, 2nd floor

Cross Cultural Access
Pasadena Playhouse

The Need for New Nomenclature
Pacific Asia Museum

A Long Bridge over Deep Waters: Cornerstone Theater's Faith Based Cycle
Westin Pasadena, Altadena, 2nd floor

Schedule At A Glance

Tuesday, October 18 (continued)

- 4:45PM Bus returns from Pasadena Playhouse
- 5:30PM Buses leave for Art Center South reception
- 5:45–6:45PM Art Center South Reception
- 7:00PM Buses depart Art Center South for Westin Pasadena or Saladang Thai Restaurant for optional group dinner
- 7:30PM Dinner on your own at Saladang (optional)
- 9:30PM Buses return to Westin from Saladang

Wednesday, October 19

- 7:00AM Docent-guided walking tour of Pasadena (meet in Westin Pasadena lobby)
- 7:30AM–1:30PM Conference registration desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor
- 8:00–10:00AM Continental breakfast, Westin Pasadena, Santa Rosa Foyer, 2nd floor

8:30–10:00AM BREAKOUT SESSIONS

Bye-Bye Boomer (Hello Retirement)...OR Is it Time to Retire Retirement?

Westin Pasadena, San Marino, 2nd floor

GIA Pilot Project: Learning from the Matrix of Approaches to Supporting Arts Education—THE BIG LOOK

Westin Pasadena, San Rafael, 2nd floor

Internship in the Arts—Fostering a New Generation of Arts Leaders

10:00–10:30AM

10:30AM

Westin Pasadena, Arcadia, 2nd floor

Reclaiming Amateurism: Validating the Informal Arts and Recreational Music in the Nonprofit and For-Profit Sectors

Westin Pasadena, San Pasqual, 2nd floor

Find Out What They Want and Why They Want It: Tracking and Attracting Audiences for the Arts

Westin Pasadena, San Gabriel, 2nd floor

Cultural Dimensions of Transnational Communities: Focus on Los Angeles

Westin Pasadena, Los Feliz, 2nd floor

Shifting Gears: Creative Clusters

Westin Pasadena, Altadena, 2nd floor

Get Your Hands in the Arts and Philanthropy

The Armory Center for the Arts

Break

Plenary session

KEYNOTE: WALTER MOSLEY

The Intersection of Arts and Entertainment

Fountain Ballroom, 2nd floor

Lunch

Raffle Drawing and closing comments

Buses load for Tour of Huntington Library, Art Collections, and Botanical Gardens

(meet in lobby of Westin Pasadena)

Buses depart for Huntington

Tour of Huntington

Buses return to Westin Pasadena

11:45AM

12:15PM

1:00–1:30PM

1:30PM

1:45–4:00PM

4:00PM



Above: A festival in front of the Japanese American National Museum in downtown Los Angeles, the off-site venue for the session *Where Does Creativity Reside* at 1:30 p.m. on Monday. Photo: Aaron Paley. Right: This painting, by Eric Hamm, is art from a co-production by Deaf West Theatre and Pasadena Playhouse entitled *Open Window*. Artistic directors from each company, and the playwright, will participate in the session *Cross Cultural Access* at 3:00 p.m. on Tuesday at the Pasadena Playhouse.



Conference Program



Saturday, October 15

Self-Guided Tours of Pasadena at your leisure

(maps available at conference registration)

All pre-conferences depart from the Doubletree Guest Suites Santa Monica; breakfast provided at each pre-conference location

- 7:00–10:00AM Pre-conference registration open at Doubletree Guest Suites Santa Monica
- 8:00AM Historic Preservation pre-conference bus departs for downtown Los Angeles
- 8:30AM Creative Support for Artists pre-conference bus departs to Social and Public Art Resource Center
- 8:30AM Thinking about Making: Using Research pre-conference participants walk to RAND Corporation
- 1:00–6:00PM Conference registration desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor
- 5:30PM Shuttle departs from pre-conference sites for reception at Sony Pictures, MGM lot

Sunday, October 16

Self-Guided Tours of Pasadena at your leisure

(maps available at conference registration)

All pre-conferences depart from the Doubletree Guest Suites Santa Monica; breakfast provided at each pre-conference location

- 8:15AM Creative Support for Artists and Thinking about Making: Using Research pre-conference participants walk to RAND Corporation
- 8:45AM Historic Preservation pre-conference bus departs for the Getty Center
- 1:00–6:00PM Conference registration desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor
- 3:00PM Historic Preservation pre-conference concludes and bus arrives at Westin Pasadena
- 4:00PM Creative Support for Artists and Thinking about Making pre-conference conclude and buses arrive at Westin Pasadena
- 5:00PM Newcomers orientation/reception at the Westin Pasadena, San Marino, 2nd Floor
- 6:00–8:00PM Opening reception at the Armory Center for the Arts (walking maps available at conference registration)

Monday, October 17

- 7:00AM Morning Tai Chi at the Pacific Asia Museum 46 North Los Robles Avenue
- 7:30AM–6:00PM Conference registration desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor
- 8:00–10:00AM Continental breakfast, Westin Pasadena, Santa Rosa Foyer, 2nd floor

8:30–10:00AM BREAKOUT SESSIONS

FOUNDATION FUNDING FOR ARTS EDUCATION: BRIEFING ON THE FOUNDATION CENTER'S REPORT

Westin Pasadena, San Rafael, 2nd floor

Organized by Rory MacPherson, senior program officer, the Wallace Foundation; presented by Steven Lawrence, director of research, the Foundation Center; Loren

Renz, vice president for research, the Foundation Center; David O'Fallon, president and CEO, MacPhail Center for Music; and Jeanne Butler, senior advisor, American Architectural Foundation.

Arts-involved foundations are attempting to bridge the gap between shrinking public funding and rising public interest in restoring arts programs in schools and as well as opportunities for life-long learning in the arts. A new report by the Foundation Center in cooperation with Grantmakers in the Arts, supported by the Wallace Foundation, analyzes changes in overall arts education giving between 1999 and 2003 and the distribution of giving in 2003. The report comments on trends in foundation funding for arts education both in-school and out-of-school. This session will provide an overview of the arts education funding environment with an examination of giving in 2003 by purpose, type of recipient organization, types of support provided, and population groups served. It will then proceed to a discussion of challenges facing arts education funders and opportunities for expanding support.

COMMUNITIES ADVANCING THE ARTS: BUILDING PERMANENT ASSETS FOR THE ARTS

Westin Pasadena, San Pasqual, 2nd floor

Organized by Anne Vally, special initiatives officer, the James Irvine Foundation; presented by Robert Tobin, president, the Williams Group; Melissa Downey, program officer, Community Foundation Silicon Valley; Dave Edwards, president & CEO, San Luis Obispo County Community Foundation; and Julie Fry, director, Arts & Culture Analysis & Strategy, San Diego Foundation.

The California arts community has been described as facing "a perfect storm": declining revenue and contributions on all fronts. At the same time, community foundations are growing rapidly, attracting new and more diverse private donors. This session presents a new model for building permanent assets for the arts and using grantmaking to increase public support of the arts. Three community foundation participants in the James Irvine Foundation's Communities Advancing the Arts initiative (a three-year, \$4.25 million effort) will spotlight their approaches to asset development in an urban area, a metropolitan region, and a more geographically isolated community.

WHOSE VOICES SHOULD BE HEARD? DISCUSSION ABOUT WRITING, DOCUMENTING, AND REPORTING *

Westin Pasadena, San Gabriel, 2nd floor

Designed by Barbara Schaffer Bacon, co-director, Animating Democracy, Americans for the Arts and Pam Korza, co-director, Animating Democracy, Americans for the Arts; presented by Barbara Schaffer Bacon; Pam Korza; Marian Godfrey, director, Civic Life Initiatives, the Pew Charitable Trusts; Huang Vu, program officer, Paul G. Allen Family Foundation; and Judy Baca, founder/ artistic director, Social and Public Art Resource Center (SPARC).

Documentation is an often applied, but generally underutilized grant requirement. Americans for the Arts' Animating Democracy program carried significant reporting requirements but also enabled an array of critical writing, self-documentation, case study development, and analysis of value to practitioners and scholars alike. Our experience raised many questions such as: Whose voices should be heard? What is the relationship between documentation and evaluation? What is the role of digital documentation? Join us in a discussion about how to make writing and reporting a value-added component of grant-supported projects for the artists and cultural institutions as well as funders in the field.

Above: Morning Tai Chi classes at the Pacific Asia Museum will be held on Monday and Tuesday of the conference. Photo: Pacific Asia Museum, Pasadena.

Conference Program



Monday, October 17 8:30–10:00AM (continued)

MEDIA ARTS AND WORKFORCE DEVELOPMENT

Westin Pasadena, San Marino, 2nd floor

Designed by David Haas, chair, Grantmakers in Film and Electronic Media and Alyce Myatt, media consultant; presented by Alyce Myatt; Judy Holme Agnew, executive director, Bay Area Video Coalition; Dee Davis, president, Center for Rural Strategies; and Chon Noriega, professor of film, television & digital media and director of the UCLA Chicano Studies Research Center, UCLA.

While America is greatly concerned with outsourcing, the field of community-based media arts offers a proven opportunity for workforce development with a benefit of gender and ethnic diversity. Increasingly, public and private businesses utilize the internet as an information and marketing tool. In addition, internet video streaming is becoming more commonly used. These factors point to a need and an opportunity for media creators who can produce culturally-specific content. This session looks at the history of media arts and workforce training, including the CETA program in the 1970s, and how a proven success can be re-invigorated in today's environment.

CULTURAL ORGANIZING *

Westin Pasadena, Los Feliz, 2nd floor

Designed by Peter Pennekamp, executive director, Humboldt Area Foundation and Caron Atlas, consultant and cultural organizer; presented by Peter Pennekamp; Caron Atlas; Amalia Anderson, director, political education and action, League of Rural Voters Main Street Project; Kenneth Wilson, executive director, the Christensen Fund; Hugo Morales, executive director, Radio Bilingue, Inc.; Dudley Cocke, director, Bush Foundation; and Jeff Chang, author, Can't Stop Won't Stop.

What are the synergies between arts, culture, and political and community organizing? What is the funders' role in cultural organizing? This session will feature innovative and sustained examples of cultural organizing, some led by activist artists, others by creative organizers: including the Central Valley Partnership's Tamajavi Festival, the Center for Civic Participation's cultural approach to building democracy, Radio Bilingue, a national satellite community radio service, and youth organizing through hip hop. GIA members involved in this work will be encouraged to join the discussion, and funders will also explore the role of cultural organizing in philanthropy.

MEASURING WHAT MATTERS: ENGAGING GRANTEES IN THE EVALUATION PROCESS *

Westin Pasadena, Altadena, 2nd floor

Designed by Kelly Barsdate, director of research, policy and evaluation, National Assembly of State Arts Agencies; presented by Kelly Barsdate; David Grant, president and CEO, Geraldine R. Dodge Foundation; Marilyn Donini, manager, contributions, Altria Group, Inc.; and Peter York, director of evaluation, TCC Group.

Many of our current evaluation and research efforts are designed to meet our needs as grantmakers: to help us understand the results of our work, maximize our investments and support our case for continued funding. But what does meaningful measurement look like to grantees? This session will address the benefits and hazards of organizing evaluation around grantees' learning needs and realistic capacities. Our discussion will explore questions such as: Is it possible to harmonize the evaluation needs of funders and grantees? What roles can grantmakers play in encouraging evaluation practices? And can—or should—our grantmaking practices change to make measurement a more meaningful part of the process?

SPIRIT OF GIVING I: TRADITIONAL CULTURAL MODELS OF GIVING AND CREATIVITY

Westin Pasadena, Los Robles, 2nd floor

Designed by Lori Pourier, president, First Peoples Fund; presented by Lori Pourier; Rebecca Lowry, program officer for arts and culture, Humboldt Area Foundation; Tia Oros Peters, special projects and program director, Seventh Generation Fund; and Betsy Theobald Richards, program officer, Media, Arts and Culture, Ford Foundation.

Contemporary Native American philanthropy embodies fundamental aspects of traditional Indigenous cultures—generosity, reciprocity, and stewardship through wealth redistribution, the giveaway, and potlatch cultural models. Inspired by Indigenous artists and communities their programs support, presenters will share best practices for nurturing the creative processes and honoring Native artists' collective spirit of giving. This session is presented by the GIA Indigenous Peoples Network Committee.

BUILDING ORGANIZATIONAL CAPACITY TO INCREASE CULTURAL PARTICIPATION

Westin Pasadena, Sierra Madre, 2nd floor

Designed by John Williams, community liaison program officer, John S. and James L. Knight Foundation and Paul Connolly, senior vice president, TCC Group; presented by John Williams; Paul Connolly; Bruce W. Davis, executive director, Arts Council Silicon Valley; and Tracy Broyles, executive director, the Spiral Q. Puppet Theater.

Many foundations have taken on the goal of challenging grantees to increase cultural participation to fit a program area focused on civic engagement, audience development, or as part of a larger urban revitalization strategy. The Knight Foundation, with the assistance of Paul Connolly of TCC Group (co-author of *Increasing Cultural Participation*), have married cultural participation and capacity building strategies. Join session organizers and learn more about their cultural participation work which ranges from a \$5 million initiative involving 18 organizations in historically under-served neighborhoods in Philadelphia to an arts marketing initiative grant for a Silicon Valley-based online arts calendar. Participants will discuss the best strategies to improve the management and governance of arts groups, from grassroots to mid-sized, to become more effective at cultural participation.

COUNTING ON CULTURE: ON-LINE TOOLS FOR ASSESSING ECONOMIC DEVELOPMENT IN THE ARTS

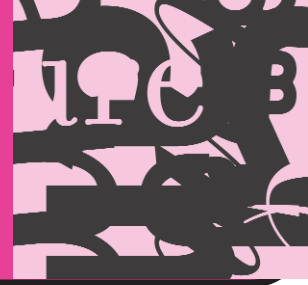
Westin Pasadena, Arcadia, 2nd floor

Designed by Jane Preston, director of programs, New England Foundation for the Arts; presented by Jane Preston; Doug DeNatale, president, Cultural Logic, Inc.; Ann Galligan, professor of economics and public affairs, Northeastern University; and Stephen Sheppard, president, Center for Creative Community Development (C3D) and professor of economics at Williams College.

NEFA's Counting on Culture research project, produced in collaboration with the Massachusetts Cultural Council and the Boston Foundation, is building on-line tools for analyzing the impact of cultural activities on economic development in Massachusetts communities. Session participants will interact with these tools and consider factors affecting the creative economy in the communities they serve. Researchers will facilitate a discussion about their findings, which stakeholders should be involved in developing such tools, and the relationship of this project to broader creative economy research. NEFA has over 30 years of experience in cultural economic impact studies and houses the New England Cultural Database.

Top: Hip-Hop author and journalist Jeff Chang will take part in the informal discussion *Cultural Organizing* at 8:30 a.m. on Monday, and in the session *Future of Music: Consolidation, Emerging Technologies, and the Beatles Remixed* at 3:00 p.m. on Tuesday. Photo: B+.

Conference Program



THE ART OF EATING A PEACH: UNDERSTANDING THE ECOLOGY OF COMMUNITY KNOWLEDGE

Westin Pasadena, Plaza I, 1st floor

Designed by Amy Kitchener, executive director, Alliance for California Traditional Arts; presented by Amy Kitchener; David "Mas" Masumoto, author; Daniel Sheehy, director and curator, Smithsonian Folkways Recordings; Sophiline Cheam Shapiro, artistic director, Khmer Arts Academy; and others.

From slow food to slow art, this session considers the necessary ingredients for ensuring long-term vitality for local, community-based arts and cultural practices in light of a fast-food arts world. Join organic peach farmer and writer David "Mas" Masumoto; Khmer classical dancer/choreographer Sophiline Cheam Shapiro; Smithsonian Folkways Recordings director and curator, Daniel Sheehy, and others in a discussion about art making, standards of beauty, and generational knowledge, as we seek to address issues and approaches to growing stronger systems of support for community- and culturally-specific forms of artistic expression.

OPEN ROOM FOR IMPROMPTU DISCUSSION

Westin Pasadena, Fountain Ballroom, 2nd floor

10:00–10:30AM Break

10:30–11:45AM Opening plenary, Native welcome, Angie Behrns, president, Gabrielino/Tongva Spring Foundation; and **KEYNOTE: PUALANI KANAKA'OLE KANAHELE** **Native Perspectives on Innovation**
Fountain Ballroom, 2nd floor

PUALANI KANAKA'OLE KANAHELE, along with her sister Nalani, co-directed *Holo Mai Pele and Kamaehameha Pai'ea* (a dance/drama about the Warrior Chief Kamehameha), and co-founded both Hika'alani, a Hawaiian Cultural Protocol Group, and Puana, a Native Hawaiian organization established for script writers of stage, film and video. Her many awards include: NEA National Heritage Fellowship Award, Award for Preservation of Hawaiian Language, Dance and Chant by State Council of Hawaiian Heritage, The Governor's Award for Distinguished Achievement in the Arts, No Hoku Hanohano Award for Best Hawaiian Language Album of the Year, and Distinguished Ke Ali'i Pauahi Hawaiian of the Year Award. Ms. Kanahele is an instructor of Hawaiian Studies and Chairperson of the Humanities Department at Hawai'i Community College. She is President of the Edith Kanaka'ole Foundation, a Hawaiian and western educational organization. She has co-chaired the World Indigenous Peoples' Conference on Education, and served as a cultural workshop organizer for the DOE and Bishop Museum, and also has served on the UNESCO Advisory Committee on Native Cultures.



Pualani Kanaka'ole Kanahele

11:45AM–12:15PM Buses load for downtown Los Angeles (remainder of day's agenda will take place off-site. **IMPORTANT**—Participants must load buses at the Westin Pasadena at this point in order to take part in lunch, afternoon theme sessions, and the Grand Avenue Reception.

12:15PM Buses depart, box lunches will be distributed as you board the buses and depart the hotel

1:30–4:30PM AFTERNOON THEME SESSIONS

(all off-site in downtown Los Angeles)

ARTS EDUCATION IN OUR COMMUNITIES: "A DISASSEMBLED ENGINE LYING ON THE GARAGE FLOOR"

Inner-City Arts

Designed by Janet Sarbaugh, director, arts and culture programs, The Heinz Endowments and Rory MacPherson, senior program officer, the Wallace Foundation; presented by Dick Deasy, director, Arts Education Partnership; Warren Simmons, executive director, The Annenberg Institute for School Reform; Mark Slavkin, vice president for education, Music Center of Los Angeles County Education Division; and Sarah Tambucci, Ph.D., executive director, Arts Education Collaborative.

Arts education expert Dennie Palmer Wolf described the general state of arts education as "a disassembled engine lying on the garage floor." Isolated examples show promise, but more frequently programs lack coherence and sustainability. Public school systems often do not have a written arts curriculum, and arts learning is not incorporated into district planning. Arts organizations and teaching artists are at a loss about how to make a difference. Funders question positive outcomes absent comprehensible systems and values. What would a functioning "assembled engine" look like? What examples exist of successful community efforts to create sustainable arts education systems? This session will explore how funders can lead improved, sustainable efforts and will feature examples of promising work in progress.

SHIFTING DEMOGRAPHICS: REDRAWING THE MAP OF ARTS AND CULTURE

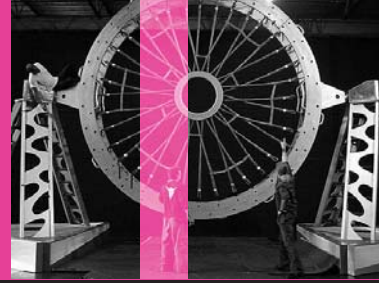
Plaza de la Raza

Designed by Roberta Uno, program officer, Ford Foundation; and Vanessa Whang, program director, Leveraging Investments in Creativity/Artography: Arts in a Changing America; presented by Anan Ameri, Ph.D., director, Arab American National Museum; Kip Fulbeck, artist, professor, and chair of art, Department of Art, University of California, Santa Barbara; S. Karthick Ramakrishnan, assistant professor, Department of Political Science University of California, Riverside; and Sekou Sundiata, artist; moderated by Roberta Uno.

Communities across the U.S. are experiencing profound changes in their racial, ethnic, cultural, and social compositions. With these changing populations come a wide range of art-making practices that have distinct systems and logics for building skills and measuring excellence. Organizational practices and ways of conducting interpersonal and communal relationships are equally as varied. How do aesthetics reflect different cultural values? How does one's culture influence the architecture of art-making and organizations? The profound shift in the nation's cultural makeup provides us with an opportunity to delineate new language and reframe national conversations and strategies with regard to arts and culture.

Top: Inner City Arts, site of the session *Arts Education in Our Communities: "A Disassembled Engine Lying on the Garage Floor,"* 1:30 p.m. on Monday.

Conference Program



Monday, October 17 1:30–4:30PM (continued)

CAN CULTURE SAVE URBAN CENTERS?

Southern California Institute of Architecture (SCI-ARC)

Designed by Joan Weinstein, associate director, The Getty Foundation; presented by Adrian Ellis, president, AEA Consulting; Karen Brooks Hopkins, president, Brooklyn Academy of Music; Michael Roth, president, California College of the Arts; and Laura Zucker, executive director, Los Angeles County Arts Commission.

From Denver's Center for the Performing Arts and Cleveland's Rock and Roll Hall of Fame, to Los Angeles' Disney Hall and Boston's Institute of Contemporary Art on Fan Pier, city officials, cultural leaders, and urban planners have promoted the arts as a driving force in revitalizing urban cores. Many of them place their hopes on high-end culture and signature architecture to bring downtowns back to life, with promises of new residents and increased cultural tourism. But if culture is to be the engine of renewal, what kind of culture, and what kind of renewal? This theme session will present a lively debate on the implications of the "Bilbao effect" for cultural organizations, artist communities, and architectural design—as well as for the funders who support them.

INDIVIDUAL ARTISTS: AGENTS OF THEIR OWN CAREERS

Diavolo Dance Company, rehearsal space at the Brewery

Designed by Claire Peeps, executive director, Durfee Foundation; presented by Judith Luther Wilder, president, Center for Cultural Innovation; Luis Alfaro, playwright; Walter Mosley, author; Double G, composer and artistic director, daKAH Hip-Hop Orchestra; and Anne Bray, director, LA Freewaves.

How do individual artists navigate systems to build and sustain a career in the arts? What sorts of support are most useful to artists at critical junctures in their creative growth? How, when, where, and at what scale should investments be made to best support the generation of new work? What kinds of resources—financial, human, technical, both in the nonprofit and for-profit arenas—do artists need access to? This session will provide an unusual opportunity for exchange with artists who are exceptionally creative agents of their own careers.

REMAPPING PHILANTHROPY: ENGAGING AND ACCESSING INDIVIDUAL DONORS

Colburn School for Performing Arts

Designed and moderated by John R. Killacky, program officer, the San Francisco Foundation; presented by Katharine DeShaw, program director, Nimoy Foundation; Lara Bergthold, former director of the Norman Lear Foundation and entertainment industry director of the John Kerry campaign; and Kathryn Gould, founding patron and commissioner, Magnum Opus initiative for Bay Area orchestral works.

Individual patrons play a significant role in philanthropy, often accounting for over 75% of all giving in this country as compared to 10% from foundations and 5% from corporations. Hear from a few animating figures as they discuss their current arts work.

WHERE DOES CREATIVITY RESIDE?

Japanese American National Museum

Designed by Roberta Uno, program officer, Ford Foundation, Michael Moore, board member, William C. Schoene Charitable Foundation; and Sue Colton, senior director, Paul G. Allen Family Foundations; presented by Peter Schneider, principal, Peter Schneider Productions; John Gilbreath, executive director, Earshot Jazz, Seattle; Clyde Valentin, executive director, NY Hip Hop Festival; and Jean McLaughlin, director, Penland School of Crafts, North Carolina.

Where does creativity reside now? How are we redefining ourselves as an arts community? What is the viability of the 501(c)(3) structure? What are examples of how the for-profit and nonprofit sectors intersect or

collide? How are artists moving in and out of commercial and nonprofit industries? What gets left out if we let the market decide? How does popular culture intersect with art and culture? Do we ignore it or embrace it? And, how can funders respond to this shifting terrain? This session will address these questions and will look at how the arts landscape is changing due to the powerful commercial sector, the different ways artists are working outside of the nonprofit 501(c)(3) structure, the options artists have to work within various industries, and the impact of media and popular culture on nonprofits.

4:30PM

Buses depart to Grand Avenue, downtown Los Angeles

5:00–9:00PM

Grand Avenue reception

7:00–9:00PM

Shuttles to Westin Pasadena

Tuesday, October 18

7:00AM

Morning Tai Chi at the Pacific Asia Museum, 46 North Los Robles Avenue

7:30AM–6:00PM

Conference registration desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor

7:30AM

Afternoon, off-site session tickets available, registration desk

8:00–10:00AM

Continental breakfast, Westin Pasadena, Santa Rosa Foyer, 2nd floor

8:30–10:00AM

BREAKOUT SESSIONS

UNDERSTANDING THE ROLE OF INTERMEDIARIES IN THE ARTS COMMUNITIES

Westin Pasadena, San Pasqual, 2nd floor

Designed by MK Wegmann, president and CEO, National Performance Network (NPN); presented by Caron Atlas, consultant and cultural organizer; Cheryl Ikemiya, program officer for the Arts, Doris Duke Charitable Foundation; and Maria Rosario Jackson, senior research associate, The Urban Institute.

This session will explore the role/impact of intermediaries, such as NPN, in the arts community. This definition as applied to NPN and others is new vocabulary in the arts world, and implies a new understanding of the role we play. The field could benefit from some open discussion about the role/expectations, independence, mission-driven intent, field-generated (as opposed to funder generated) aspects of working as an intermediary. Among the topics to be touched on are: how are decisions made about program design; how are best practices shared; how are standards determined; how are evaluation criteria and benchmarks set; where does the input of intended beneficiaries of re-granting get heard; what is the impact on an intermediary's self-determination; is the relationship between funder and intermediary a "grant" relationship or a contract one.

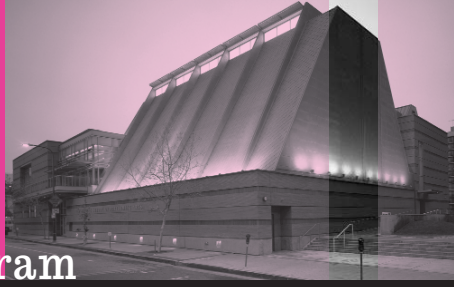
ALUMNI TRACKING—CATALYST FOR CHANGE: NEW DIRECTIONS

Westin Pasadena, San Gabriel, 2nd floor

Designed by Ellen Rudolph, program director for arts, Surdna Foundation; presented by Leslie Shepard, director, Baltimore School for the Arts; Steven Lavine, president, California Institute of the Arts (CalArts); Steven J. Tepper, associate director, Curb Center for Art, Enterprise and Public Policy, Vanderbilt University; Thomas Backer, president, Human Interaction Research Institute.

For many of Surdna's grantees, (several of which are jointly funded by the Doris Duke Charitable Foundation through the Talented Students in the Arts initiative), planning to track alumni from pre-professional arts colleges

Conference Program



Tuesday, October 18 8:30–10:00AM (continued)

and programs is inspiring a re-thinking of career preparation. How and why did a conversation about creating a tracking instrument lead to profound thinking about who we are, and what might happen differently? We also will discuss several tracking templates which will be field-tested over the next year, before they are presented to the field at large. They will include universal questions that can provide a data base capturing how arts training functions in this country, and what might be improved.

THE ARTS AND STATE GOVERNMENTS: AT ARMS-LENGTH OR ARM-IN-ARM? SETTING THE STATES' AGENDA

Westin Pasadena, San Marino, 2nd floor

Designed by Ann Stone, senior evaluation officer, the Wallace Foundation; presented by Ann Stone; Kelly Barsdate, director of research, policy, and evaluation, National Assembly of State Arts Agencies; Arlynn Fishbaugh, executive director, Montana Arts Council; and Julia Lowell, senior research analyst, RAND Corporation.

In the glare of local politics as state arts agencies struggle to balance the interests of constituents with the availability of resources, success often depends on building alliances and choosing champions with care. Declining state arts budgets and demands for equity and access are pressuring state arts agencies to reconsider advocacy and emphasis and adopt new approaches to serving the citizens of their states. To track progress of the Wallace Foundation State Arts Partnerships for Cultural Participation initiative (START), the foundation has commissioned RAND Corporation to discover pioneering approaches to redefining government's role in supporting the arts in a pluralistic democracy. This session will showcase work in Maine and Montana.

REFLECTIONS ON BUILDING PARTNERSHIPS WITH SMALL CULTURAL INSTITUTIONS: WHAT WE'VE LEARNED SO FAR *

Westin Pasadena, Los Feliz, 2nd floor

Designed and presented by Mary Kennedy McCabe, executive director, Mid-America Arts Alliance; presented by Mary Kennedy McCabe; Brian Crockett, co-director, Hands-On Experiential Learning Project; and Susan Kenny Stevens, Ph.D., principal-in-charge, LarsonAllen Public Service Group.

Join a discussion regarding collaboration with small arts institutions for capacity-building purposes. These partnerships require acknowledging the special challenges unique to small cultural organizations. Two major initiatives, the Hands-On Experiential Learning Project and the Warhol Initiative, have addressed these challenges with innovative approaches designed to effect meaningful change at small cultural institutions throughout the country. Panelists will examine these two models, report impact, and address best practices.

FUNDING INDIVIDUAL ARTISTS: A TOOL BOX APPROACH

Westin Pasadena, Altadena, 2nd floor

Designed by Cynthia Gehrig, president, Jerome Foundation and Angie Kim, director of programs, arts, and conservation, Flintridge Foundation; presented by Cynthia Gehrig; and Gregory L. Colvin, partner, Silk, Adler & Colvin.

Grantmakers who choose to support individual artists have choices to make about how that funding goal is achieved. There are several strategies, or tools, that can be employed. This practical, "how-to" session will cover Internal Revenue Service approved procedures for making grants to individuals, use of fiscal agent sponsorships, exercising expenditure responsibility, re-grant mechanisms, and other strategies.

THE ART SPACE ARCHIVE PROJECT (AS-AP): SURVEYING AND LOCATING THE AVANT-GARDE, 1950-2000

Westin Pasadena, Los Robles, 2nd floor

Designed by Elizabeth Merena, director, Visual Arts Program; presented by Elizabeth Merena; Yona Backer, program officer, Andy Warhol Foundation for the Visual Arts; Miriam Basilio, assistant professor/faculty fellow, Program in Museum Studies, New York University; Andrew Perchuck, head, contemporary art programs and research, The Getty Research Institute; David Platzker, project director, Art Spaces Archive Project (AS-AP).

AS-AP is an initiative founded by a consortium of alternative art organizations with a mandate to preserve, present, and protect the archival heritage of living and defunct for-profit and nonprofit spaces of the "alternative" or "avant-garde" movement throughout the United States. AS-AP has begun a national survey of these spaces in order to increase recognition of the historic value that their materials hold. This session will present the initial results of the survey, potential uses of the materials, and next steps.

COMMUNITY BANDWIDTH

Westin Pasadena, San Rafael, 2nd floor

Designed by David Haas, chair, Grantmakers in Film and Electronic Media and Helen M. Brunner, consultant, Grantmakers in Film and Electronic Media and the Media Democracy Fund; presented by Matthew R. Rantanen, director of technology, Tribal Digital Village; Emy Tseng, managing director, Innovation Funders Network; Sascha Meinrath, treasurer, Independent Media Center (IMC) and project coordinator, Champaign Urbana Community Wireless Network (CUWiN).

The converging digital environment will yield many more options for the delivery of specialized information to targeted audiences in both urban and rural areas. What are the opportunities for artists and cultural organizations? Will community wireless deliver on the vision of advancing community development, increasing civic participation, and bridging the digital divide in rural and underserved communities? Will the digital era, with its enormous increase in available channels and delivery methods, reach new audiences and provide ways to capture revenue for cultural production? Come learn about exciting efforts already happening in communities and hear an overview of the potential of the new media environment.

EXPLORING CROSS-CULTURAL IDENTITIES OF YOUNG IMMIGRANTS THROUGH YOUTH MEDIA

Westin, Pasadena, Sierra Madre, 2nd floor

Designed by Anna Lefer, program officer, Youth Initiatives, Open Society Institute and David Haas, chair, Grantmakers in Film and Electronic Media; presented by Luis Sierra, outreach producer, Youth Radio; Sara Harris, producer/Los Angeles bureau chief, Youth Radio; and Chris Bratton, president, San Francisco Art Institute.

Across the country, community-based youth media organizations are engaging new immigrant youth in a process of collaborative inquiry and media production, where youth can explore identity, community, and the impacts of shifting demographics, immigration laws, and the global economy. Immigrant youth are developing critical thinking and communication skills, and are producing media that reflects their social consciousness and their commitment to civic society. Through presentation and discussion, the session will explore the impact of these programs on the participating youth, on local communities, and on the local and national audiences experiencing the media. Media clips will be presented that share the compelling and unique perspectives of the youth producers.

Top left: Diavolo Dance Company. Photo: Rebecca Butala.
Top right: Colburn School for the Performing Arts



Conference Program

Tuesday, October 18 8:30–10:00AM (continued)

SPIRIT OF GIVING II: EVERY DRESS HAS ITS OWN SONG, AND WITH EVERY SONG, A SPIRIT DANCES

Westin Pasadena, Arcadia, 2nd floor

Designed by Tia Oros Peters, special projects and program director, Seventh Generation Fund and Lori Pourier, president, First Peoples Fund; presented by Gerald Clarke, Jr., artist; L. Frank Manriquez, artist and activist; Kathy Wallace, artist, founder and board member of the California Basket Weavers Association; and Joanna Bigfeather, artist.

Although there is no word for “art” in the over 550 languages of Native North America, art holds an essential place in Native American life. Through dynamic interaction of ceremony, song, dance, and creative spiritual energy, art takes form, helping individuals and communities to heal, grow, and flourish. The Spirit that guides Native artistic expression also engenders Native American artists to serve their communities through their art. Arts philanthropy systems can fulfill a significant role in assisting the generosity, responsibility, and creative expression of Native artists. This session is presented by the GIA Indigenous Peoples Network committee.

U.S. LATINO ART: NEW DIRECTIONS, NEW OPPORTUNITIES

Westin Pasadena, Plaza I, 1st floor

Designed by Tomas Ybarra-Frausto, associate director, creativity & culture, the Rockefeller Foundation and Chon Noriega, professor of film, television & digital media and director of the UCLA Chicano Studies Research Center, UCLA; presented by: Chon Noriega; Mari Carmen Ramirez, Wortham Curator of Latin American Art and Director, International Center for the Arts of the Americas, the Museum of Fine Arts; and Rita Gonzalez, assistant curator and assistant to the deputy director, Los Angeles County Museum of Art.

This session will consider the state of Latino art in the 21st century. Key areas to be addressed will include: the “demographic imperative” as Latinos become the fastest growing group in the U.S.; validation mechanisms for Latino and Latina artists; and the making of new knowledge that can inform public exhibition, arts criticism, and education. The session will also consider the changing role of Latino cultural production across both local and global frameworks. The speakers each have multiple experiences as curators working with community-based and mainstream arts institutions, scholars involved in national and international collaborative projects, and arts advocates addressing the demographic and generational changes now taking place in the United States.

ADVANCING THE ARTS IN COMMUNITY FOUNDATIONS: INNOVATIVE PROGRAMS, LEVERAGING DONORS, CREATING A NETWORK

Westin Pasadena, Plaza II, 2nd floor

Designed by Lisa Cremin, director, Metropolitan Atlanta Arts Fund; Sarah Solotaroff, senior fellow, Chicago Community Trust; and Ann McQueen, program officer, Boston Foundation.

There are over 650 community foundations in the United States, many of which will be the recipients of the forthcoming multi-billion dollar intergenerational transfer of wealth. How do the arts make their case for meeting the “community need” which is at the heart of the community foundation movement? As many community foundations are becoming increasingly donor-focused, how can we leverage donors’ interests in the arts? This session will explore model programs, provide an opportunity for sharing innovative tactics and lay the groundwork for a network of arts program officers and donors in community foundations nationwide.

10:00–10:30AM Break

✿ indicates that session is an informal discussion

10:30AM–12:00PM BREAKOUT SESSIONS

CREATIVE CAMPUS: THE TRAINING, SUSTAINING, AND PRESENTING OF THE ARTS IN HIGHER EDUCATION

Westin Pasadena, San Rafael, 2nd floor

Designed by Alberta Arthurs, cultural consultant/commentator, National Video Resources; presented by Alberta Arthurs; Sandra Gibson, president and CEO, Association of Performing Arts Presenters; Steven Lavine, president, California Institute of the Arts; and Steven J. Tepper, associate director, Curb Center for Art, Enterprise and Public Policy, Vanderbilt University.

More than is usually acknowledged, higher education and the arts relate to and profoundly reinforce each other. The two sectors bear responsibility for education, creativity, and knowledge-building; they significantly shape national values; they capture society’s movements. Put together, the academy and the arts achieve more than either can alone. These are among the findings of an American Assembly forum in March 2004 where 64 leaders in higher education and the arts explored the relationships of their sectors to each other, produced recommendations to strengthen training, patronage, and the presentation of the arts by American colleges and universities, and affirmed their missions through the arts. This session will submit the recommendations of these leaders for peer discussion and review.

INCREASING SUPPORT FOR ARTISTS AND THE ARTS THROUGH THE INNOVATIVE USE OF TECHNOLOGY ✿

Westin Pasadena, San Pasqual, 2nd floor

Designed by Judilee Reed, vice president, Leveraging Investments in Creativity (LINC) and Jerry Yoshitomi, LINC consultant; presented by Judilee Reed; Emy Tseng, senior policy advisor, Community Technology Foundation; and Henri Poole, production director, Civic Action.

Many ask—how can innovations in blogging, the Howard Dean campaign, moveon.org, and meetup.com be applied to the arts? There’s been a fundamental shift in how we all use technologies. As costs decline, more grassroots movements apply and appropriate technologies to increase participation, sell products, more deeply engage customers and increase earned and contributed income. Unfortunately, arts organizations are far behind, and as a result, are losing market share to others. However, decreasing costs/ increasing speed provide new opportunities previously unavailable to arts organizations and artists. Practitioners and funders describe how to take immediate advantage and cost-effectively repurpose these methods, directing remarks to decision makers who don’t yet understand how innovations can profoundly change our work and propel our organizations to unparalleled success. Participants will receive references to ready-to-implement solutions.

ARTS EDUCATION AND THE BRAIN: WHAT A NEW RESEARCH STUDY MAY TELL US

Westin Pasadena, Plaza I, 1st floor

Designed by Rebecca Luib, project manager, the Dana Foundation; presented by Michael Gazzaniga, Ph.D., director, Center of Cognitive Neuroscience, Dartmouth College and president, American Psychological Society; and Janet Eilber, principal arts consultant, the Dana Foundation.

Does the study of arts change the brain? Does it affect learning? There are good correlations between children who take part in the arts and academic performance. Now, Dr. Michael Gazzaniga is directing a consortium of leading neuroscientists at six research institutions, funded by the Dana Foundation, to study whether there is a causal relationship. The research will be the first extensive scientific attempt to develop a comprehensive picture of the role of arts education in changing the brain. Dr. Gazzaniga will be the founding director of a new Mind Science Center at UC Santa Barbara in 2006.



Tuesday, October 18 10:30AM–12:00PM (continued)

MANAGING CREATIVITY: ENGAGING NEW AUDIENCES — FOR-PROFIT AND NONPROFIT ARTS LEADERS TALK *

Westin Pasadena, San Marino, 2nd floor

Designed by Russell Willis Taylor, president and CEO, National Arts Strategies; presented by Russell Willis Taylor; Philip M. Nowlen, head, Getty Leadership Institute, J. Paul Getty Trust; and Mark Resnick, executive vice president, Twentieth Century Fox Film Corporation.

In June 2004 the Getty Foundation and National Arts Strategies brought together 23 leaders from the nonprofit and for-profit creative sectors to discuss the similarities, differences, and potential intersections between our work. This session will share the findings of that group in answering the question “Are there truly two sectors in the cultural area, or just one sector with two halves?”

WHAT HAPPENED TO THE CULTURE IN “ARTS AND CULTURE”?

Westin Pasadena, Plaza II, 1st floor

Designed by Amy Kitchener, executive director, Alliance for California Traditional Arts; Roberta Uno, program officer, Ford Foundation; and Vanessa Whang, program director, Leveraging Investments in Creativity/Artography: Arts in a Changing America; presented by Anan Ameri, Ph.D., director, Arab American National Museum; Ofelia Esparza, altarista, artist, and educator; and Pualani Kanaka’ole Kanahale, president/Kumu Hula, Edith Kanaka’ole Foundation/ Habu O Kekuhi; moderated by Roberta Uno.

Many funders have a mandate to address the field of arts and culture, but often the arts get emphasized while broader cultural issues get short shrift. What does it mean to make sure that the “culture” in “arts and culture” gets its due? How does one place specific arts activities into a wider contextual embrace? What aspects of cultural transmission inhere in modes of arts training and are embodied in artistic forms? This session will explore how the arts are a part of a larger complex web of social relations, value systems, and ways of being.

HOME IS WHERE THE ART IS: CREATING SUSTAINABLE ARTISTS’ LIVE/WORK SPACES

Westin Pasadena, Los Feliz, 2nd floor

Designed by Huong Vu, program officer, Paul G. Allen Family Foundation; presented by Huong Vu; Cathryn Vandenbrink, regional director, Artspace Projects, Inc.; Ann McQueen, senior program officer, The Boston Foundation; and Louise Manuel, senior program officer, Local Initiatives Support Corporation (LISC).

Artists live, work, teach and create in our cities—but are frequently priced out of the very neighborhoods they made fashionable. How are artists, real estate developers, community development corporations, public agencies, lenders, and funders creating long-term affordable artist live/work spaces? This session will offer some examples. Artspace Projects created 563 live/work units for artists and their families in nine cities and ArtistLink has fostered Boston’s burgeoning creative communities. Local Initiatives Support Corporation (LISC) provides grants, loans and equity investments to community development corporations for neighborhood redevelopment projects. Understand how live/work space projects are financed, built, and sustained in order to benefit artists for many decades to come.

CULTURAL EXPRESSION: USING THE ARTS AS A MEANS OF EFFECTIVE ENVIRONMENTAL GRANTMAKING

Westin Pasadena, Altadena, 2nd floor

Designed by Evelyn White, director, International Funders of Indigenous Peoples; and Roger Falcon, ArtsCorps program director, New England Biolabs Foundation;

* indicates that session is an informal discussion

presented by Sandra de Berduccy, former ArtCorps artist; Banduk Marika, Gamarrwa Nuwal Landcare Program; and Kenneth Wilson, executive director, The Christensen Fund.

This panel will explore the central role culture can have in effective environmental grantmaking through the experiences of two Indigenous artists from Australia and Bolivia. By supporting local creativity and artistic expression, grantmakers can respect the wisdom of Indigenous communities on the vital link between art, spirituality, and the environment, and better support community struggles to adapt and keep alive biological and cultural creation in their territories. Art can also serve as an interactive tool to build local capacity and overcome linguistic and other obstacles to communication and community building.

CREATIVE COLLABORATIONS: PARTNERSHIPS AT THE INTERSECTION OF ART, DESIGN, AND SCIENCE

Westin Pasadena, Sierra Madre, 2nd floor

Designed by Ernest Figueroa, program and grants coordinator, City of Pasadena, Cultural Affairs Division and Kim Miller, director, foundation relations, Art Center College of Design; presented by Kenneth A. Pickar, visiting professor of mechanical engineering, California Institute of Technology; AnnMarie Polsenberg Thomas, faculty/Ph.D. candidate, Art Center College of Design/California Institute of Technology; Stephen Nowlin, vice president, director, Alyce de Roulet Williamson Gallery; and Mark Breitenberg Ph.D., dean of undergraduate education, Art Center College of Design.

Partnerships are a powerful way to broaden and achieve the goals of nonprofits, foundations, and institutions of higher education. By enabling organizations to tackle complex projects and social challenges, collaborations engender new models and outcomes and lead to ‘breakthrough’ ideas. Partnering is also increasingly popular in grantmaking, and is strongly encouraged and often mandated. Collaborations within the fields of art and science offer a particular dynamic: distinct discourses which have important affinities and tensions. This session will explore such partnerships through the relationship between Art Center and Caltech. Participants will evaluate the potentials of partnerships between art and science and consider their role in the nonprofit sector.

MEDIA IN MOTION: A FUNDER RESPONDS TO FUTURE CHALLENGES IN THE FIELD

Westin Pasadena, Arcadia, 2nd floor

Designed by Lyda Kuth, director, LEF Foundation; presented by Lyda Kuth; Tom Borrup, principal, Community and Cultural Development; Denise Dilanni, executive-in-charge, Boston Media Productions; and Carol Atwood, CEO, Spartacus Media Enterprises.

It is hard to deny the growing importance of the moving image in our culture, with audiences flocking to independent documentaries, artists migrating to more complex multimedia forms of expression, and with the younger generation developing new forms of interactive internet-based art. Motion media—film, video and net art—are arguably the new center of the art-making world. The changes, challenges, and opportunities encountered in this specific field have relevance to all grantmakers involved in arts and culture. The LEF Foundation, a funder of independent film and video, has spearheaded an effort in Boston to examine the challenge of future sustainability facing independent media artists and media art organizations. In the context of the ‘creative economy’ and with the partnership of the Massachusetts Cultural Council, LEF is supporting the independent media community as it renegotiates its relationship with the commercial sector, with technology, and with audiences. Session panelists will discuss the importance of grantmakers taking a proactive approach to help artists and organizations examine their future in an era of connectivity, and how both planned and improvisational partnerships have generated a critical moment for independent media in Boston.

Conference Program

Tuesday, October 18 (continued)

HURRICANE KATRINA, 9/11, WHAT'S NEXT?: HELPING ARTISTS AND ARTS ORGANIZATIONS IN TIMES OF EXTREME EMERGENCY

Westin Pasadena, Los Robles, 2nd floor

Organized by Ted Berger, executive director, New York Foundation for the Arts; Claudine Brown, program director, Arts & Culture, the Nathan Cummings Foundation; and Angie Kim, director of programs, Arts & Conservation, Flintridge Foundation.

Join fellow grantmakers for this informal discussion regarding the philanthropic community's response to monumental crises such as Hurricane Katrina. What mechanisms are being put in place to help artists and arts organizations? What is the landscape of emergency funds for the cultural community? What are the policy implications, and how do the broader and more public support and aid efforts intersect, if at all, with the existing art support systems? This session will address these and other questions brought about by response to such emergencies.

- 12:00–12:30PM Break
- 12:30–2:15PM Lunch and members' meeting
KEYNOTE: LUIS ALFARO
Walking in L.A.
Fountain Ballroom, 2nd floor

LUIS ALFARO's artistic and professional background includes plays, poetry, short stories, performance and journalism. A Chicano, born and raised in downtown Los Angeles, he is the recipient of a MacArthur Foundation Fellowship. He was a resident artist at the Mark Taper Forum, where he was co-director of the Latino Theatre Initiative. He was a visiting artist to the Kennedy Center in Washington, D.C., and has toured his work throughout the United States, England, and Mexico. His film, *Chicanismo*, was Emmy-nominated and won Best Experimental Film at San Antonio's CineFestival. He is the winner of the 1998 National Hispanic Playwriting Competition and the 1994 and 1997 Midwest PlayLabs. As an activist, he works with at-risk youth, is co-founder of three nonprofit arts organizations, and chaired the Gay Men of Color Consortium.



Luis Alfaro

- 2:15–2:45PM Break
- 2:45PM Off-site theme session bus departs for Pasadena Playhouse

3:00–4:30PM AFTERNOON THEME SESSIONS (some off-site)

ARTS EDUCATION POLICY: CATALYTIC TOOLS FOR COMMUNITY INVOLVEMENT

Westin Pasadena, San Rafael, 2nd floor

Designed and presented by Jacky Alling, program officer, Arizona Community Foundation; and Laurie T. Schell, executive director, California Alliance for Arts Education.

Come learn about two arts education programs that utilize different community dialogue tools and processes to guide groups in assessing and planning arts education policy and practices. The California Alliance for Arts Education will profile their Community Arts Education Project (CAEP),

which involves eight school districts in Los Angeles area counties. The Arizona Community Foundation will highlight their "Arts in the Schools, Arts in the Communities" program, which involves partnerships in rural communities. Methodologies used by these projects will be demonstrated. Participants will also discuss how to involve cross-sections of the community who may or may not have a history of working together.

THE IMPORTANCE OF DESIGN EDUCATION FOR TODAY'S K-12 STUDENTS

Westin Pasadena, San Pasqual, 2nd floor

Designed by Sunny Fischer, executive director, Richard H. Driehaus Foundation and Ron Bogle, president, American Architectural Foundation; presented by Sunny Fischer; Michael Alvidrez, executive director, Skid Row Housing Trust; Lynn Osmond, president, Chicago Architecture Foundation; Meredith Davis, professor of graphic design, North Carolina State University; and Doreen Nelson, director, the Center for City Building Education.

Like other forms of arts education, design education enhances students' ability to learn. Learning about architecture and design stimulates the receptive, cognitive, and creative processes that facilitate learning of core academic subjects. In addition, architecture and design are the most diverse, encompassing studies, including art, science, social science, math and humanities. This session will explore how this teaching is essential in support of vibrant, sustainable communities and how funders are taking on this issue with respect to arts education.

FUTURE OF MUSIC: CONSOLIDATION, EMERGING TECHNOLOGIES, AND THE BEATLES REMIXED

Westin Pasadena, Plaza I, 1st floor

Designed by David Haas, chair, Grantmakers in Film and Electronic Media and Helen M. Brunner, consultant, Grantmakers in Film and Electronic Media and the Media Democracy Fund; presented by Jeff Chang, author, *Can't Stop Won't Stop*; Jenny Toomey, executive director, *Future of Music*; and Ian Inaba, writer, producer, director.

Musicians, deejays, activists and policymakers are finding innovative means to address consolidation in commercial radio, artist rights, peer file sharing and independent production and distribution. Experience some of the results of our converging, remix culture and learn how emerging technologies and public policies affect our choices, either as makers or consumers of culture. Jenny Toomey is a musician, activist and founder of the Future of Music Coalition. Jeff Chang is a hip hop journalist, a founding editor of *ColorLines* Magazine and an author of *Can't Stop Won't Stop*. Ian Inaba is a writer, producer and director who recently directed Eminem's *Mosh*. The Danger Mouse Grey Video will also be featured.

CREATIVITY AND THE BORDER

Westin Pasadena, San Marino, 2nd floor

Designed by Claire Peeps, executive director, Durfee Foundation; presented by Ken Brecher, executive director, Sundance Institute and Josh Kun, associate professor, University of California, Riverside.

The jumping off place for this session will be Monday's conversation, "Where Does Creativity Reside?", with a particular focus on the California/Mexico border region. The presenters will wrestle with some of the most provocative influences that are bringing a transnational perspective to a most thoughtful and talented group of emerging artists. Covering everything from food to mystery objects from the border, the presenters will explore how change happens in the arts and why the ideas crossing the border have become more influential than many arts institutions have yet to register—for example, have you seen the multi-story apartment building in Tijuana that is inside the sculpture of a giant standing woman? Come listen to fabulous music and see amazing images from the border.

Conference Program

Tuesday, October 18 3:00–4:30 PM (continued)

AND THE BAND STOPPED PLAYING: THE RISE AND FALL OF THE SAN JOSE SYMPHONY *

Westin Pasadena, Los Robles, 2nd floor

Designed and presented by Nancy Glaze, director, arts, The David and Lucile Packard Foundation and Thomas Wolf, Ph.D., chairman and CEO, Wolf, Keens & Company.

Symphony orchestras pose a great challenge to arts grantmakers who care about the future of classical music. They are the major purveyor of the great tradition of western music but as institutions many of them are in serious trouble and are resistant to fundamental change. Using the case history of the San Jose Symphony that went bankrupt and drawing from their recent book, *And the Band Stopped Playing*, Nancy Glaze and Thomas Wolf lead a discussion about the problems and opportunities for orchestras and the grantmakers that fund them.

MEASURING CULTURAL VITALITY THROUGH NEW ARTS INDICATORS

Westin Pasadena, Plaza II, 1st floor

Designed by Joan Shigekawa, associate director, Creativity & Culture, Rockefeller Foundation; presented by Maria Rosario Jackson, senior research associate, the Urban Institute; Josephine Ramirez, vice president programming and planning, the Music Center; David Swain, director, Social Indicators Project, National Association of Planning Councils; and Charlotte Kahn, director, Boston Community Building Network, Boston Foundation.

What do we mean by cultural vitality? What U.S. communities have it? How do various places stack up against each other? What is the relationship of cultural vitality to other community characteristics such as education, crime and safety, and socio-economic conditions? These questions are answered using a variety of new arts and cultural indicators and definition of “cultural vitality” that emphasizes diversity of artistic practice, including amateur to professional participation, and the robustness of cultural systems of support. Implications of these findings are discussed from a range of perspectives. The session is based on research conducted as part of the Arts and Culture Indicators in Community Building Project at the Urban Institute.

STRATEGIES TO STRENGTHEN AND BRING DIVERSE NATIVE FUNDING SOURCES TO NATIVE ARTS ORGANIZATIONS AND ARTISTS

Westin Pasadena, Sierra Madre, 2nd floor

Designed by Andrea Alexander, president and executive director, Potlatch Fund; presented by Andrea Alexander; Charlene Krise, executive director, Squaxin Island Tribal Cultural and Resource Center; Deni Leonard, chairperson and CEO, Indigenous Global Development Corporation; and Aurolyn Stwyer-Watlamet, chairperson, Native Artists Committee, Potlatch Fund.

Native art provides an important venue for empowering Native people and communities, and for building bridges between Native and non-Native communities. Producing and selling Native art can provide an important job opportunity for Native people. However, foundations that support the arts or want to improve the health of Native communities often experience barriers preventing them from funding Native arts organizations or activities. This discussion will focus on how Native and non-Native supporters of artists can work together to reduce the cultural barriers in the field. Participants will discuss how tribally driven foundations, gaming foundations and the community network of the GIA foundations work together to develop strategic funding and giving strategies that will better sustain this vibrant network.

Top: Pasadena Playhouse, site of the session *Cross Cultural Access* at 3:00 p.m. on Tuesday.

* indicates that session is an informal discussion

THE FAR SIDE OF PHILANTHROPY *

Westin Pasadena, Arcadia, 2nd floor

Designed and presented by Dudley Cocke, director, Bush Foundation.

The GIA Reader sponsors a year 'round cartoon contest. Drawing upon their practice of philanthropy and experience with the nonprofit sector, Reader readers are invited to submit cartoon ideas. All it takes is a description of the imagined image and caption. If the Reader editors select your idea, it is passed on to a professional cartoonist to draw for Reader publication! In a structured free-for-all, this session will investigate the lighter side of our work-lives. The measurable outcome will be cartoon ideas at least equal to the number of fun-loving participants. A long-term goal is for the *New Yorker* to publish a GIA cartoon.

CROSS CULTURAL ACCESS

Pasadena Playhouse (bus departs at 2:45 p.m.)

Designed by Deborah Lewis, executive director, ELA Foundation; presented by Deborah Lewis; Sheldon Epps, artistic director, Pasadena Playhouse; Stephen Sachs, playwright; and Ed Waterstreet, artistic director, DeafWest Theatre.

The Pasadena Playhouse and DeafWest Theatre have collaborated on a ground breaking synergistic work called *Open Window*. This new play challenges the assumptions of communication in cross cultural exchange because for the first time the main protagonists are deaf and will be portrayed by deaf actors in *American Sign Language* and then will be voiced for hearing audiences. The journey that the Playhouse and Deaf West have taken has involved artists, deaf and hearing audiences, funders, and the community as a whole. Participants will hear about this process from the artistic staff as well as discover the impact on a community from the funders' perspective.

THE NEED FOR NEW NOMENCLATURE

Pacific Asia Museum, 46 North Los Robles Avenue

Designed by Roberta Uno, program officer, Ford Foundation; and Vanessa Whang, program director, Leveraging Investments in Creativity/Artography: Arts in a Changing America; presented by Kip Fulbeck, artist, professor, and chair of art, Department of Art, University of California, Santa Barbara; Sekou Sundiata, artist; and Betsy Peterson, executive director, Fund for Folk Culture; moderated by Vanessa Whang.

How many of us have run up against barriers because of the language that is so often employed in the field to categorize, for example, so-called fine arts, folk arts, outsider art, ethnic arts, traditional arts, contemporary arts, mainstream culture, popular culture, nonprofit arts, commercial arts, multi-cultural arts, community-based arts, and world music and dance? This session will delve into an investigation of some of the implicit concepts embedded in these terms and how they can wittingly or unwittingly favor or disenfranchise particular art forms and artists, and keep us from seeing creative approaches and solutions to arts support issues.

A LONG BRIDGE OVER DEEP WATERS: CORNERSTONE THEATER'S FAITH BASED CYCLE

Westin Pasadena, Altadena, 2nd floor

Designed by Ben Cameron, executive director, Theatre Communications Group; presented by Bill Rauch, artistic director, Cornerstone Theater Company; and James Still, playwright.

Cornerstone Theatre's Faith Based Theater Cycle is creating original community-based plays in collaboration with specific faith based institutions, as well as interfaith communities, to explore how faith both unites and divides American society. The project includes several components. In 2001, the Festival of Faith comprised 21 short site-specific plays

continued on page 18



Conference Program

Tuesday, October 18 3:00–4:30PM (continued)

at five houses of worship. Cornerstone presented *ZONES*—part play, part community conversation—a participatory theater experience in which characters confront the challenges of living in a religiously pluralistic city and audience members are encouraged to do the same with each other. This session, building on a plenary that galvanized audiences at this year’s TCG conference, examines how we struggle to reconcile polarized religious beliefs through the arts.

- 4:45PM Bus returns from off-site session at Pasadena Playhouse
- 5:30PM Buses leave for Art Center South reception
- 5:45–6:45PM Art Center South reception
- 7:00PM Buses depart Art Center South for Westin Pasadena or Saladang Thai Restaurant for optional group dinner
- 7:30PM Dinner on your own at Saladang (optional)
- 9:30PM Buses return to Westin from Saladang

Wednesday, October 19

- 7:00AM Docent guided walking tour of Pasadena (meet in Westin Pasadena lobby)
- 7:30AM–1:30PM Conference registration desk open, Westin Pasadena, Santa Rosa Foyer, 2nd floor
- 8:00–10:00AM Continental breakfast, Westin Pasadena, Santa Rosa Foyer, 2nd floor

8:30–10:00AM BREAKOUT SESSIONS

BYE-BYE BOOMER (HELLO RETIREMENT)... OR IS IT TIME TO RETIRE RETIREMENT? *

Westin Pasadena, San Marino, 2nd floor

Designed by Diane Ragsdale, program associate, the Andrew W. Mellon Foundation and Jerry Yoshitomi, independent cultural facilitator, Meaning Matters; presented by Diane Ragsdale; Jerry Yoshitomi; Leslie Ito, executive director, Visual Communications; Heather Hitchens, president, Meet the Composer; Robert A. Cutietta, dean, Flora L. Thornton School of Music/University of Southern California; Russell Willis Taylor, president and CEO, National Arts Strategies; and Shay Wafer, managing director, Cornerstone Theater Company.

Survey of New England nonprofit CEOs and directors: Within the next five years, 70% will leave their posts! What can we do to create transition plans and equip the next generation of leaders? Many boomers are reluctant to retire, thinking they have experience lacking in younger generations while others are concerned with retirement finances. Next generations are growing impatient with systems and structures for nonprofit arts. They’re ready to lead the necessary reinvention, but don’t have the reins. What support can help leaders of today and tomorrow bridge generational differences of perspective and work together to strengthen their organizations now and in the future?

GIA PILOT PROJECT: LEARNING FROM THE MATRIX OF APPROACHES TO SUPPORTING ARTS EDUCATION—THE BIG LOOK *

Westin Pasadena, San Rafael, 2nd floor

Designed by Jonathan Katz, CEO, National Assembly of State Arts Agencies (NASAA) and Jeanne F. Butler, senior advisor, American Architectural Foundation; presented by Jonathan Katz; Sarah Solotaroff, vice president for programs, Chicago Community

Trust; Cyrus Driver, program officer, education, Ford Foundation; and Dick Deasy, director, Arts Education Partnership.

Making a difference in arts education—the Big Look! Do you recognize the strategic importance of arts education but have questions about what kind of grants will make the most difference? Or make any difference at all? GIA leaders are crafting a Matrix Project, the purpose of which is to propose a strategic context for grantmaker investments and for policy making in arts education. This session is a step in that process. Participants will have the opportunity to review methods proposed for the project, offer input and consider playing a role in this challenging and potentially influential activity. This session will also focus on the future of a GIA working group centered around the topic of arts education.

INTERNSHIPS IN THE ARTS—FOSTERING A NEW GENERATION OF ARTS LEADERS

Westin Pasadena, Arcadia, 2nd floor

Designed and presented by Jean Miao, program manager, The Getty Foundation and Andrew Campbell, director of organizational development, Los Angeles County Arts Commission.

Over the past 13 years, the Getty has provided nearly \$6 million to support more than 1,500 college students in internships at visual arts institutions in LA County. The Los Angeles County Arts Commission joined the Getty in 2001 and created a parallel program for the literary and performing arts. This unique public-private partnership has created what is by far the largest paid summer arts internship program in the country. This session will highlight how the program can serve as a model for other funders interested in supporting similar initiatives to foster a new generation of leaders in the arts.

RECLAIMING AMATEURISM: VALIDATING THE INFORMAL ARTS AND RECREATIONAL MUSIC IN THE NONPROFIT AND FOR-PROFIT SECTORS

Westin Pasadena, San Pasqual, 2nd floor

Designed by Josephine Ramirez, vice president, programming and planning, Music Center/Performing Arts Center of Los Angeles County and Wendy Hoppe, executive director, Ralph M. Parsons Foundation; presented by Josephine Ramirez; Eric Ebel, director of market development, NAMM, the International Music Products Association; John Fitzgerald, manager of recreational music activities, Remo, Inc.; and Alaka Wali, director, Center for Cultural Understanding and Change and John Nuveen Curator in Anthropology, The Field Museum.

Amateur: from the Latin *amator*, lover. One who engages in an art, science, study, or athletic activity as a pastime rather than as a profession. One who engages in an activity for enjoyment rather than money. Recreation: from the Latin *recreare*. to create anew, to refresh mentally or physically. Activity that refreshes the mind or body after work, implies something that restores one’s strength, spirits, or vitality.

Both the for-profit music world and the nonprofit arts world are beginning to understand the enormous potential of non-professional music-making. The level of amateur music making certainly influences an industry’s bottom line, yet it may be that many among us playing music for the simple love of it promotes stronger social and civic networks— affecting the quality of life for everyone. This discussion engages facilitators of informal arts and recreational music making as well as those who conduct and fund research about it from each (profit and nonprofit) perspective. Featured model projects are the Informal Arts Initiative at the Music Center and Remo Drum Circles. Research highlights draw from NAMM-funded work on recreational music making as well as the Center for Arts Policy at Columbia College Chicago’s Informal Arts Study.

Conference Program

Wednesday, October 19 8:30–10:00AM (continued)

FIND OUT WHAT THEY WANT AND WHY THEY WANT IT: TRACKING AND ATTRACTING AUDIENCES FOR THE ARTS

Westin Pasadena, San Gabriel, 2nd floor

Designed by Ann Stone, Ph.D., senior research and evaluation officer, The Wallace Foundation; presented by Ann Stone; Francie Ostrower, senior research associate, the Urban Institute; Laura Zakaras, senior research communicator, RAND Corporation; Scott Ward, executive director, Armory Center for the Arts; and Bill Rauch, artistic director, Cornerstone Theater.

As arts organizations struggle to appeal to evolving constituencies, asking audiences why they attend and what benefits they expect from each cultural experience can yield important programming insights. Declining audience attendance numbers in several “mainline” arts disciplines, such as classical music events, call for an examination of what brings individuals to each arts engagement and what keeps them coming back for more. As part of its ongoing work in building participation in the arts, the Wallace Foundation enlisted the Urban Institute to examine arts participation patterns and probe consumer motivations and experiences. A study involving a national random sample of adults distills information on audience art form selections, frequency of live attendance and satisfaction with the experience. The study breaks new ground in isolating audience motivations and expectations for a variety of cultural events.

CULTURAL DIMENSIONS OF TRANSNATIONAL COMMUNITIES: FOCUS ON LOS ANGELES

Westin Pasadena, Los Feliz, 2nd floor

Designed by Joan Shigekawa, associate director, creativity and culture, Rockefeller Foundation; presented by Abel Valenzuela, director, Center for the Study of Urban Poverty, UCLA; Joel Jacinto, executive director, Search to Involve Pilipino Americans; Maria Rosario Jackson, senior research associate, the Urban Institute; and Carolina Sarmiento, founding director, El Centro.

Transnational communities—people living in the US and in another country—are an increasingly significant part of the population in many US cities. They have important implications for national and local economies, social service infrastructures, and how we think about planning and policy in general. As a result of emerging research we are learning about how artistic and cultural practices persist, change, and affect other facets of transnational lives. Specifically, in Los Angeles, through a collaboration of the Urban Institute and the Center for the Study of Urban Poverty at UCLA, we have taken an in-depth look at various transnational communities—Oaxacans, Veracruzanos, and Pilipinos—to better understand the role of arts and cultural practices in these communities and the systems that support transnational cultural activity.

SHIFTING GEARS: CREATIVE CLUSTERS

Westin Pasadena, Altadena, 2nd floor

Designed and presented by Maryanne Friend, director, development and marketing communications, North Carolina Department of Cultural Resources; Libba Evans, secretary, North Carolina Department of Cultural Resources; and Alice Atkinson, cultural affairs supervisor, City of Ventura Cultural Affairs Division.

Creative experience and tourism enterprise clusters bring together people and partnerships in new ways. Ventura, California and North Carolina are exploring use of heritage and culture to stimulate economic development, and an array of public and private partnerships. Come see how they’re mapping new roads; entrepreneurial development; artist training; research and government support; and connecting the tourism product developers with the marketers.

✿ indicates that session is an informal discussion



GET YOUR HANDS IN THE ARTS AND PHILANTHROPY

The Armory Center for the Arts

Designed by Prudy Kohler, principal, Art for Lunch.

Are you staying for the closing plenary but are too tired to sit through a conference breakout session? Join your grantmaking colleagues at the Armory Center for the Arts in this hands-on, art-making session. Prudy Kohler is an artist who works mainly in photographic transfer media. She will lead participants through a process of visualizing and then creating a “picture,” using transfer techniques, of their own relationship to philanthropy or what they see as the future of arts philanthropy. Or, join in other hands-on art activities taking place at the Armory.

10:00–10:30AM Break

10:30AM Plenary session

KEYNOTE: WALTER MOSLEY

Intersection of Arts and Entertainment

Fountain Ballroom, 2nd floor



Walter Mosley

WALTER MOSLEY is the author of 21 critically acclaimed books and his work has been translated into more than 20 languages. His popular mysteries featuring Easy Rawlins include *Devil in a Blue Dress*, *Six Easy Pieces*, and *Little Scarlet*. Other works include *Fearless Jones*, *Fear Itself*, and *The Man in My Basement*, among others. Two movies have been made from his work including *Devil in A Blue Dress* and *Always Outnumbered*. He has won numerous awards including an O’Henry Award, a Sundance Institute Risktaker Award, and a Lifetime Achievement Award by PEN USA.

Mosley created a new publishing degree program aimed at young urban residents at The City College of New York. It is the only such program in the country. Mosley served on the board of directors of the National Book Awards and presently serves on the boards of the Full Frame Documentary Film Festival, the Poetry Society of America, and TransAfrica. He is past-president of the Mystery Writers of America. Born and raised in Los Angeles he now lives in New York City.

11:45AM Lunch

12:15PM Raffle Drawing for airline tickets and other giveaways, and closing comments

1:00–1:30PM Buses load for the tour of Huntington Library, Art Collections, and Botanical Gardens (meet in lobby of Westin Pasadena)

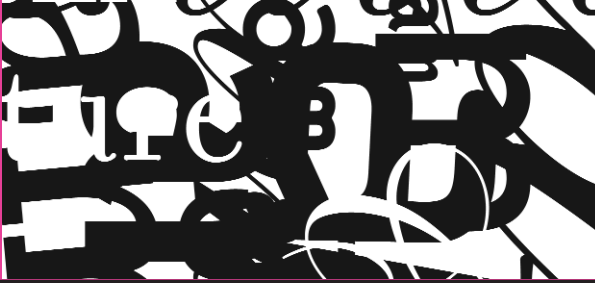
1:30PM Buses depart for Huntington

1:45–4:00PM Tour of Huntington

4:00PM Buses return to Westin Pasadena

Top left: Getty Interns tour the J. Paul Getty Center during Intern Day. This program will be discussed at the session *Internships in the Arts—Fostering a New Generation of Arts Leaders* at 8:30 a.m. on Wednesday. Above: John Fitzgerald facilitates a public drum circle in Seoul, Korea. John will take part in the session *Reclaiming Amateurism: Validating the Informal Arts and Recreational Music in the Nonprofit and For-Profit Sectors* at 8:30 a.m. on Wednesday.

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2005 GIA Conference

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GIA Funding Partners 2004-2005

Funding partners are members who choose and are able to make contributions above the amount required by our dues structure. Support at this level assists with costs of our programs and services: our annual conference, other gatherings, publications, and information services.

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Right: Diavolo Dance Company.
Photo: Alyssa Nicol.



Notes

Notes



Who We Are

Established in 1985, Grantmakers in the Arts (GIA) is a nonprofit membership organization comprised of private foundations, family foundations, community foundations, corporate foundations, corporate giving programs, public sector grantmakers, and nonprofit organizations that make arts grants. Donors who give through eligible grant-making organizations are also welcome to become members. Over 1,400 individuals—both trustees and staff—participate in GIA, representing over 300 organizations.

Purpose

GIA works within philanthropy to improve society's health by strengthening the role of arts and culture. It is a membership organization whose trade is discourse on ideas about arts philanthropy within a diverse community of grantmakers. GIA maintains a lightweight infrastructure that supports its members' work together. GIA's primary goals are to improve and strengthen arts philanthropy beyond GIA's membership and to support individual grantmakers and deepen their involvement with each other.

Above: Armory Center for the Arts



20 YEARS!

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GIA CELEBRATES 20 YEARS