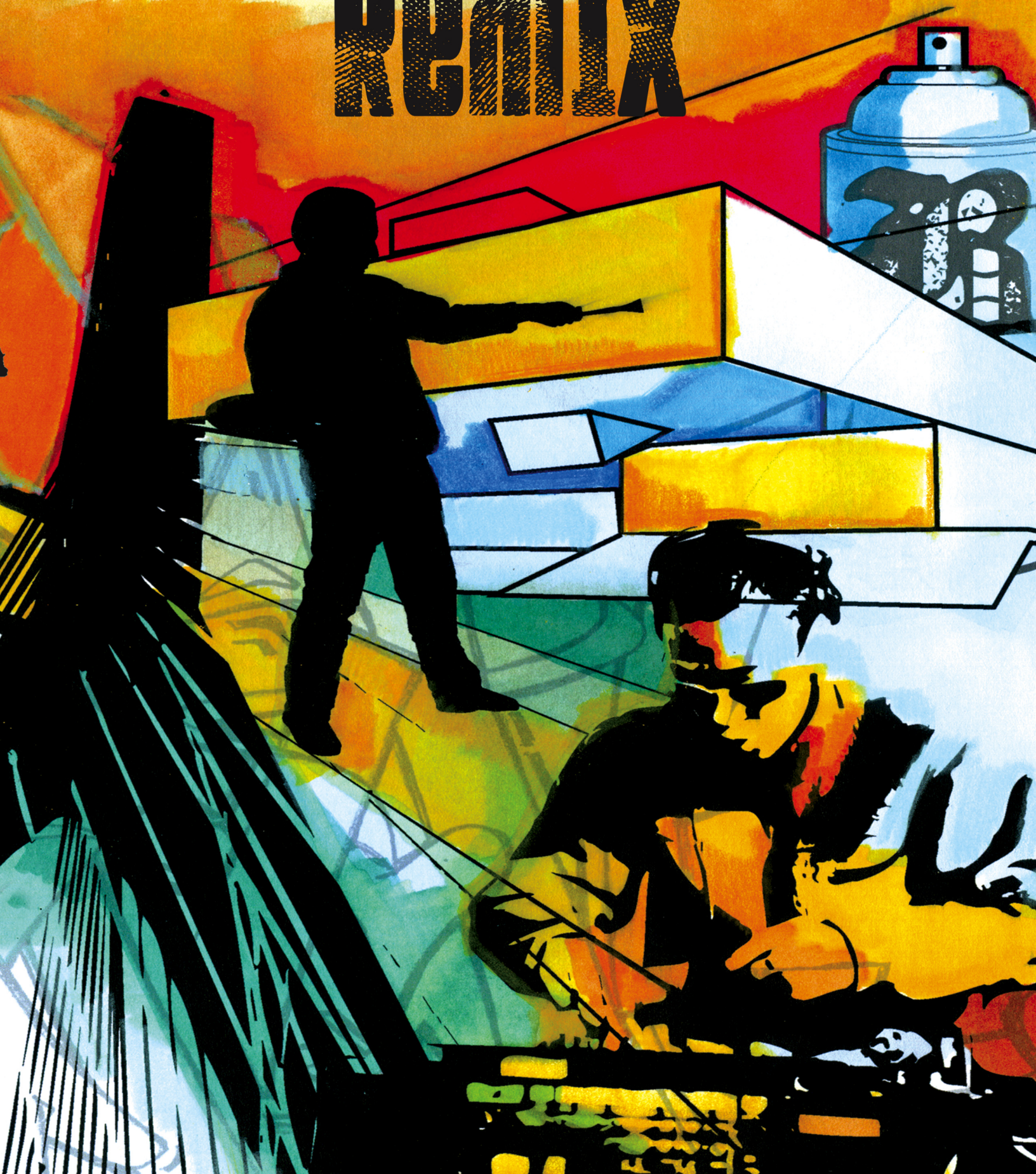


beantown **REMIIX**





WELCOME TO BEANTOWN

We are delighted that you are here and the conference is underway.

Last year, when we chose Beantown Remix as our theme, our aim was to highlight our region's vital mix of past and future, tradition and innovation. High tech and red brick. First People and new Bostonians. Boston is change. Old. New. Mix. Remix.

But just as aptly, we could have called this year's conference Beantown: Under Construction. Since the average age of the state's cultural facilities approaches 100 years, we were overdue for some renovation and new construction. Happily, we're also celebrating the recent passage of a bill creating the Massachusetts Cultural Facilities Fund, which will provide unprecedented state and private support for renovation, expansion and new construction across the state.

Yes, the steel workers, painters and plasterers are busy! The Museum of Fine Arts is well on its way towards its \$500 million campaign goal and has begun work on its Norman Foster expansion. The Central Square Theater, a collaboration of the Underground Railway Theater, the Nora Theatre Company, and MIT, will break ground before next summer. The Roxbury Center for the Arts at Hibernian Hall recently opened in a beautifully renovated Irish dance hall. The Isabella Stewart Gardner Museum is working on a new addition by architect Renzo

Piano. Zumix is looking forward to its new firehouse headquarters. And, the Harvard Art Museums will move into new temporary headquarters in Allston-Brighton in 2008 so that renovations to the Fogg, Busch-Risinger and Sackler can begin.

The most notable of new buildings is, of course, the Institute of Contemporary Art — the new ICA — in Boston's Seaport District. Yes, it is still under construction. No, we won't be able to hold our Tuesday dinner reception there. (Admission passes are included in your gift bag to encourage you to come back.) Instead, we'll spend Tuesday evening eating, drinking and making art at Artists for Humanity's EpiCenter, a break-through "green" building completed several years ago. And on Sunday, we'll enjoy the ambience of the old Fogg and its classical courtyard before that space, too, goes under construction.

Never changing. Fast changing. This collision of the old and new, under construction and over the top is a fact of life in Boston. So is good food, friendly colleagues, and great conversations. Old. New. Mix. Remix. Welcome to Beantown!

Ann McQueen, *Boston Foundation*

Klare Shaw, *Barr Foundation*

Rebecca Blunk, *New England Foundation for the Arts*

GRANTMAKERS IN THE ARTS

Founded in 1985, Grantmakers in the Arts is a membership organization whose trade is discourse on ideas about arts philanthropy within a diverse community of grantmakers. Members include private, community, corporate, and family foundations, as well as public sector grantmakers, regranteeing organizations whose primary purpose is arts grantmaking, and individual donors who give through eligible organizations. GIA programs include an annual conference, a major periodical, research, and other convening and communication services.

2006 CONFERENCE SUPPORT

Americans for the Arts	Jane's Trust
Barr Foundation	The Joyce Foundation
Boston Foundation	LEF Foundation
Cabot Family Trust	Linde Family Foundation
Nathan Cummings Foundation	Alletta Morris McBean
Robert Sterling Clark Foundation	Charitable Trust
Cloud Foundation	New England Foundation
Doris Duke Charitable	for the Arts
Foundation	Prince Charitable Trusts
Durfee Foundation	Rhode Island Foundation
Fidelity Investments	Shapiro Family Foundation
Ford Foundation	Wainwright Bank
The Grammy Foundation	Zell Foundation

FRI, NOV 10

5:30 PM Individual Artist pre-conference bus departs from Omni Parker House

SAT, NOV 11

7:00 AM – 1:00 PM Conference registration desk open, Omni Parker House

8:00 AM Research pre-conference bus departs from Omni Parker House

8:30 AM Creative Economy pre-conference bus departs from Omni Parker House

SUN, NOV 12

10:00 AM – 6:00 PM Conference registration desk open, Omni Parker House

3:30 – 4:30 PM Pre-conference buses return to Omni Parker House

5:30 PM Newcomers orientation/reception, Omni Parker House Kennedy Room, 1st floor

6:15 PM Shuttles depart for Reception

6:30 – 9:00 PM Opening reception at the Fogg Art Museum, Harvard University, Cambridge

MON, NOV 13

7:30 – 9:30 AM Breakfast

7:30 AM – 6:00 PM Conference registration desk open

8:00 – 9:00 AM BREAKFAST CONVERSATIONS

- Art for Everyone – Including Persons with Disabilities as Artists and Audience Members (*Ballroom*)
- What Community Foundations Can Do for the Arts (*Ballroom*)
- Cultural Tourism – Can It Save the Day? (*King Room*)
- Ecology of the Informal Arts in Silicon Valley (*Alcott A Room*)
- Facilitating Collaboration between Art-related Nonprofits and Ethnic Social Organizations in Honolulu's Chinatown (*Alcott B Room*)
- Individual Donors and Foundation Grantmakers – Should We Talk? (*Alcott A Room*)
- Issues of Identity: *Mapping the Media Arts* in New York State (*Alcott B Room*)
- Urban Artists Initiative/NYC – Project Support for Artists of Color Initiative (*Ballroom*)
- Update on United States Artists, a national grant program for artists working in various disciplines across the country (*Ballroom*)

9:30 – 11:00 AM MORNING BREAKOUT SESSIONS

- Collaborating for Broader Impact: A Model that Works for Funders, Artists & Organizations Alike (*Holmes Room*)
- Community Building Potential of the Arts (*Wheatley Terrace Room*)
- Culture: Good Economic Policy – The Massachusetts Campaign for Cultural Facilities (*Lowell Room*)
- Dance Literacy: Now We Need to Get Real (*Longfellow Room*)

- Exploring the Art and Practice of Online Collaboration (*Brandeis Room*)
- Great Schools by Design – Creative Design Enhances Creative Learning (*Harriet Beecher Stowe Room*)
- Mapping the System: Looking at Arts and Culture through a New Lens (*King Room*)
- A National System of Disaster Aid for Artists: Issues and Opportunities for Funders (*Isabella Stewart Gardner Room*)
- New Strategies for a Changing Society: How Diversity is Transforming Arts Marketing (*Hutchinson Room*)

11:30 AM – 1:15 PM LUNCH/KEYNOTE

Theresa Secord
(*Ballroom*)

1:45 – 3:15 PM AFTERNOON SESSIONS

- Arts and Culture Indicators Go Live: Real Players, Real Policy, Real Promise (*King Room*)
- Arts Colleges and Conservatories: The Roles Explode (*Isabella Stewart Gardner Room*)
- Cultural Organizing (*Hutchinson Room*)
- New Opportunities in Grass Roots Advocacy and Public Policy (*Lowell Room*)
- The Next Generation of Philanthropists and What That Means for the Arts (*Longfellow Room*)
- Sovereign Arts Philanthropy: From Bingo to Benevolence (*Brandeis Room*)
- Technology and Social Networking: a Primer (*Whittier Room*)
- 21st Century Forms of Creativity and Learning (*Holmes Room*)
- What's Next? Leveraging Learning and Experience (*Harriet Beecher Stowe Room*)

3:30 – 5:45 PM SITE SESSIONS

These sessions have a maximum capacity. Tickets for each day's site visits are available when the registration desk opens that morning.

SITE SESSION: ABIEL SMITH SCHOOL

- The Arts Stay After School: Boston After School & Beyond

SITE SESSION: BOSTON CHILDREN'S MUSEUM

- Curator-led Tours of Exhibitions

SITE SESSION: BOSTON'S SYMPHONY HALL

- Symphony Orchestras of the Future: What Does the BSO Have to Teach Us?

SITE SESSION: CLOUD PLACE

- Supporting Youth Film/Video Programs: The Cloud Foundation presents Raw Art Works' Real to Reel Film School

SITE SESSION: HIBERNIAN HALL

- Catalysts and Current Innovations: Support for Community Arts and Cultural Organizations of Color

SITE SESSION: NEW ENGLAND FOUNDATION FOR THE ARTS

- Report from the Individual Artists Pre-Conference

6:30 PM

Beantown Dine-arounds

TUES, NOV 14

7:30 – 9:30 AM Breakfast

7:30 AM – 6:00 PM Conference registration desk open

8:00 – 9:30 AM **MORNING BREAKOUT SESSIONS**

- Alternative Governance Structures for Nonprofits (*Harriet Beecher Stowe Room*)
- Art/Vision/Voice: Cultural Conversations In Community. A Book of Cases from Community Arts Partnerships Programs (*Hutchinson Room*)
- Funding for Cultural Organizations in Metro Boston (*King Room*)
- How are the arts working at the Chicago Public Schools? (*Longfellow Room*)
- Multimedia Technology and Art Education: Take the Tiger by the Tail (*Isabella Stewart Gardner Room*)
- The Pennsylvania Cultural Data Project (*Brandeis Room*)
- Philanthropic Investment Syndicates: A New Capital Strategy for Nonprofits (*Lowell Room*)
- Power Imbalance in Grantmaking: Beyond Recognition to Strategy, Part 1 of 2 (*Holmes Room*)
- Private/Public Partnerships & International Exchange (*Whittier Room*)

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

- The African Presence in Mexico: Advancing the Artistic and Civic Roles of First Voice Museums (*Hutchinson Room*)
- Art and Activism: The Finding Our Folk Tour (*Isabella Stewart Gardner Room*)
- The CRAFT of School Reform: Community-Based Arts Integration in New Orleans (*Lowell Room*)
- Foundations: A Leading Source of Nonprofits' Frustration and Fatigue? (*King Room*)
- Is There Enough Overhead in this Grant? (*Harriet Beecher Stowe Room*)
- Keep the Internet Open (*Brandeis Room*)
- Power Imbalance in Grantmaking: Beyond Recognition to Strategy, Part 2 (*Holmes Room*)
- Quality and Coordination — Identifying Knowledge Gaps in Arts Education (*Whittier Room*)
- Sustaining and Institutionalizing Programs for Artists (*Longfellow Room*)

11:45 AM – 1:45 PM **LUNCH/MEMBER MEETING/KEYNOTE**

Tod Machover
(*Ballroom*)

2:00 – 5:30 PM **SITE SESSIONS**

These sessions have a maximum capacity. Tickets for each day's site visits are available when the registration desk opens that morning.

SITE SESSION: ARTISTS SPACES TOUR

- Building Creative Communities: A Tour of Artists Live/Work Spaces

SITE SESSION: THE ISABELLA STEWART GARDNER MUSEUM

- Curator-led Tours of Exhibitions

SITE SESSION: THE PEABODY ESSEX MUSEUM

- Fusing Art and Culture through the Museum Experience

SITE SESSION: MUSEUM OF FINE ARTS, BOSTON

- Curator-led Tours of Exhibitions

SITE SESSION: WGBH STUDIOS

- A Tradition of Experimentation: Documentary Production, Past, Present and Future

PUBLIC ART TOUR

- Curator-led Tours of Public Art in Boston and Cambridge

6:15

Shuttles begin departing for Dinner Reception

6:30 – 9:30 PM

Dinner Reception at Artists for Humanities
EpiCenter

WED, NOV 15

7:30 – 9:30 AM Breakfast

7:30 AM – 1:00 PM Conference registration desk open

8:00 – 9:00 AM **BREAKFAST CONVERSATIONS**

- Are there critical ingredients or common themes necessary to build long-term vitality for the arts in rural and 'suburban fringe' communities? (*Isabelle Stuart Gardner Room*)
- Arts & Ecology (*Ballroom*)
- Arts for Social Change – How Can We Increase the Funding? (*Ballroom*)
- ARTWorks for Kids: Innovations in Leveraging Private and Public Support (*Alcott B Room*)
- The Community Foundation's Role in Building Cultural Patronage (*King Room*)
- General Operating Support: Making it Strategic (*Alcott A Room*)
- Updates from the Gulf Coast (*Ballroom*)
- Who Defines Culture? (*Alcott B Room*)

9:30 – 11:00 AM **MORNING BREAKOUT SESSIONS**

- Artists at Work (*King Room*)
- Below the Radar: Artmaking in Immigrant and Diasporic Communities (*Longfellow Room*)
- Collaboration and Partnerships: Keys to Quality, Sustainability and Success – The Healing Arts: New Pathways to Health (*Isabella Stewart Gardner Room*)
- Creative Campus: The Relationships between Higher Education and the Arts (*Holmes Room*)
- On Death and Dying (*Lowell Room*)
- If We Build It, They Won't Necessarily Come... Unless We Ask Them! (*Brandeis Room*)
- Study of the Impact of Debt in the Nonprofit Sector (*Harriet Beecher Stowe Room*)

11:30 AM – 1:15 PM **LUNCH/KEYNOTE**

Steve Curwood
Drawing for trip to Grammys
News about the 2007 Conference
(*Ballroom*)

ABOUT THIS CONFERENCE

■ Tickets for Afternoon Site Sessions

Afternoon site sessions at Boston arts institutions and non-profits are scheduled on both Monday and Tuesday. Some will be within walking distance of the hotel, others will require a trip on Boston's famous subway or a shuttle bus. Transportation details are printed on the back of the ticket.

Because these sessions will have a maximum capacity, tickets for each day's site visits are available when the registration desk opens that morning. When the tickets for a specific session are gone, you will know that the session is at capacity and can make another choice.

■ Artist Participation

Beantown Remix hopes to strengthen and encourage the artist's voice on subjects of collective concern. Selected artists will be joining us during the conference to offer their views on issues and ideas under discussion. Whether as a panelist, a moderator, audience member, or performer, roving artists will offer important and sometimes challenging perspectives of those who create art.

Artists joining us at the conference are:

Meg Rotzel	Lize Mogel
Hiroko Kikuchi	Kathy Bitetti
Matt Nash	Helen Thorington
Dan Hirsch	Jeremy Frey
Brian Knep	Ramona Peters

■ WEB ORNAMENT IX: Play the Game!

Boston-based artists Heather Kapplow, Marc Flury, Michael Lewy, Liz Nofziger, and Robin Amer have created an interactive, web-based game intended to add a new dimension to the conference experience.



This art project, commissioned by the LEF Foundation, gives attendees the opportunity to step outside of the world of the conference and into a virtual world of voices and images drawn from the local arts community.

Through a combination of installations in the conference spaces and interactions with a website, conference goers get a deeper look at the personal experiences of individuals who are at the "front lines" of the art-making community in Boston, as well as explore the meaning, imagined structure, and nature of 'creative economies'.

For more information, visit www.WebOrnamentIX.com.

■ Wednesday's End of Conference Raffle

GRAMMY Week 2007 VIP Experience Package

The Recording Academy®, MusiCares® and The GRAMMY Foundation® are pleased to offer this year's GIA Raffle package. This GRAMMY® Week 2007 VIP Experience package offers the winner and a guest the once-in-a-lifetime opportunity to experience the glamour and excitement of the GRAMMY Awards. The journey begins with two tickets to attend the GRAMMY Week charity gala, the MusiCares Person of the YearSM Tribute on Feb. 9, 2007, honoring Don Henley, in Los Angeles.

■ 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 at the Artist for Humanities EpiCenter. Buses will depart the Parker House at 5:15.. If you signed up to be a conference mentor or to re-quest 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 Room

Sponsored by Americans for the Arts, the Resource Room is located on the 2nd floor in the Alcott Room. Pick up fee copies of research, reports, books and other material supplied by conference participating organizations. You are also welcome to leave brochures and other information on these tables.



■ Conference Evaluation

The link to the online conference evaluation will be sent to you by email after the conference. Future conference planners rely on your feedback. Please take this brief survey and let us know what you think.

■ Please Read the Schedule

Breakfast Conversations are scheduled at 8:00 am on Monday and Wednesday. On Tuesday, the first Sessions begin at 8:00 to allow time for afternoon Offsite Sessions and Site Visits. Please note that the schedule each day is a little different.

■ Watch GIA's History DVD on Your Hotel Room Television!

In celebration of our 20th anniversary, Grantmakers in the Arts produced a video history, featuring stories and memories from a number of the individuals who participated in GIA's founding and guided its early years. GIA's story is told both chronologically, and through a second menu of reflections on specific themes, programs, and milestones. Interviews were conducted at the 2005 GIA conference as well as other locations and edited by filmmaker Ellen Kreidler.

The film is running continuously on your in-room television. Look for it on the channel menu.

SUN, NOV 12 5:30PM – 6:15PM

Newcomers Orientation Reception, Omni Parker House Kennedy Room, 1st floor.

New to GIA or the conference? Attend an informal reception just before the Opening Reception and meet GIA board, staff, and other member. Your conference “mentor” will meet you during this event to answer questions and make introductions.

SUN, NOV 12 6:30PM – 9:00PM

Opening Reception at the Fogg Art Museum, Harvard University
Shuttles will run from the hotel to the Fogg Museum continuously beginning at 6:15 pm.

The Fogg Art Museum, which opened to the public in 1895, is Harvard's oldest art museum. Around its Italian Renaissance courtyard, based on a sixteenth-century façade in Montepulciano, Italy, are galleries illustrating the history of Western art from the Middle Ages to the present, with particular strengths in Italian early Renaissance, British pre-Raphaelite, and nineteenth-century French art.

The Wertheim Collection, housed on the second floor of the Fogg, is one of America's finest collections of Impressionist and post-Impressionist work, and contains many famous masterworks. The Boston area's most important collection of Picasso's work is also found at the Fogg, as well as outstanding collections of photographs, prints, and drawings.

MON, NOV 13 8:00 AM – 9:00 AM

The schedule is subject to change.

BREAKFAST CONVERSATIONS

Breakfast Conversations are informal, early morning discussions designed to provide a space for people to explore common interests. The schedule will be available at the conference, and in advance on the GIA web site: www.giarts.org. Participants may also post topics for discussion during the conference; please consult the signs outside the breakfast room.

■ Art for Everyone – Including Persons with Disabilities as Artists and Audience Members

ORGANIZED AND PRESENTED BY Jean Whitney, executive director, Carl and Ruth Shapiro Family Foundation and Charlie Washburn, executive director, VSA Arts of Massachusetts

BALLROOM

More than 15 years after the passage of the ADA, how inclusive are the arts for persons with disabilities? Come and share your success stories about persons with disabilities participating as artists and audience members. Let's also hear about existing barriers to participation and how they can be overcome. What role should private funders play? Are there models of effective collaboration that should/could be replicated?

COLLABORATION
CULTURALLY
SPECIFIC

■ What Community Foundations Can Do for the Arts

ORGANIZED BY Katleen Cervený, program director, Arts and Culture, The Cleveland Foundation

BALLROOM

A discussion with charter members of GIA's new Community Foundations Working Group. Bring your ideas, questions, challenges and experiences to help set the agenda for this group's work going forward. And, of course, join our Working Group!

COMMUNITY
GRANTMAKING
PRACTICES

■ Cultural Tourism – Can It Save the Day?

ORGANIZED BY Klare Shaw, senior advisor, Education and Arts & Culture, Barr Foundation. **PRESENTED BY** Ricardo Hernandez, executive director, Texas Commission on the Arts and Klare Shaw

KING ROOM

This informal breakfast conversation will be a presentation and discussion about the benefits of cultural tourism, highlighting successful examples in the United States where it has had a proven impact, such as in Texas. Further, an overview will be included of how cultural tourism can be included in the economic and cultural rebirth of New Orleans after Hurricane Katrina.

COMMUNITY
ECONOMIC
DEVELOPMENT

■ Ecology of the Informal Arts in Silicon Valley

ORGANIZED BY John Kreidler, executive director, Cultural Initiatives Silicon Valley. **PRESENTED BY** Maribel Alvarez, Ph.D., assistant research professor, University of Arizona and John Kreidler

ALCOTT A ROOM

Anthropologist Maribel Alvarez investigated the nature of participatory arts groups and artists in Silicon Valley to assess their motivations and underlying support structures. Her resulting book, *There's Nothing Informal About It: Participatory Arts within the Cultural Ecology of Silicon Valley*, describes a wide range of culturally diverse participatory groups that operate within a range of structures: commercial, informal, and nonprofit. A significant number of these groups were found to have no ambition of becoming larger and achieving formal nonprofit status. To the contrary, some groups viewed themselves as explicit alternatives to more formal and better-established cultural institutions.

DOWNLOAD *There's Nothing Informal about It: Participatory Arts within the Cultural Ecology of Silicon Valley*.

COMMUNITY
CULTURALLY
SPECIFIC

■ Facilitating Collaboration between Art-related Nonprofits and Ethnic Social Organizations in Honolulu's Chinatown

ORGANIZED BY Robert Midkiff, president, Atherton Family Foundation

ALCOTT B ROOM

A renaissance has occurred in the newly named Honolulu Culture and Arts District that lies between Chinatown and the Central Business District. With cooperative funding from six local foundations, the Ford Foundation, the City of Honolulu, the State of Hawaii, and collabora-

COLLABORATION
CULTURALLY
SPECIFIC

tion among landowners and merchants, the future of this vital area is beginning to take shape. Arts related nonprofits collaborated with Chinese cultural organizations to promote the Chinese New Years celebrations and other cultural events. We are slowly developing trust by producing results. It's an exciting time.

■ Individual Donors and Foundation Grantmakers – Should We Talk?

ORGANIZED BY Linda Breneman, *president, Breneman Jaech Foundation*

ALCOTT A ROOM

Foundations and individual donors often have similar goals: to support a worthy project in the arts, to promote arts giving in their communities, or to provide learning opportunities for themselves or their grantees. Foundation grants sometimes depend on matching from individual donors; individual donations sometimes precede foundation participation. But foundation staffs and individual donors don't have many opportunities to meet and talk. What can foundation philanthropists and individual philanthropists learn from one another? Can shared goals allow them to collaborate? Can their differing methods complement each other, or are they forever at odds? At this breakfast conversation, individual donors and foundation grantmakers will have the unique opportunity to share their stories, break bread, and explore their common ground.

COLLABORATION
INDIVIDUAL
DONORS

■ Issues of Identity: Mapping the Media Arts in New York State

ORGANIZED BY Karen Helmerson, *program director, NYSCA Electronic Media and Film*. **PRESENTED BY** Karen Helmerson, *Sherry Miller Hocking, assistant director, Experimental Television Center; and Simon Kilmurry, executive director, American Documentary | P.O.V.*

ALCOTT B ROOM

Issues of Identity is a four year study on the impact of increasing diversity and change in media arts practice, funding and communications policy in New York State. Mapping the Media Arts is a response to these issues, modeling the current trend toward dynamic interactive data landscapes. Experimental Television Center, American Documentary (POV) and NYSCA Electronic Media and Film Program developed Beta Map V.3 for identifying and locating *who we are, where we are and what we have to offer* as media arts organizations in the new public realm. All three will introduce the online Beta model to spark discussion and to learn from colleagues of their experience in new ways of working.

MEDIA ARTS
RESEARCH

■ Urban Artists Initiative/NYC – Project Support for Artists of Color Initiative

ORGANIZED BY Ted Berger, *the Urban Artists Initiative/NYC project director*

BALLROOM

UAI/NYC is one of eleven cities participating in the Creative Communities Program of Leveraging Investment in Creativity (LINC). UAI/NYC was designed to support artists of color; increase the capacity four arts intermediaries to serve their artist constituents; and develop strategies for the improved dissemination of actionable information for New York City artists.

The strategy to utilize arts intermediaries as a point of entry into the communities of color was a successful one. Yet, it could not have happened without the cooperation and commitment of all concerned, working as one entity. The Harlem Arts Alliance, The Association of Hispanic Arts, The Asian American Arts Alliance, and The Queens Council of the Arts formed a powerful alliance with The New York Foundation of the Arts (responsible for the information component) and The Bronx Council on the Arts (fiscal agent and sponsor). The result exceeded our most optimistic expectations; that is, 929 applications for project support were received from artists of color in New York City.

The discussion will address the challenges of working together, developing a mutually supportive planning process, implementing marketing and outreach strategies, fundraising, and creating a representative panel for each of the disciplines. Building capacity strategies and designing future service initiatives will also be addressed, and perhaps more importantly, ways that can this venture be replicated.

COLLABORATION
CULTURALLY
SPECIFIC
ARTISTS

■ Update on United States Artists, a National Grant Program for Artists Working in Various Disciplines across the Country

ORGANIZED BY Amada Cruz, *program director, United States Artists; and Margaret Wilkerson, director, Media, Arts and Culture, Ford Foundation*

BALLROOM

In this session, updated information will be provided on the progress of United States Artists (USA), a national grant program for artists initiated by the Ford, Rockefeller, Rasmuson, and Prudential Foundations. USA's first fifty \$50,000 grants will be announced in December 2006. Amada Cruz will report on the development of USA's grant process and will provide some statistical information about applicants and awardees.

ARTISTS
GRANTMAKING
PRACTICES

MON, NOV 13 9:30AM -11:00AM

Breakout sessions include the following:

■ Collaborating for Broader Impact: A Model that Works for Funders, Artists & Organizations Alike

ORGANIZED BY Deborah Obalil, *executive director, Alliance of Artists Communities*. **PRESENTED BY** Michelle Boone, *program officer, The Joyce Foundation; Dennis O'Leary, executive director, Djerassi Resident Artists Program; and Jeanne Sakamoto, Program Officer, The James Irvine Foundation. Moderated by Deborah Obalil.*

HOLMES ROOM

Collaboration can work! The artists, organizations and foundations involved in two model projects, Visions from the New California and Midwestern Voices & Visions, have seen greater benefits through collaboration when compared to the traditional single foundation/ organization/artist model. Born of the need to reach a broad diversity of artists whose careers could significantly benefit from artist residency programs and national exposure for their work, these projects provide a new model of support for artists and the organizations that exist to support them. Come discuss how a combination of

COLLABORATION
ARTISTS

direct support to artists as well as funding for the residency, documentation and promotion of the artists and project achieves greatest impact.

■ Community Building Potential of the Arts

ORGANIZED BY Janis Foster, executive director, Neighborhood Small Grants Network. **PRESENTED BY** Janis Foster; Cbe Madyun, small grants consultant, Mabel Louise Riley Foundation; and Joel Ratner, program officer, The Cleveland Foundation

WHEATLEY TERRACE ROOM

This session will explore the community building potential of the arts by tapping into the experience of grantmakers who are working to strengthen grassroots neighborhood groups to more effectively address their priorities and strengthen the social fabric of their neighborhoods. The conversation will share information on:

- The variety of ways that grassroots groups are turning to art as a vehicle for building community in their neighborhoods;
- What distinguishes a good project from a great project that goes beyond a dance performance or a mural to build momentum for change at the neighborhood level;
- How grantmakers who are interested in supporting community-based arts can identify and connect with promising groups and projects by employing lessons learned from experienced grassroots grantmakers to shorten their learning curve and maximize the effectiveness of their efforts.

COMMUNITY
SOCIAL
CHANGE

■ Culture: Good Economic Policy

The Massachusetts Campaign for Cultural Facilities

ORGANIZED BY Mary Jo Meisner, vice president for communications, community relations, & public affairs, The Boston Foundation and James Davitt Rooney, director of public affairs The Boston Foundation **PRESENTED BY** Jack Hart, senator from Massachusetts, Dan Hunter, executive director, Massachusetts Advocates for the Arts, Sciences, and Humanities; Mary Kelley, executive director, Massachusetts Cultural Council; Mary Jo Meisner; Ann McQueen, senior program officer, The Boston Foundation

LOWELL ROOM

The changing nature of civic leadership and the growing awareness of the economic impact of the arts present new opportunities for partnerships in promoting arts and cultural institutions in the public policy arena. The Boston Foundation recently partnered with the Massachusetts Advocates for the Arts, Sciences and Humanities (MAASH), and the Massachusetts Cultural Council (MCC) to create a Campaign for Cultural Facilities that successfully convinced both the Massachusetts State Senate and House of Representatives to feature a new landmark state Cultural Facilities Fund as a key component of its pending economic stimulus bill. That fund will provide \$250 million over the next ten years to restore and expand cultural facilities and leverage an additional \$250 million in private investment. This effort flowed from new research and convenings on the issue led by the foundation. This session examines the coalition building and politics involved and lessons learned to inspire and inform similar efforts in other regions.

POLICY &
ADVOCACY
ECONOMIC
DEVELOPMENT
BEANTOWN

■ Dance Literacy: Now We Need to Get Real

ORGANIZED BY Andrea Snyder, president & executive director, Dance/USA; Penelope Dannenberg, director of programs, New York Foundation for the Arts; Alissa Cardone, artistic director, Kinodance; and Dana Whitco, project director, Center for Creative Research (a project of New England Foundation for the Arts with LINC). **PRESENTED BY** Debra Cash, dance writer; Neal Cutburt, program director, McKnight Foundation; Penelope Dannenberg; Reggie Wilson, artistic director, Fist and Heel Performance Group

LONGFELLOW ROOM

This session, sponsored by the Dance Working Group (DWG), will address several questions including: What is dance literacy and how can we improve it? Why does it matter? In the first part of the session, three grantmakers will present examples of successful relationships with dance artists and, using recorded work samples, discuss their evaluation process in terms of artistic product. Following that, invited artists demonstrate movement material. Session participants will then be asked to formulate and share individual responses – physical, verbal and/or written – for subsequent discussion. The session will be co-facilitated by a dance writer/scholar and a dance artist/educator, and session participants should expect to be actively engaged (though dancing is not required!)

DANCE
GRANTMAKING
PRACTICES
ARTISTS

■ Exploring the Art and Practice of Online Collaboration

ORGANIZED AND PRESENTED BY Roberto Cremonini, chief knowledge & learning officer, Barr Foundation

BRANDEIS ROOM

This session will explore the use of technology to enable collaboration between groups, organizations, and communities engaged in common tasks or goals. Using real examples developed by the Barr Foundation, the session will illustrate how a shared virtual environment can become an online working place for arts grant makers and nonprofits. The online communities reviewed will include: 1) the GIA Conference Organizing Committee; 2) a community of practice of Boston Pilot Schools; 3) the Barr Fellows website, connecting thought leaders in the city of Boston; and 4) the Environmental Experiential Education (E3) database. Finally, the session will introduce Social Network Analysis as a method to map connections and evaluate opportunities for collaboration in the After-School Arts sector in Boston.

TECHNOLOGY
ECONOMIC
DEVELOPMENT
BEANTOWN

■ Great Schools by Design – Creative Design Enhances Creative Learning

ORGANIZED BY Jeanne Butler, senior advisor, American Architectural Foundation. **PRESENTED BY** Ron Bogle, president, American Architectural Foundation; Sam Miller, senior project architect, klipp - Education Studio; Beth Ree, manager, community relations, Target

HARRIET BEECHER STOWE ROOM

Great Schools by Design is a national initiative of the American Architectural Foundation that seeks to improve the quality of America's schools and communities by promoting collaboration, excellence and innovation in school design. Target has joined AAF as a presenting sponsor and together they will demonstrate how

designers and educators can make better decisions about some of the \$30 billion spent annually on new or renovated school facilities in America for the more than 59 million students, teachers and others. The program offers information to communities and stakeholders at no cost on topics such as: trends in learning, alternative learning spaces, effects of good design on learning, community-school engagement and schools as a center of community.

EDUCATION
COMMUNITY

■ Mapping the System: Looking at Arts and Culture through a New Lens

ORGANIZED BY Russell Willis Taylor, president and CEO, National Arts Strategies. **PRESENTED BY** John Kreidler, executive director, Cultural Initiatives Silicon Valley and Andrew Taylor, director, Bolz Center for Arts Administration, University of Wisconsin-Madison

KING ROOM

Systems thinking can help us understand the entire cultural ecosystem in a different way. The value of this tool, which is widely used for economic and social models, is that it allows the identification of levers for change within the system. What things really matter to the supply, excellence or availability of art, and where does the greatest possibility for effective intervention reside? In this session, we will involve participants in a real time game simulation that allows them to create cultural dynamics including artists, education, intellectual property. Participants with Wi-Fi equipped laptops should bring them along.

RESEARCH
TECHNOLOGY

■ A National System of Disaster Aid for Artists: Issues and Opportunities for Funders

ORGANIZED BY Cornelia Carey, executive director, Craft Emergency Relief Fund and Claudine Brown, program director, arts and culture, The Nathan Cummings Foundation. **PRESENTED BY** Michelle Coffey, senior philanthropic advisor, Tides Foundation; Julie Dalgleish, director, Bush Artist Fellows Program, Bush Foundation; Penelope Dannenberg, director of programs, New York Foundation for the Arts; Ricardo Hernandez, executive director, Texas Commission on the Arts; Gerri Hobdy, director of grantmaking, Baton Rouge Area Foundation; and Carolyn Somers, executive director, Joan Mitchell Foundation. Facilitated by Claudine Brown

ISABELLA STEWART GARDNER ROOM

A forum for those who provide disaster aid to artists as well as those who are considering this type of support. This working session will include a report on the emerging national system of disaster aid for artists involving a network of local, state and regional arts councils, artists' service organizations and funders. Drawing from the inspiration of various case studies, participants will explore questions such as: Where in the preparedness/mitigation/response/recovery continuum can funders contribute most significantly? What policies and procedures have funders used to be able to respond quickly in the wake of disasters? How can funders cooperate and/or coordinate their philanthropic efforts? What does success look like and how can funders evaluate the impact of their disaster aid?

DISASTER
RESPONSE
POLICY &
ADVOCACY

■ New Strategies for a Changing Society: How Diversity is Transforming Arts Marketing

ORGANIZED BY Gary Steuer, vice president of private-sector affairs, Americans for the Arts and Terry Savage, philanthropic programs, American Express Foundation. **PRESENTED BY** Eduardo Crespo, CEO, CrespoGroup; Gary Steuer; Terry Savage; Donna Walker-Kubne, president, Walker International Communications Group, Inc.; and Celeste Wilson, executive director, Arts & Business Council of Greater Boston

HUTCHINSON ROOM

Did you know that in a few years, today's majority population will constitute a minority in many of the country's largest metropolitan areas? Did you know that the growth rate of the Hispanic market from 1990 to 2000 was 58 percent as compared to 12.9 percent of the general population? This participatory discussion will explore the realities of our country's changing demographics. Learn how the National Arts Marketing Project, sponsored by American Express, has inspired organizations to build audiences from new and diverse communities. Ample time will be spent on how you, the grant makers, working with service organizations and other partners, can effectively impact your own communities through funding proven methods that respond to this ever-changing world of globalization and cultural remix.

AUDIENCES &
PARTICIPATION
CULTURALLY
SPECIFIC

MON, NOV 13 11:30 AM – 1:15 PM

■ Luncheon served

Welcome

Performance by the Burnurwurbskek Singers of the Penboscott Nation: Ron Bear, Nick Bear, Rob Dana, and John Neptune.

Keynote Speaker Theresa Secord

BALLROOM

MON, NOV 13 1:45PM – 3:15PM

Breakout sessions include the following:

■ Arts and Culture Indicators Go Live: Real Players, Real Policy, Real Promise

ORGANIZED BY Joan Shigekawa, associate director, Rockefeller Foundation. **PRESENTED BY** Sandra Ciske, unit manager, Epidemiology, Planning and Evaluation Unit, King County Public Health Department; Richard Cummings, director of Research and Communications, Great Valley Center; Maria Rosario Jackson, director of the Arts and Cultural Indicators Project (ACIP) and senior research associate, Urban Institute; Charlotte Kahn, director, Boston Indicators Project; and Garth Taylor, president, Metro Chicago Information Center. Moderated by Andrew Breslau, executive director, Center for an Urban Future

KING ROOM

How can arts and culture indicators play a role in shaping public policy and foundation practice? Officials on the front lines in Boston, Seattle, Chicago and Washington, D.C. will share their experience of integrating indicators within city governments, creative sector

economic development and in foundations. Andy Breslau, Executive Director of the Center for an City Futures, and former CNN program director will ask the hard questions about the benefits of measuring cultural vitality and the contribution of art to community life. Grantmakers in the audience will have the opportunity to respond and to engage the practitioners with questions about on-the-ground implementation and what it takes to integrate arts and culture into ongoing policy development.

The report *Cultural Vitality in Communities: Interpretation and Indicators* will be available soon at www.urban.org or www.rockfound.org.

RESEARCH
POLICY &
ADVOCACY
BEANTOWN

■ Arts Colleges and Conservatories: The Roles Explode

ORGANIZED BY Ellen B. Rudolph, program director for the arts, *The Surdna Foundation*. **PRESENTED BY** Mary Schmidt Campbell, dean, *New York University - Tisch School of Arts*; Steven Lavine, president, *California Institute of the Arts (CalArts)*; Fred Lazarus, president, *Maryland Institute College of Art*; and Katherine Sloan, president, *Massachusetts College of Art*.

ISABELLA STEWART GARDNER ROOM

Increasingly, arts training institutions are becoming the nexus of training for the next generation of artists, and crucial hubs for the creation of new work. Their expanding roles are complex and without precedent. On one end, the schools seek to open their doors to students without previous access, and on the other, to help the graduates prosper in the life's work they've trained for.

ARTS EDUCATION
ARTISTS
BEANTOWN

■ Cultural Organizing

ORGANIZED BY Peter Pennekamp, executive director, *Humboldt Area Foundation* and Caron Atlas, consultant, *Center for Civic Participation*. **PRESENTED BY** Caron Atlas, Claudine Brown, director, arts and culture program, *Natban Cummings Foundation*; Dudley Cocke, director and interim director, *Roadside Theater and Appalshop*; Jeremy Liu, director, *Asian Community Development Corporation*; Hugo Morales, executive director, *Radio Bilingue*; and Peter Pennekamp

HUTCHINSON ROOM

This participatory conversation about the principles, methodologies, and grantmaking strategies of cultural organizing will explore the contexts and backlash to this work, and the challenges of connecting work that seeks to shift power with institutions that embody power. The session will draw on (but not be limited to) the summer 2006 Reader essay Cultural Organizing, that was an outcome of discussions at the 2005 GIA conference. The essay is co-authored by a group of eight grantmakers, activists, and artists, some of whom will frame and participate in this session.

Participants are asked to read: *Cultural Organizing*, *GIA Reader*, Vol 17. No. 2.

POLICY &
ADVOCACY
COMMUNITY
SOCIAL
CHANGE

■ New Opportunities in Grass Roots Advocacy and Public Policy

ORGANIZED BY Judith Kaufman Weiner, *Alliance of New York State Arts Organizations*. **PRESENTED BY** Dan Hunter, executive director, *Massachusetts Advocates for the Arts, Sciences and Humanities*; Nina Ozlu, vice-president public affairs, *Americans for the Arts*; Betty Plumb, executive director, *South Carolina Arts Alliance*; Sheila Smith, program director, *Minnesota Citizens for the Arts*; and Judith Kaufman Weiner

LOWELL ROOM

Arts advocacy/service organizations are using a variety of innovative approaches that vary from state to state. What are they doing? How are they doing it? What is the outcome/impact? What else needs to be done? What are the implications and intersections with shifting demographic power bases? Session participants will gain an awareness of the influence and power of this movement, their connections to government, non-government, and commercial sectors, and the unexplored potential of this power base. The use of online communities and communication techniques will also be discussed. Speakers include: Sheila Smith, *Minnesota Citizens for the Arts*; Betty Plumb, *South Carolina Arts Alliance*; Judith K Weiner, *Alliance of New York State Arts Organizations*; Dan Hunter, *Massachusetts Advocates for the Arts, Sciences, & Humanities*. Moderator: Nina Ozlu, *Americans for the Arts*

POLICY &
ADVOCACY
COMMUNITY
BEANTOWN

■ The Next Generation of Philanthropists and What That Means for the Arts

ORGANIZED BY Fredrica Jarcho, vice-president for program, *Greenwall Foundation*; Robit Burman, program officer, *JPMorgan Chase Philanthropic Services*; and Cheryl Ikemiya, program officer for the arts, *Doris Duke Charitable Foundation*. **PRESENTED BY** Danielle Durchslag, associate board member, *Natban Cummings Foundation*; Taij Kumarie Moteelall, executive director, *Resource Generation*; Gil Rose, artistic director, *Boston Modern Orchestra Project*

LONGFELLOW ROOM

It is estimated that over the next 50 years more than \$41 trillion will transfer from one generation to the next, some \$6 trillion of which will be donated to charitable causes. The disposition of these funds has huge implications for philanthropy and the nonprofit sector. Who will get to benefit from the funds? Who will be the decision makers? Will the giving patterns and models be different?

More and more young donors are becoming philanthropically active and bringing new ideas and approaches to their philanthropy. What does the increased involvement of young donors mean for the future of arts funding? Will the causes and organizations they support be different than those their parents support? What is their vision of social change, and where do cultural and arts issues fit in this vision?

PHILANTHROPY
& GIVING
INDIVIDUAL
DONORS

■ Sovereign Arts Philanthropy: From Bingo to Benevolence

ORGANIZED BY Betsy Theobald Richards, program officer, The Ford Foundation. **PRESENTED BY** Thomas Boelter, director, Enterprise Fund, Forest County Potawatomi Community Foundation; Susan Jenkins, executive director, Cherokee Preservation Foundation; Charlene Jones, tribal councilor, Mashantucket Pequot Tribal Nation

BRANDEIS ROOM

Gaming has brought new economic wealth and political visibility to some Native communities (as evidenced in New England by Fox woods and Mohegan Sun) and has empowered Tribal Nations to practice stewardship and generosity on a whole new scale. The success of gaming has also led to a great deal of misunderstandings about tribal sovereignty. This session will feature a participatory game of "Native Arts and Culture Bingo" followed by first hand conversations with representatives from gaming tribes that have taken steps to support arts and culture both within Indian Country and beyond its borders.

PHILANTHROPY
& GIVING
CULTURALLY
SPECIFIC

■ Technology and Social Networking: a Primer

ORGANIZED BY Judilee Reed, vice president, Leveraging Investments in Creativity. **PRESENTED BY** Lillian Cho, executive director, Asian American Arts Alliance; Dan Robinson, lead engineer, Civic Actions; John Synder, professor, Music Industry Studies and coordinator, Music Industry Studies, Loyola University; and Carlton Turner, regional development director, Alternate ROOTS

WHITTIER ROOM

Advances in technology enable individuals to create their own online content and online communities that enhance the way we communicate. Social networking sites that utilize blogging and tagging tools reflect a shift in the paradigm of information sharing from a "top-down" model to a "bottom-up" model. So, what is tagging? What is a blog? How does online social networking work? This session will introduce participants to these technological advances through an interactive workshop that will demonstrate online tools that address our need to understand how our constituents may be using technology now or in the future and how we can support them.

ARTISTS
TECHNOLOGY
COMMUNITY

■ 21st Century Forms of Creativity and Learning

ORGANIZED BY Jennifer Williams, Centre for Creative Communities, London. **PRESENTED BY** Andrew Lyon, converger, International Futures Forum and Jennifer Williams

HOLMES ROOM

This session will explore the rich interface that is developing between artists and people intent on social change. Next to the still relevant capacities of objectivity, reason and rationality called for by the Industrial Era, the 21st century increasingly calls for the cultivation of levels of consciousness and habits of mind that go far beyond this: contemporary success will require new modes of consciousness and new designs for learning. The session will tap the expertise at Harvard's Project Zero and MIT's Media Laboratory to discuss how the funding world is coping, and might cope better, with selecting, tracking and evaluating new forms of creativity and learning.

ARTISTS
SOCIAL
CHANGE

■ What's Next? Leveraging Learning and Experience

ORGANIZED BY Joe Smoke, director of culture grants, City of Los Angeles, Department of Cultural Affairs and Cora Mirikitani, president and CEO, Center for Cultural Innovation. **PRESENTED BY** Rachel Newton Bellow, independent consultant; Bill Ivey, director, The Curb Center for Art, Enterprise and Public Policy, Vanderbilt University; Cora Mirikitani, president and CEO, Center for Cultural Innovation. Facilitated by Joe Smoke.

HARRIET BEECHER STOWE ROOM

This session will feature three arts funders who have transitioned from their roles as senior arts grantmakers to re-enter the field as thinkers and practitioners. They will address how they are using philanthropic knowledge and experiences to develop innovative strategies, tools or techniques to promote creative change. What does their hindsight suggest for the future of grantmaking programs, strategies and research? Moderated by Joe Smoke, the distinguished panel will consist of Rachel Newton Bellow, former program officer at the Andrew W. Mellon Foundation, Bill Ivey, past director of the National Endowment for the Arts, and Cora Mirikitani, former senior program director at The James Irvine Foundation.

PHILANTHROPY
& GIVING

MON, NOV 13 3:30 – 5:45PM

Site Sessions and Site Visits

TICKETS FOR SITE SESSIONS

These sessions have a maximum capacity. Tickets for each day's site visits are available when the registration desk opens that morning. When the tickets for a specific session are gone, you will know that the session is at capacity and can make another choice.

Transportation information will be included on the ticket.

SITE SESSION: ABIEL SMITH SCHOOL

The Abiel Smith School at the Museum of Afro American History, the first building in the nation built for the sole purpose of serving as a public school for black children, commemorates the history of African Americans from slavery through the abolitionist movement, with a focus on the quest for educational equality.

■ The Arts Stay After School: Boston After School & Beyond

ORGANIZED BY Mary Trudel, senior communications officer, The Wallace Foundation. **PRESENTED BY** Pat Alvarez, director, HPAI (Hyde Park Arts Initiative)/Southwest Community Development Corp.; Betsy Boggia, project coordinator, HPAI; Osmani Rodriguez, president, HPAI/Riverside Theatre Works; Lana Jackson, arts & culture coordinator, Boston After School & Beyond, Inc.; Angela Mittiga, assistant to the Arts & Culture Coordinator, Boston After School & Beyond, Inc.; David Joseph Vieira, president, HPAI/citywide Friends of the BPL; Melissa Williams, executive director, HPAI/Riverside Theatre Works. Facilitated by Dara Rose, The Wallace Foundation.

After a brief introduction to the history of the site, we will turn our attention to today's school children and neighborhood residents. Boston After School and Beyond, the city's leading out-of-school-time (OST) intermediary, is a partnership of the City of Boston and

philanthropic, civic and private sector organizations created to organize the networks and organizations that make up the city's OST system. Lana Jackson, Coordinator of Boston Beyond's Arts and Culture Initiative, along with representatives of Boston's Hyde Park neighborhood and area arts institutions, will describe the effort that has brought together a diverse coalition to create a robust neighborhood-based arts learning system.

ARTS EDUCATION
COMMUNITY
BEANTOWN

SITE SESSION: BOSTON CHILDREN'S MUSEUM

■ Curator-led Tours of Exhibitions

The Boston Children's Museum, housed in an historic warehouse on the Fort Point Channel, is in the midst of a \$45 million expansion and renovation project that will include a new theater, and major new exhibitions in arts, culture, science and math, and health and fitness. We will break into small groups to visit the Teacher's Center, the center of the Museum's educational and curriculum programs, and two of the Museum's best known cultural exhibits – Boston Black, an interactive exhibit about the diversity of Boston, and We're Still Here, an installation of a full-size wigwam and contemporary American Indian house showing past lifestyles and present traditions of New England's Native Americans. We'll also learn how this institution works with various communities, including Native Americans, Haitian-Americans, African Americans and others, to present their cultures with accuracy and respect.

MUSEUM PRACTICES
ARTS EDUCATION
BEANTOWN

SITE SESSION: BOSTON'S SYMPHONY HALL

Symphony Hall in Boston, which opened in 1900, is widely considered to be one of the two or three finest concert halls in the world. The Hall was modeled on the old Gewandhaus concert hall in Leipzig, and is the first auditorium in the U.S. designed in accordance with scientifically derived acoustical principles.

■ Symphony Orchestras of the Future: What Does the BSO Have to Teach Us?

ORGANIZED BY Benna Wilde, managing director/Chicago, co-director/Rhode Island, Prince Charitable Trusts

Much more than you'd think! By any measure, the Boston Symphony Orchestra is one of the great symphonies in America. But, it faces the same challenges as the Beloit-Janesville and all the rest in cities large and small – a graying audience, an expensive, unionized work force, a very high annual budget to meet and a challenging economic climate. The answers are not so obvious and don't reflect conventional wisdom. The BSO plays more challenging contemporary music rather than less, hired a distinguished new music director who is neither European nor a matinee idol to charm donors and whom they must share with another marquee institution in New York; an innovative branding strategy that could be used in your home town. Even Tanglewood, its unique summer home, detracts rather than adds to the bottom line. Hear from leaders of the BSO and talk to them about how some of their successful strategies can work in your city.

NONPROFIT
MANAGEMENT
MUSIC
BEANTOWN

SITE SESSION: CLOUD PLACE

Cloud Place is a flexible meeting space, and professional studio for dance, music, theater and the visual arts that is available to local youth arts organizations. Founders David and Aurélie Edwards, have also created a sister foundation and site in Paris. L'Association Nuage-France has a parallel mission to serve urban youth through the arts. Since 2001, Cloud and Nuage have worked side-by-side with to host annual Boston-Paris youth exchanges.

■ Supporting Youth Film/Video Programs: The Cloud Foundation presents Raw Art Works' Real to Reel Film School

ORGANIZED BY Stella McGregor, executive director, The Cloud Foundation and Matthew Weinberg, exhibitions coordinator, Cloud Place

The Cloud Foundation supports several of the region's best teen film/video programs including Raw Art Work's Real 2 Reel film program in Lynn, Massachusetts. By making personal films that explore who they are, R2R students learn the language behind the medium and how to be 100% truly independent filmmakers while exposing their identities (individually and as a group) to the world. The Cloud Foundation will present a screening of short films made by Real 2 Reel and other local youth film/video programs, followed by a Q&A session with some of the young film-makers and their artist educators.

MEDIA ARTS
YOUTH
BEANTOWN

SITE SESSION: HIBERNIAN HALL

Hibernian Hall, a National Historic Landmark, was built in 1840 to provide a meeting place for the Hibernian Society, an Irish benevolent organization. Today, the renovated structure houses Arts, Culture and Trade Roxbury (ACT Roxbury), and its programs and initiatives.

■ Catalysts and Current Innovations: Support for Community Arts and Cultural Organizations of Color

ORGANIZED BY Klare Shaw, senior advisor, education, arts and culture, Barr Foundation, and Michelle Boone, program officer, culture, Joyce Foundation. **PRESENTED BY** Michelle Boone, Janet Rodriguez, senior philanthropy manager arts and culture, JP Morgan Chase; A.B. Spellman, former deputy chairman for the Office of Guidelines and Panel Operations, National Endowment for the Arts.

Converse with A.B. Spellman, former Deputy Chairman for the Office of Guidelines and Panel Operations of the NEA, and Michelle Boone of the Joyce Foundation about public and private efforts to strengthen and support community arts and cultural organizations of color. For years the now-defunct NEA Expansion Arts (EA) program seeded funds in local arts agencies and community foundations in order to democratize the arts sector. EA awarded the first stabilization grants to many groups of color via the "Advancement" program. We will juxtapose that effort with racial/ethnically specific funding programs by vanguard funders like the Joyce Foundation, as we examine capacity-building, creative support, funding trends and public policy that addresses the challenges of marginalized groups. The session will be moderated by Janet Rodriguez of JPMorgan Chase, and supplemented by research on national funding trends in community arts.

GRANTMAKING
PRACTICES
CULTURALLY
SPECIFIC
BEANTOWN

SITE SESSION: NEW ENGLAND FOUNDATION FOR THE ARTS

■ Report from the Individual Artists Pre-Conference

ORGANIZED BY Sam Miller, president, Leveraging Investments in Creativity (LINC), and presented by artists Meg Rotzel, Hiroko Kikuchi, Lize Mogel, Jeremy Frey, and Ramona Peters

This session will report on the key findings from the pre-conference on individual artists. Artists and Funders from the pre-conference would replicate the dialogue at the pre-conference which will examine innovative artistic practice and the philanthropic practice best suited to supporting these practices. Particular attention will be paid to when and how a funder should place resources into the artist's process and what are the different measures of success. After a concise back and forth between the artist and funders who will recapitulate the debate at the pre-conference all those present at the session will be able to ask questions and respond to the pre-conference findings.

ARTISTS
GRANTMAKING
PRACTICES

MON, NOV 13 6:30PM

■ Beantown Dine-around Dinners

We have made reservations for groups of eight at an eclectic mix of Boston restaurants. Some dinners will be hosted by artists, happy to discuss their work, and some by members of the Beantown Host Committee. You can propose a topic for discussion, or just go out for a relaxed dinner with some new colleagues. Sign up will be at the registration desk

TUES, NOV 14 8:00AM – 9:30AM

Breakout sessions include the following

■ Alternative Governance Structures for Nonprofits

ORGANIZED BY Janet Rodriguez, senior philanthropy manager, arts and culture, JPMorgan Chase Foundation. **PRESENTED BY** Betsy Peterson, executive director, Fund for Folk Culture; Tonya Gonnella Frichner, board vice chair, Seventh Generation Fund; and Janet Rodriguez

HARRIET BEECHER STOWE ROOM

With everyone on overdrive and lacking time for board work, coupled with board member fatigue, what are uncommon yet effective ways to accomplish organizational governance? What can be learned from culturally-specific communities, other countries, or nature? This discussion will explore what grantmakers are observing as elements of organizational effectiveness outside of the usual models and where there is openness to experimentation.

NONPROFIT
MANAGEMENT
CULTURALLY
SPECIFIC

■ Art/Vision/Voice: Cultural Conversations in Community. A Book of Cases from Community Arts Partnerships Programs

ORGANIZED BY Claudine Brown, director, Nathan Cummings Foundation and Rory MacPherson, senior program officer, The Wallace Founda-

tion. **PRESENTED BY** Amalia Mesa Bains, project director, Institute for Visual & Public Art, California State University Monterey Bay; Ken Kraftbek, graduate director, MA in Community Arts, Maryland Institute College of Art; Fred Lazarus IV, president, Maryland Institute College of Art; and Rory MacPherson, The Wallace Foundation

HUTCHINSON ROOM

From 1998 to 2003 The Wallace Fund supported an initiative called the Community Arts Partnership. One of the primary goals of this program was to enable arts school faculty and students to create programs for community youth. From 2002 to the present, the Nathan Cummings Foundation has supported the efforts of many of the same institutions to create degree-granting programs in community arts under its Art and Social Justice Guidelines.

In this session participants will discuss: the value of sequential investment on the part of funders; the impact of long-term support for grantee organizations; and the power of community arts partnerships. We will also present a casebook of projects conducted by the five institutions: California State University-Monterey Bay, Maryland Institute College of Art, Xavier University Louisiana, Columbia College Chicago and Cooper Union New York.

COMMUNITY
CULTURALLY
SPECIFIC

■ Funding for Cultural Organizations in Metro Boston

ORGANIZED BY Ann McQueen, senior program officer, The Boston Foundation. **PRESENTED BY** Sean Buffington, associate provost & director of cultural programs, Harvard University; Susan Nelson, principal, Technical Development Corporation (TDC); Susan Nelson, principal, TDC; and Ann McQueen

KING ROOM

In a PowerPoint presentation, the authors of a forthcoming report will preview findings about funding for arts and cultural organizations in metro Boston. This work, an update of the 2003 Boston Foundation publication "Funding for Cultural Organizations in Boston and Nine Other Metropolitan Areas," compares 1999 and 2004 data from the Boston PMSA to examine contributed and earned income before and after the economic downturn. The discussion will focus on the findings' implications for local arts organizations and local and national funders: Where does the money come from and who gets it? What was the impact of the national economic downturn? Are there too many nonprofits? The discussion will impact the final report which the Boston Foundation anticipates releasing in spring 2007.

RESEARCH
PHILANTHROPY
& GIVING
BEANTOWN

■ How Are the Arts Working at the Chicago Public Schools?

ORGANIZED BY Sarah Solotaroff, project director, Chicago Arts Education Initiative, Urban Gateways. **PRESENTED BY** David Roche, director of arts education, Office of Fine Arts, Chicago Public Schools and Beth Swanson, director, After-School Programs and Community Schools, The Chicago Public Schools

LONGFELLOW ROOM

Chicago's philanthropic community and the Chicago Public Schools have collaborated to hire a Director of Arts Education at CPS and have established an office of Fine Arts in the school district. This

public/private partnership is creating a role for the arts at CPS which is unique for the system. The Community Schools Program is a long-standing privately-funded effort which has successfully built after-school programs of all kinds in 100 public schools throughout the city. Find out how these two efforts will work together in a large urban school district and the challenges they face.

ARTS EDUCATION
COLLABORATION

■ Multimedia Technology and Art Education: Take the Tiger by the Tail

ORGANIZED BY Margaret Ayers, Robert Sterling Clark Foundation. **PRESENTED BY** Joe Fusaro, visual arts chair, Nyack Schools, Nyack Public Schools and assistant professor, Fordham University Graduate, School of Education; David Henry, director of programs, Institute of Contemporary Art, Boston; Angie Palmer, Corporation for Public Broadcasting; Susan Sollins, executive director, Art21, Inc.; Krzysztof Wodiczko, artist, Head of Interrogative Design Group, director of Center for Art, Culture & Technology, Massachusetts Institute of Technology

ISABELLA STEWART GARDNER ROOM

Art21 is a unique organization which educates young people about contemporary art and art making; teachers about how to present this material to students; and the public at large about the life of the artistic mind. Art21's three seasons of primetime PBS programming, which premiered in 2001, 2003, and 2005, collectively presented video interviews with 55 contemporary artists to 12 million PBS viewers. Art21 also produces a Web site (www.pbs.org/art21 — 830,000 hits monthly) and ready-made curriculum that is informative, engaging and, best of all, free. This session examines how national television broadcast, the internet, and new media — in tandem with print resources and training — are used by over 100,000 educators in schools, community organizations, and other venues nationwide.

ARTS EDUCATION
MEDIA ARTS
VISUAL ARTS

■ The Pennsylvania Cultural Data Project

ORGANIZED AND PRESENTED BY Barbara Lippman, senior program officer, Culture and program director, Pennsylvania Cultural Data Project, The Pew Charitable Trusts and Neville Vakbaria, project manager, Pennsylvania Cultural Data Project

BRANDEIS ROOM

After four years of planning, seven public and private Pennsylvania funders have partnered and launched a state-wide data collection and management tool for cultural organizations. In addition to standardizing the financial segment of the application process, this on-line tool is providing multiple ways for institutions to track their trends over time, benchmark against peers, and learn how to use their data. Now, with two years of use and 1,000 data profiles from more than 400 organizations, the data is being used for research and reporting as well as by the organizations themselves. Come hear the partners of this project including, the Greater Philadelphia Cultural Alliance, The Greater Pittsburgh Arts Council, The Heinz Endowments, the Pennsylvania Council on the Arts, The Pew Charitable Trusts, The Pittsburgh Foundation and William Penn Foundation discuss both the challenges and benefits to date.

RESEARCH
GRANTMAKING
PRACTICES

■ Philanthropic Investment Syndicates: A New Capital Strategy for Nonprofits

ORGANIZED BY Vincent Sieble, program officer, Nonprofit Sector Initiative, Surdna Foundation and Anne Focke, executive director, Grantmakers in the Arts. **PRESENTED BY** Lincoln Caplan, partner, Seachange Capital Partners; Clara Miller, president & ceo, Nonprofit Finance Fund; Bill Strathmann, ceo, Network for Good

LOWELL ROOM

Whether it's a private placement, initial public offering or venture round, for-profit enterprises have strategies available to them to acquire capital for expansion. Now, some nonprofits are applying the same strategies. The latest wave in funder collaboration is to assemble a syndicate of investors to finance the expansion of a nonprofit project, program or organization. This session will explore several of these funder syndicates and will offer tips on how and when to organize one.

GRANTMAKING
PRACTICES

■ Power Imbalance in Grantmaking: Beyond Recognition to Strategy, Part 1 of 2

ORGANIZED BY Dudley Cocke, director, Bush Foundation. **PRESENTED BY** Dudley Cocke, Craig McGarvey, foundation consultant, and Tatum Nolan, interim executive director, Crickett Island Foundation

HOLMES ROOM

The imbalance in the grantor-grantee relationship is unavoidable, but as philanthropists we have the opportunity to choose how we respond to it. In two iterative, lively, interactive sessions, participants will discover how to become more effective, responsive grantmakers by recognizing and addressing this power dynamic. Participants should be prepared to answer the question: In your grantmaking, when have you been able to use power to strategic advantage, and when have you been aware that it is a detriment to effective grantmaking? Although not required, the session organizers hope that at minimum six people will commit to participating in both sessions; such committed participation will increase the learning for all participants.

GRANTMAKING
PRACTICES

■ Private/Public Partnerships & International Exchange

ORGANIZED BY Elisabeth Hayes, executive director, FACE (French American Cultural Exchange) and Rebecca Blunk, executive director, New England Foundation for the Arts. **PRESENTED BY** Rebecca Blunk, Alan Cooper, executive director, Mid Atlantic Arts Foundation, and Elisabeth Hayes

WHITTIER ROOM

Apart from the obvious benefits of "cultural diplomacy" in the politicized, and often antagonistic, world of today, international exchange can serve as a source of commissions, and as a platform for artists to see new work performed for different audiences in other countries, often strengthening their own reputations at home. Partnerships between private and public funding entities can be a way of maintaining these performance opportunities, at home and abroad.

COLLABORATION
INTERNATIONAL

TUES, NOV 14 10:00AM – 11:30AM

Breakout sessions include the following:

■ The African Presence in Mexico: Advancing the Artistic and Civic Roles of First Voice Museums

ORGANIZED BY Barbara Schaffer Bacon, *Animating Democracy, Americans for the Arts*. **PRESENTED BY** Jacqueline Triche Atkins, *executive director, Museums in the Park*; Michelle Boone, *program officer, Culture, The Joyce Foundation*; Lou Casagrande, *president, Boston Children's Museum*; Carlos Tortolero, *president, Mexican Fine Arts Center Museum*

HUTCHINSON ROOM

The African Presence in Mexico, mounted in 2006 by the Mexican Fine Arts Center Museum in Chicago (MFACM) investigates the complex relationship between African Americans and Mexicans in Mexico and the United States. Building on the power of art to reveal buried truths that challenge identity, the museum has been aggressive in building cross cultural partnerships and designing public dialogues to examine themes evoked by the artistic work. This landmark exhibition is now beginning a five-year international tour. As first voice, mid-sized museums like MFACM increasingly make their mark through excellent and impactful art and civic efforts, are funders challenged to re-consider support of outreach and diversity efforts within large mainstream museums?

INTERNATIONAL
MUSEUM
PRACTICES
CULTURALLY
SPECIFIC

■ Art and Activism: The Finding Our Folk Tour

ORGANIZED BY Claudine Brown, *arts and culture program officer, Nathan Cummings Foundation and Klare Shaw, senior advisor, education and arts & culture, Barr Foundation*. **PRESENTED BY** Claudine Brown; Omos Moses, *executive director, The Young People's Project*; and Anasa Troutman, *director/producer, Phoenix Butterfly*

ISABELLA STEWART GARDNER ROOM

This session is about art and activism, and is an overview of the "Finding our Folk (FOF) Tour" an intergenerational effort of the "Young People's Project". Working with community activists such as Gus Newport and Danny Glover, young adults toured in four southern states to recapture the culture and oral history of the gulf coast as shared by Katrina evacuees. The FOF community-building was filmed and complemented by visual and performing arts. We will explore the intersection of community development and art, and the healing power of art. The session will also focus on the importance of historical documentation. Art and culture were used to maintain traditions, as well as to analyze the racial, and political aspects of Hurricane Katrina.

SOCIAL CHANGE
DISASTER
RESPONSE
COMMUNITY

■ The CRAFT of School Reform: Community-Based Arts Integration in New Orleans

ORGANIZED BY Margaret Wilkerson, *director, Media Arts & Culture, Ford Foundation and Mat Schwarzman, director, Crossroads Project for Art, Learning and Community*. **PRESENTED BY** Valerie Bodet, *site coordinator, New Orleans Outreach*; and Cyrus Driver, *deputy director, Ford Foundation*

LOWELL ROOM

The Crossroads Project and the New Orleans Charter Science and Math High School are collaborating to give young people a voice in

the future of Post-Katrina New Orleans through the arts. A multi-disciplinary, multiracial team of participants will share their experiences with this work as a case study in 'bottom up' social change involving students, teachers, artists, parents, administrators and community groups. Note: This session is based on the new book "Beginner's Guide to Community-Based Arts" reviewed by John Killackey in *GIA Reader* Spring 2006, pp. 34-35).

EDUCATION
COMMUNITY
DISASTER
RESPONSE

■ Foundations: A Leading Source of Nonprofits' Frustration and Fatigue?

ORGANIZED BY Kathy Freshley, *senior program officer, The Meyer Foundation*, and Albert Ruesga, *vice president programs and communications, Meyer Foundation*. **PRESENTED BY** Albert Ruesga

KING ROOM

According to *Daring to Lead* 2006, a recent national study by the Meyer Foundation and CompassPoint Nonprofit Services, the level of frustration that executive leaders are experiencing with funders is striking. Nonprofit leaders feel overwhelmed by institutional fundraising and the unhealthy power dynamics with funders, exhausted by the hurdles and logistical hoops of the grant and reporting processes, and exasperated by the influence that funders exert. Executive burnout threatens our communities and our local economies. What can funders do to ease the burden on executive leaders? Nonprofit executives have many suggestions of what would be most helpful to them, including increasing general operating support and providing multi-year and capacity-building supports.

GRANTMAKING
PRACTICES
NONPROFIT
MANAGEMENT

■ Is There Enough Overhead in this Grant?

ORGANIZED AND PRESENTED BY Elizabeth Keating, *senior research fellow, Hauser Center, Harvard University and Laura Paul, chief financial officer, New England Foundation for the Arts*

HARRIET BEECHER STOWE ROOM

In one of her current projects, *Advancing the Nonprofit Overhead Debate*, Senior Research Fellow Elizabeth Keating of the Hauser Center for Nonprofit Organizations at Harvard's Kennedy School of Government is aiming to reset the dials of how funders invest in management and organizational stability through multi-year, general operating, and overhead funding. Given that nonprofit organizations often don't have enough insight into their own costs of survival and effectiveness, can funders be causing executive director and leadership burnout?

GRANTMAKING
PRACTICES
NONPROFIT
MANAGEMENT

■ Keep the Internet Open

ORGANIZED BY Helen Brunner, *director, Media Democracy Fund and David Haas, chair, Grantmakers in Film and Electronic Media*. **PRESENTED BY** Helen Brunner; Jeff Chester, *executive director, Center for Digital Democracy*; Parul Desai, *assistant director, Media Access Project*; Graciela Sanchez, *executive director, Esperanza Peace and Justice Center*

BRANDEIS ROOM

The nation's largest telephone and cable companies are crafting a set of strategies that would transform the free, open and nondiscrimi-

natory Internet of today to a privately run and branded broadband service that would charge a fee for virtually everything we do online. Access to the web as an open environment for a wide range of civic concerns, including a robust presence by artists and nonprofit arts and cultural organizations would be seriously challenged. Attend this session and learn about key emerging media policies that will have fundamental impact on the cultural media landscape of tomorrow, and discuss approaches and strategies to “keep the internet open.”

TECHNOLOGY
POLICY &
ADVOCACY

■ Power Imbalance in Grantmaking: Beyond Recognition to Strategy, Part 2

ORGANIZED BY Dudley Cocke, director, Bush Foundation. **PRESENTED BY** Dudley Cocke, Craig McGarvey, foundation consultant, and Tatum Nolan, interim executive director, Crickett Island Foundation

HOLMES ROOM

See session description in the 8:00 time slot.

GRANTMAKING
PRACTICES

■ Quality and Coordination: Identifying Knowledge Gaps in Arts Education

ORGANIZED BY Mary Trudel, senior communications officer, The Wallace Foundation. **PRESENTED BY** Steve Seidel, Ed.D., director, Project Zero, Harvard Graduate School of Education. Facilitated by Anne Stone, Ph.D.

WHITTIER ROOM

Two Wallace Foundation national research projects are investigating how collaboration and coordinated efforts can best provide high quality arts learning experiences for young people. Harvard's Project Zero is studying how to achieve quality arts learning and teaching in school based and out of school settings. A team at RAND Education is exploring how local networks of arts institutions, providers, public schools, teaching artists and after school programs can coordinate efforts to provide high quality arts education to children across cities.

ARTS EDUCATION
RESEARCH

■ Sustaining and Institutionalizing Programs for Artists

ORGANIZED BY Nicole Chevalier, program director, Emily Hall Tremaine Foundation. **PRESENTED BY** Nicole Chevalier; James Grace, executive director, Volunteer Lawyers for the Arts; Florence Kabawasa-Green, consulting research associate, The Urban Institute; Maria Rosario Jackson, Ph.D., senior research associate, The Urban Institute; Deborah Samdperil, director, Artist's Resource Center and Continuing Education, School of the Museum of Fine Arts; Barbara Ulrich, assistant director, Volunteer Lawyers for the Arts of Massachusetts

LONGFELLOW ROOM

Sustainability and institutionalization are on the minds of most grant makers who are concerned about the life of their initiatives after their foundation is no longer supplying funding. This session will begin with a presentation of lessons learned from a multiyear study at the Urban Institute of select professional practice programs throughout the United States and include an audience

GRANTMAKING
PRACTICES
RESEARCH

discussion of how others are addressing this issue and how the lessons they are learning can benefit the grant making community. Presenters include Maria Jackson and Florence Kabawasa Green of the Urban Institute.

TUES, NOV 14 11:45 AM – 1:30 PM

■ Luncheon served

GIA Annual Members Meeting

Keynote Speaker Tod Machover

Performance from *Death and the Powers* with Baritone James Maddalena.

BALLROOM

Tod Machover's keynote will include a preview of his opera-in-progress, *Death and the Powers*, featuring baritone James Maddalena and some prototype robotics from the MIT Media Lab. The opera will be a highly innovative and unusual opera, groundbreaking in musical language and materials, scenographic technique, and performance technology. It will be a one-act, full evening work scored for a small ensemble of specially designed Hyperinstruments, and will include a robotic, animatronic stage – the first of its kind – that will gradually “come alive” as a main character in the drama.

TUES, NOV 14 2:00PM – 5:30PM

Tickets for Offsite Sessions and Site Visits

These sessions have a maximum capacity. Tickets for each day's site visits are available when the registration desk opens that morning. When the tickets for a specific session are gone, you will know that the session is at capacity and can make another choice.

SITE SESSION: ARTISTS SPACES TOUR

■ Building Creative Communities: A Tour of Artists Live/Work Spaces

ORGANIZED BY Charlie McDermott, Massachusetts Cultural Council

How do we build space where artists can cultivate a rich a creative life? What are the challenges to developing permanent space for artists and creative industries? This tour will explore these questions and more related to cultural space development. It will feature several local buildings in the Fort Point area in the city of Boston, where the artist community thrives in live/work space and mixed-use buildings. Included on the tour will be 300 Summer Street and Midway Studios, 89 units of recently completed artist live/work space. We will discuss how these projects came about through the involvement of an active artist community and the help of the city and state's planning, economic development and affordable housing departments. We will also focus on the challenges ahead in the neighborhood with coming gentrification and a changing housing market. Note: This tour departs by bus, but also includes a 3-4 block walking tour.

ARTISTS
COMMUNITY
BEANTOWN

SITE SESSION: THE ISABELLA STEWART GARDNER MUSEUM

■ Curator-led Tours of Exhibitions

ORGANIZED BY *Barbara Hostetter, Trustee, The Barr Foundation*

Boston art collector and philanthropist Isabella Stewart Gardner first welcomed visitors to her museum on New Year's Day, 1903, to listen to music, enjoy a courtyard full of flowers, and view her remarkable collection of master and decorative arts from ancient Rome, Medieval Europe, Renaissance Italy, Asia, the Islamic world and 19th-century France and America. The Isabella Stewart Gardner Museum we'll visit is essentially unchanged: it maintains its founder's commitment to horticulture and music and to welcoming contemporary artists and scholars who draw inspiration from the collection.

As we wander the Museum's three floors, we'll be able to talk about the collection and its collector with knowledgeable staff. The curator of *Bronze Menagerie: Mat Weights of Early China*, a special exhibit of a group of small bronze sculptures from China's Warring States Period and Han Dynasty (475 BC–AD 220), will be also available to talk about this collection of sculptures depicting bears, felines, rams, deer, and other creatures both real and imaginary. The tours will be followed by an informal discussion of women and philanthropy with museum trustees and staff.

MUSEUM
PRACTICES
PHILANTHROPY
& GIVING
BEANTOWN

SITE SESSION: THE PEABODY ESSEX MUSEUM

The Peabody Essex Museum in Salem was created by consolidating two of America's oldest museums in 1993 and transforming programs, facilities, identity, and finances over the last decade.

■ Fusing Art and Culture through the Museum Experience

ORGANIZED BY *Betsy Richards, Ford Foundation; Paul Kuenstner, Fidelity Foundation; and Ann McQueen, Boston Foundation*

Intersections, Native American Art in a New Light explores the diverse cultures of Penobscot in the Northeast, the Haida of British Columbia, the Pueblos of the American Southwest and Incas of Peru with works from the 1600s to the present. *The Yin Yu Tang House*, a late Qing dynasty merchants' house from southeastern China, tells the story of a culture through the lives of the Huang family who lived there for over 200 years. *Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions* brings together historic Chinese furniture with works made specifically for the exhibition by leading studio furniture-makers from the United States, Canada, and China.

Our visit will begin with curator-led tours of installations that exemplify PEM's fusion of art and culture and will conclude with an informal conversation with the museum's executive director and curators facilitated by Betsy Richards, Ford Foundation. What does it mean to fuse art and culture? How does a museum partner with communities and governments to advance its mission? How does it learn from its experiences in interpreting a wide variety of cultures and times?

MUSEUM
PRACTICES
CULTURALLY
SPECIFIC
BEANTOWN

SITE SESSION: MUSEUM OF FINE ARTS, BOSTON

■ Curator-led Tours of Exhibitions

ORGANIZED BY *Rhonda Zinner, president, Ruth and Carl J. Shapiro Family Foundation*

The Museum of Fine Arts, one of the most comprehensive art museums in the world, has embarked on an ambitious campaign and building project designed by the world-renowned Foster and Partners architects and featuring new American wing and a glass-enclosed courtyard for year-round visitor enjoyment. Our visit will focus on fabric, with curator-led tours to *Designing the Modern Utopia*, an exhibit of Soviet textiles from 1927 to 1933, and an installation of Japanese folk textiles from the Imperial era. The formal portion of the visit will conclude with a tour of the MFA's new Gabriella and Leo Beranek Textile Conservation Laboratory, which serves the textiles and costumes collection of 27,000 objects. There will also be time to explore the Museum and its gift shop on your own. To continue the fabric theme, a stop at Fashion Show: Paris Collections 2006, featuring runway garments from the spring collections, is particularly recommended.

MUSEUM
PRACTICES
VISUAL ARTS
BEANTOWN

SITE SESSION: WGBH STUDIOS

WGBH first hit the airwaves in October 1951 with a live radio concert by the Boston Symphony Orchestra. Today, WGBH produces more of PBS's prime-time lineup and Web content than any other source and is a key supplier to the nation's public radio stations. WGBH also pioneered captioning and descriptive video for Americans with hearing or vision loss.

DISASTER
RESPONSE
POLICY &
ADVOCACY

■ A Tradition of Experimentation: Documentary Production, Past, Present and Future

ORGANIZED BY *Lyda Kuth, director, LEF Foundation. PRESENTED BY* *Jan Egleson, filmmaker, and Susi Walsh, director, Center for Independent Documentary. Moderated by Lyda Kuth.*

Boston has a longstanding reputation as a preeminent documentary film center — home to award winning WGBH and to well-known filmmakers Fred Wiseman, Ross McElwee, Errol Morris, Jeanne Jordan and Steve Ascher, among others. This session will explore ways the documentary form is evolving and the issues artists face reconciling the narrative structure of cinematic storytelling with digital technology and new forms of audience engagement. The session begins with a film screening and artist presentation, followed by audience discussion. The group will then tour the Brighton studios to which WGBH will relocate in 2007.

MEDIA ARTS
ARTISTS
BEANTOWN

TUES, NOV 14 6:30PM – 9:30PM

■ Dinner Reception at Artists for Humanity EpiCenter

Join your colleagues for dinner, drinks, and fun at one of Boston's newest and most innovative arts facilities. Tour this award-winning environmentally sensitive building, awarded Platinum LEED status by the U.S. Green Building Council, visit artists' studios, and participate in some hands-on activities.

Artists for Humanity tackles the myriad of problems that youth face today and celebrates the talents and wonderful energy of young people by giving them hands-on experiences in creativity, business, teamwork, and self-governance. Participants from Boston's urban neighborhoods learn the techniques and tools of professional artists and the business world while engaging in education, employment, artistic exploration, and entrepreneurial experience.

WEDS, NOV 15 8:00AM – 9:00AM

BREAKFAST CONVERSATIONS

Breakfast Conversations are informal, early morning discussions designed to provide a space for people to explore common interests.

■ Are There Critical Ingredients or Common Themes Necessary to Build Long-term Vitality for the Arts in Rural and 'Suburban Fringe' Communities?

ORGANIZED BY Sharon Rodning Bash, director of management training and services, Metropolitan Regional Arts Council; Carolyn Bye, executive director, Metropolitan Regional Arts Council; and Nancy Fushan, senior program officer, Bush Foundation

KING ROOM

In a 2006 study MRAC and Bush sought to inform future investment toward the nurture of small town community arts by uncovering factors or conditions under which a thriving and sustainable arts sector might develop and understanding how arts activities affect and are affected by other aspects of community life. Under what conditions does a thriving and sustainable arts sector develop in rural and suburban fringe areas? How will understanding how "arts active" communities got that way help to inform grantmaking? We'll offer a chance to discuss the findings and share experiences in this type of grantmaking.

ECONOMIC
DEVELOPMENT
COMMUNITY

■ Arts & Ecology

ORGANIZED BY Mauro Vescera, program director, Vancouver Foundation

LOWELL ROOM

Artists in all times have celebrated and inquired into the human and natural environments. Frequently – and especially with the development of modern technologies – they have collaborated with scientists and environmental planners in the creation of good, and sometimes not so good projects. It is becoming daily more apparent that the state of the environment is in crisis and the reality and threat of worsening climate change gives the subject of the human

COLLABORATION
INTERNATIONAL

and natural environment an unprecedented importance and urgency.

If we are to ask if Art equals "Ecology" ("Ecology" in the sense of working for positive relations between human kind and the human environment), we must question what are the best forms of collaboration between artists and others working on and in the human environment. We must ask what ways can be developed to make the collaboration always – or nearly always – positive and creative as well as humanly and environmentally fulfilling.

An important body of work exists in this field (such as land art, eco-art, soundscape studies, urban design, community arts, etc.), and yet there remain gaps in the development and understanding of these practices. Ecological issues are global as well as local, making it necessary to explore what could be achieved nationally as well as internationally.

■ Arts for Social Change – How Can We Increase the Funding?

ORGANIZED BY Anne and Christopher Ellinger, directors, Zing Foundation

LONGFELLOW ROOM

Do you fund arts that support cultural organizing, community development, civic dialogue, or social healing? Or are you interested in this work? Let's meet!

SOCIAL CHANGE
COMMUNITY

We'll offer a quick "map" of the field, and brainstorm ways that we, as funders, could increase visibility and support for this tremendously effective force for change.

We'll pool ideas of how to leverage our dollars, bring in new donors, and collaborate in the future (e.g. Launching a Foundation for Art and Social Action? Organizing giving circles?)

■ ARTWorks for Kids: Innovations in Leveraging Private and Public Support

ORGANIZED BY Janna Schwartz, program manager, ARTWorks for Kids, Hunt Alternatives Fund

HUTCHINSON ROOM

Hunt Alternatives Fund aims to create a replicable model of youth arts philanthropy through the ArtWorks for Kids program. We have built a coalition of approximately 30 youth arts organizations in Eastern MA and have developed strategies to increase the private and public funding of these organizations. Two successful showcases yielded approximately \$1.5 million to coalition members from largely new high-level private donors, launching relationships, access, and visibility for the groups. Matching funds incentivized donors. The convening role of the Fund has been invaluable for grantees. Join us in discussing innovative ways to strengthen significant cultural gems in our communities.

COLLABORATION
ARTS EDUCATION
GRANTMAKING
PRACTICES

■ The Community Foundation's Role in Building Cultural Patronage

ORGANIZED BY Julie Fry, director, Arts and Culture, Analysis and Strategy, The San Diego Foundation

KING ROOM

The purpose of this session is to introduce a new initiative entitled pARTicipate San Diego and the associated research on increasing

cultural patronage that the Arts & Culture Working Group of The San Diego Foundation recently released, and to brainstorm around the role of community foundations in utilizing data-driven strategies to enhance cultural participation in their communities.

COMMUNITY
RESEARCH

■ General Operating Support: Making it Strategic

ORGANIZED BY Kathy Fresbley, senior program officer, Meyer Foundation; Marian Godfrey, director, Culture and Civic Initiatives, The Pew Charitable Trusts; and Janet Sarbaugh, senior program director, Heinz Endowments

ALCOTT A ROOM

Arts organizations state that operating support is the most valuable kind of support they could receive. Yet few foundation arts programs make grants for unrestricted operations or core support. Why is this?

During the past decade, the Heinz Endowment and the Pew Charitable Trusts instituted new or revised general operating criteria and grantmaking practices to help arts organizations become more strategic and develop more fiscally sound practices. Both foundations are completing evaluations of their revised general operating strategies. Has accountability and stability been improved? Join this discussion to find out what they have learned and how general operating support might best be deployed to leveraging change.

GRANTMAKING
PRACTICES
NONPROFIT
MANAGEMENT

■ Updates from the Gulf Coast

ORGANIZED BY Veronique Le Melle, executive director, Louisiana Division of the Arts and Cornelia Carey, executive director, Craft Emergency Relief Fund

BALLROOM

Join fellow grantmakers (based in and outside the Gulf Coast region) to discuss post-Katrina and Rita recovery progress. What's been done? What remains to be done? What have we learned? What does it mean for our work in the future?

DISASTER
RESPONSE
POLICY &
ADVOCACY

■ Who Defines Culture?

ORGANIZED BY Judi Jennings, executive director, Kentucky Foundation for Women, Tia Oros Peters, executive director, Seventh generation Fund, and Tommer Peterson, director of programs, Grantmakers in the Arts

ALCOTT B ROOM

Who defines "culture"? How is it at once an intangible, an observable phenomena and a commodity? When a line is drawn around what constitutes "culture", what (and who) is on the other side? Who draws the line? As funders, how do our practices play a role in "ratifying" what is culture and what is not? As demographics continue to change around us, how is culture being defined and contested, especially in the areas of cultural tourism, artistic creation, and curatorial practices? What are our responsibilities as funders to understand the cultures that surround us?

ARTISTS
CULTURALLY
SPECIFIC

WEDS, NOV 15 9:30AM – 10:00AM

Breakout session include the following:

■ Artists at Work

ORGANIZED BY John Killackey, program officer, The San Francisco Foundation. **PRESENTED BY** Neal Cutbber, The McKnight Foundation; Moy Eng, program director, Performing Arts, The William and Flora Hewlett Foundation; and Ann Markusen, Humphrey Institute of Public Affairs, University of Minnesota; Facilitated by John Killackey.

KING ROOM

Artists at Work will feature a dialogue with Ann Markusen about two of her research studies: "Artists' Centers: Evolution and Impact on Careers, Neighborhoods, and Economies" and "Crossover: How Artists Build Careers across Commercial, Nonprofit, and Community Sectors."

ARTISTS
RESEARCH
ECONOMIC
DEVELOPMENT

■ Below the Radar: Artmaking in Immigrant and Diasporic Communities

ORGANIZED BY Betsy Peterson, executive director, Fund for Folk Culture and Vanessa Whang, program director, Artography. **PRESENTED BY** Rachel Cooper, director of cultural programs & performing arts, Asia Society; Betsy Peterson; Vanessa Whang; and San San Wong, director of regional dance development initiative/SF Bay Area, New England Foundation for the Arts

LONGFELLOW ROOM

The Asia Society (NY) and the Fund for Folk Culture (NM) carried out a series of parallel research activities, with support from The Ford Foundation, to examine the circumstances and needs of artistic production in immigrant and diasporic communities, particularly those that typically fly below the radar of the nonprofit sector. The findings of these investigations challenge funders to think differently about how to approach and support artmaking when it doesn't happen in the usual places, when training and cultural transmission don't fit conservatory models, and when the meaning of artistic work has been transformed by new contexts and generational shifts.

ARTISTS
CULTURALLY
SPECIFIC
RESEARCH

■ Collaboration and Partnerships: Keys to Quality, Sustainability and Success

The Healing Arts: New Pathways to Health

ORGANIZED AND PRESENTED BY Mary Kelley, Massachusetts Cultural Council and Patricia Pedreira, executive director, Vermont Arts Exchange

ISABELLA STEWART GARDNER ROOM

The Healing Arts Initiative is a New England regional program developed by the Vermont Arts Exchange and the Massachusetts Cultural Council with a consortium of local arts and healthcare partners. Through collaboration, partners have leveraged diverse funding sources (Jane's Trust, the MCC, The Schwartz Center) to launch a project that positively influences the lives of patients and caregivers through multi-disciplinary artists-in-residence and intergenerational arts programs. Results include earlier patient discharge, notable positive behavior, and improved mental and

COLLABORATION
HEALING ARTS
BEANTOWN

physical health. A new film highlights three stories: the use of Hyperscore, a software program developed at the MIT Media Lab which allows people with mental or physical disabilities to compose music, at Tewksbury Hospital; a residency focused on memoir led by Peggy Rambach for cancer patients and caregivers; and a dance residency conducted by Michelle Pearson at the Vermont Veterans' Home.

■ Creative Campus: The Relationships between Higher Education and the Arts

PRESENTED BY *Alberta Arthurs, interim dean, College of Fine Arts, University of Texas; Sandra Gibson, president/CEO, Association of Performing Arts Presenters; Steven Tepper, associate director, Curb Center and assistant professor, Vanderbilt University*

HOLMES ROOM

There has been discovery on this subject, stimulated by a national convening of arts and academic professionals which was described in a session at the 2005 GIA conference. Now there are results to report – the development of a research agenda on the academy and the arts; the funding of innovative cultural projects on a set of campuses; the enlisting of higher education associations, presidents and provosts on policy issues concerning the arts and the academy. College and university leaders are beginning to acknowledge that without the support of their institutions the arts sector cannot thrive in this country. Arts leaders need to analyze, understand and advance this development.

ARTS EDUCATION
RESEARCH

■ On Death and Dying

ORGANIZED BY *John Kreidler, Cultural Initiatives Silicon Valley. PRESENTED BY* *John Kreidler, Clara Miller, president & CEO, Nonprofit Finance Fund; and Thomas Wolf Ph.D, chairman and CEO, Wolf, Keens & Company*

LOWELL ROOM

Kubler-Ross's book was about people. But grantmakers, in our highly institutionalized arts world, face many organizations near death. Should we get involved? How can we determine the best out-come? Can planned demise be a success story? With examples ranging from high techs to nonprofit arts, this is an opportunity to challenge conventional thinking, connect with non-arts examples, and showcase innovative approaches to grantmaking.

GRANTMAKING
PRACTICES
NONPROFIT
MANAGEMENT

■ If We Build It, They Won't Necessarily Come... Unless We Ask Them!

ORGANIZED BY *Mary Trudel, senior communications officer, The Wallace Foundation. PRESENTED BY* *Catharine Deely, director of marketing & public relations, Isabella Stewart Gardner Museum; and Julia Lowell, economist, The RAND Corporation. Facilitated by Rory MacPherson, senior program officer, The Wallace Foundation*

BRANDEIS ROOM

RAND's recent recommendations for the arts field focus on shifting greater resources and attention to building demand for the arts rather than insuring supply. The latest RAND report, which will be published in late Fall with support from The Wallace Foundation, probes the importance for states arts agencies to balance

investments in supply with building demand for the arts and examines the implications for public funding of the arts. As state and local arts agencies grapple with the changes in public expectations and develop new roles, missions and approaches to strategic management, they have much to contribute to the discourse about the arts ecology and the interaction of supply and demand. A Senior Research Analyst from the RAND Corporation will present the report. Charlie McDermott, Deputy Director of the Massachusetts Cultural Council will comment on the shifting priorities of state arts councils and offer a local perspective. A representative of Boston's Isabella Stewart Gardner Museum will comment on building demand locally.

NONPROFIT
MANAGEMENT
AUDIENCES &
PARTICIPATION
BEANTOWN

■ Study of the Impact of Debt in the Nonprofit Sector

ORGANIZED BY *Marion Kane, president, Barr Foundation. PRESENTED BY* *Elizabeth Curtis, principal, Technical Development Corporation (TDC); Marion Kane; Susan Nelson, principal, TDC*

HARRIET BEECHER STOWE ROOM

The cultural sector has witnessed a boom of new signature buildings and expanded spaces, many built with the use of debt financing. This session presents the results of a study conducted by TDC, a nonprofit consulting firm, analyzing the impact of debt among three subsectors of Massachusetts nonprofits: arts and cultural institutions, human service providers, and independent schools. The study also gathered the first-hand experiences of bankers, intermediaries, credit agencies, nonprofit managers and board leaders. The cultural sector's use of debt has grown more than other subsectors, each of which uses different business models, significantly impacting the efficacy of debt for the institutions involved. The conversation will focus on recommendations for those providing support to cultural institutions about how and when those nonprofits should approach debt.

RESEARCH
NONPROFIT
MANAGEMENT

WEDS, NOV 15 11:30 AM – 1:15 PM

■ Luncheon served

Keynote speaker Steve Curwood

Drawing for tickets to the Grammys®

BALLROOM

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 Dance Literacy: Now We Need to Get Real, 9:30 Monday
 Arts Colleges and Conservatories: The Roles Explode, 1:45 Monday
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 21st Century Forms of Creativity and Learning, 1:45 Monday
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ARTS EDUCATION

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 Multimedia Technology and Art Education: Take the Tiger by the Tail, 8:00 Tuesday
 Quality and Coordination --Identifying Knowledge Gaps in Arts Education, 10:00 Tuesday
 ARTWorks for Kids: Innovations in Leveraging Private and Public Support, 8:00 Wednesday
 Creative Campus: The Relationships between Higher Education and the Arts, 9:30 Wednesday

AUDIENCES & PARTICIPATION

New Strategies for a Changing Society: How Diversity is Transforming Arts Marketing, 9:30 Monday
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BEANTOWN

Culture: Good Economic Policy
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 Exploring the Art and Practice of Online Collaboration, 9:30 Monday
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 Arts Colleges and Conservatories: The Roles Explode, 1:45 Monday
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 If We Build It, They Won't Necessarily Come... Unless We Ask Them!, 9:30 Wednesday

COLLABORATION

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 ARTWorks for Kids: Innovations in Leveraging Private and Public Support, 8:00 Wednesday
 Collaboration and Partnerships: Keys to Quality, Sustainability and Success
 The Healing Arts: New Pathways to Health, 9:30 Wednesday

COMMUNITY

What Community Foundations Can Do for the Arts, 8:00 Monday
 Cultural Tourism – Can It Save the Day?, 8:00 Monday
 Ecology of the Informal Arts in Silicon Valley, 8:00 Monday
 Community Building Potential of the Arts, 9:30 Monday
 Great Schools by Design – Creative Design Enhances Creative Learning, 9:30 Monday
 Cultural Organizing, 1:45 Monday
 New Opportunities in Grass Roots Advocacy and Public Policy, 1:45 Monday
 Technology and Social Networking: a Primer, 1:45 Monday
 The Arts Stay After School: Boston After School & Beyond, 3:30 Monday
 Art/Vision/Voice: Cultural Conversations In Community. A Book of Cases from Community Arts Partnerships Programs, 8:00 Tuesday
 Art and Activism: The Finding Our Folk Tour, 10:00 Tuesday
 The CRAFT of School Reform: Community-Based Arts Integration in New Orleans, 10:00 Tuesday
 Building Creative Communities: A Tour of Artists Live/Work Spaces, 2:00 Tuesday

Are There Critical Ingredients or Common Themes Necessary to Build Long-term Vitality for the Arts in Rural and 'Suburban Fringe' Communities?, 8:00 Wednesday
 Arts for Social Change – How Can We Increase the Funding?, 8:00 Wednesday
 The Community Foundation's Role in Building Cultural Patronage, 8:00 Wednesday

CULTURALLY SPECIFIC

Art for Everyone – Including Persons with Disabilities as Artists and Audience Members, 8:00 Monday
 Ecology of the Informal Arts in Silicon Valley, 8:00 Monday
 Facilitating Collaboration between Art-related Nonprofits and Ethnic Social Organizations in Honolulu's Chinatown, 8:00 Monday
 Urban Artists Initiative/NYC – Project Support for Artists of Color Initiative, 8:00 Monday
 New Strategies for a Changing Society: How Diversity is Transforming Arts Marketing, 9:30 Monday
 Sovereign Arts Philanthropy: From Bingo to Benevolence, 1:45 Monday
 Catalysts and Current Innovations: Support for Community Arts and Cultural Organizations of Color, 3:30 Monday
 Alternative Governance Structures for Nonprofits, 8:00 Tuesday
 Art/Vision/Voice: Cultural Conversations In Community. A Book of Cases from Community Arts Partnerships Programs, 8:00 Tuesday
 The African Presence in Mexico: Advancing the Artistic and Civic Roles of First Voice Museums, 10:00 Tuesday
 Fusing Art and Culture through the Museum Experience, 2:00 Tuesday
 Who Defines Culture?, 8:00 Wednesday
 Below the Radar: Artmaking in Immigrant and Diasporic Communities, 9:30 Wednesday

DANCE

Dance Literacy: Now We Need to Get Real, 9:30 Monday

DISASTER RESPONSE

A National System of Disaster Aid for Artists: Issues and Opportunities for Funders, 9:30 Monday
 Art and Activism: The Finding Our Folk Tour, 10:00 Tuesday
 The CRAFT of School Reform: Community-Based Arts Integration in New Orleans, 10:00 Tuesday
 Updates from the Gulf Coast, 8:00 Wednesday

ECONOMIC DEVELOPMENT

Cultural Tourism – Can It Save the Day?, 8:00 Monday
 Culture: Good Economic Policy
 The Massachusetts Campaign for Cultural Facilities, 9:30 Monday
 Exploring the Art and Practice of Online Collaboration, 9:30 Monday
 Are There Critical Ingredients or Common Themes Necessary to Build Long-term Vitality for the Arts in Rural and 'Suburban Fringe' Communities?, 8:00 Wednesday
 Artists at Work, 9:30 Wednesday

EDUCATION

Great Schools by Design – Creative Design Enhances Creative Learning, 9:30 Monday
 The CRAFT of School Reform: Community-Based Arts Integration in New Orleans, 10:00 Tuesday

GRANTMAKING PRACTICES

What Community Foundations Can Do for the Arts, 8:00 Monday
 Update on United States Artists, a National Grant Program for Artists Working in Various Disciplines Across the Country, 8:00 Monday

Dance Literacy: Now We Need to Get Real, 9:30 Monday
 Catalysts and Current Innovations: Support for Community Arts and Cultural Organizations of Color, 3:30 Monday
 Report from the Individual Artists Pre-Conference, 3:30 Monday
 The Pennsylvania Cultural Data Project, 8:00 Tuesday
 Philanthropic Investment Syndicates: A New Capital Strategy for Nonprofits, 8:00 Tuesday
 Power Imbalance in Grantmaking: Beyond Recognition to Strategy, Part 1 of 2, 8:00 Tuesday
 Foundations: A Leading Source of Nonprofits' Frustration and Fatigue?, 10:00 Tuesday
 Is There Enough Overhead in this Grant?, 10:00 Tuesday
 Power Imbalance in Grantmaking: Beyond Recognition to Strategy, Part 2, 10:00 Tuesday
 Sustaining and Institutionalizing Programs for Artists, 10:00 Tuesday
 ARTWorks for Kids: Innovations in Leveraging Private and Public Support, 8:00 Wednesday
 General Operating Support: Making it Strategic, 8:00 Wednesday
 On Death and Dying, 9:30 Wednesday

HEALING ARTS

Collaboration and Partnerships: Keys to Quality, Sustainability and Success
 The Healing Arts: New Pathways to Health, 9:30 Wednesday

INDIVIDUAL DONORS

Individual Donors and Foundation Grantmakers – Should We Talk? , 8:00 Monday

INTERNATIONAL

The Next Generation of Philanthropists and What That Means for the Arts, 1:45 Monday
 Private/Public Partnerships & International Exchange, 8:00 Tuesday
 The African Presence in Mexico: Advancing the Artistic and Civic Roles of First Voice Museums, 10:00 Tuesday
 Arts & Ecology, 8:00 Wednesday

MEDIA ARTS

Issues of Identity: Mapping the Media Arts in New York State, 8:00 Monday
 Supporting Youth Film/Video Programs: The Cloud Foundation presents Raw Art Works' Real to Reel Film School, 3:30 Monday
 Multimedia Technology and Art Education: Take the Tiger by the Tail, 8:00 Tuesday
 A Tradition of Experimentation: Documentary Production, Past, Present and Future, 2:00 Tuesday

MUSEUM PRACTICES

Boston Children's Museum, Curator-led Tours of Exhibitions, 3:30 Monday
 The African Presence in Mexico: Advancing the Artistic and Civic Roles of First Voice Museums, 10:00 Tuesday
 The Isabella Stewart Gardner Museum, Curator-led Tours of Exhibitions, 2:00 Tuesday
 Fusing Art and Culture through the Museum Experience, 2:00 Tuesday
 Museum Of Fine Arts, Boston, Curator-led Tours of Exhibitions, 2:00 Tuesday

MUSIC

Symphony Orchestras of the Future: What Does the BSO Have to Teach Us?, 3:30 Monday

NONPROFIT MANAGEMENT

Symphony Orchestras of the Future: What Does the BSO Have to Teach Us?, 3:30 Monday
 Alternative Governance Structures for Nonprofits, 8:00 Tuesday

Foundations: A Leading Source of Nonprofits' Frustration and Fatigue?, 10:00 Tuesday
 Is There Enough Overhead in this Grant?, 10:00 Tuesday
 General Operating Support: Making it Strategic, 8:00 Wednesday
 On Death and Dying, 9:30 Wednesday
 If We Build It, They Won't Necessarily Come... Unless We Ask Them!, 9:30 Wednesday
 Study of the Impact of Debt in the Nonprofit Sector, 9:30 Wednesday

PHILANTHROPY/GIVING

The Next Generation of Philanthropists and What That Means for the Arts, 1:45 Monday
 Sovereign Arts Philanthropy: From Bingo to Benevolence, 1:45 Monday
 What's Next? Leveraging Learning and Experience, 1:45 Monday
 Funding for Cultural Organizations in Metro Boston, 8:00 Tuesday
 The Isabella Stewart Gardner Museum, Curator-led Tours of Exhibitions, 2:00 Tuesday

POLICY & ADVOCACY

Culture: Good Economic Policy
 The Massachusetts Campaign for Cultural Facilities, 9:30 Monday
 A National System of Disaster Aid for Artists: Issues and Opportunities for Funders, 9:30 Monday
 Arts and Culture Indicators Go Live: Real Players, Real Policy, Real Promise, 1:45 Monday
 Cultural Organizing, 1:45 Monday
 New Opportunities in Grass Roots Advocacy and Public Policy, 1:45 Monday
 Keep the Internet Open, 10:00 Tuesday
 Updates from the Gulf Coast, 8:00 Wednesday

RESEARCH

Issues of Identity: Mapping the Media Arts in New York State, 8:00 Monday
 Mapping the System: Looking at Arts and Culture through a New Lens, 9:30 Monday
 Arts and Culture Indicators Go Live: Real Players, Real Policy, Real Promise, 1:45 Monday
 Funding for Cultural Organizations in Metro Boston, 8:00 Tuesday
 The Pennsylvania Cultural Data Project, 8:00 Tuesday
 Quality and Coordination — Identifying Knowledge Gaps in Arts Education, 10:00 Tuesday
 Sustaining and Institutionalizing Programs for Artists, 10:00 Tuesday
 The Community Foundation's Role in Building Cultural Patronage, 8:00 Wednesday
 Artists at Work, 9:30 Wednesday
 Below the Radar: Artmaking in Immigrant and Diasporic Communities, 9:30 Wednesday
 Creative Campus: The Relationships between Higher Education and the Arts, 9:30 Wednesday
 Study of the Impact of Debt in the Nonprofit Sector, 9:30 Wednesday

SOCIAL CHANGE

Community Building Potential of the Arts, 9:30 Monday
 Cultural Organizing, 1:45 Monday
 21st Century Forms of Creativity and Learning, 1:45 Monday
 Art and Activism: The Finding Our Folk Tour, 10:00 Tuesday
 Arts for Social Change — How Can We Increase the Funding?, 8:00 Wednesday

TECHNOLOGY

Exploring the Art and Practice of Online Collaboration, 9:30 Monday

Mapping the System: Looking at Arts and Culture through a New Lens, 9:30 Monday
 Technology and Social Networking: a Primer, 1:45 Monday
 Keep the Internet Open, 10:00 Tuesday

VISUAL ARTS

Multimedia Technology and Art Education: Take the Tiger by the Tail, 8:00 Tuesday
 Museum Of Fine Arts, Boston, Curator-led Tours of Exhibitions, 2:00 Tuesday

YOUTH

Supporting Youth Film/Video Programs: The Cloud Foundation presents Raw Art Works' Real to Reel Film School, 3:30 Monday

CONFERENCE CORE COMMITTEE

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 Blair Benjamin, *Center for Creative Community Research (C3D)*
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2005-2006

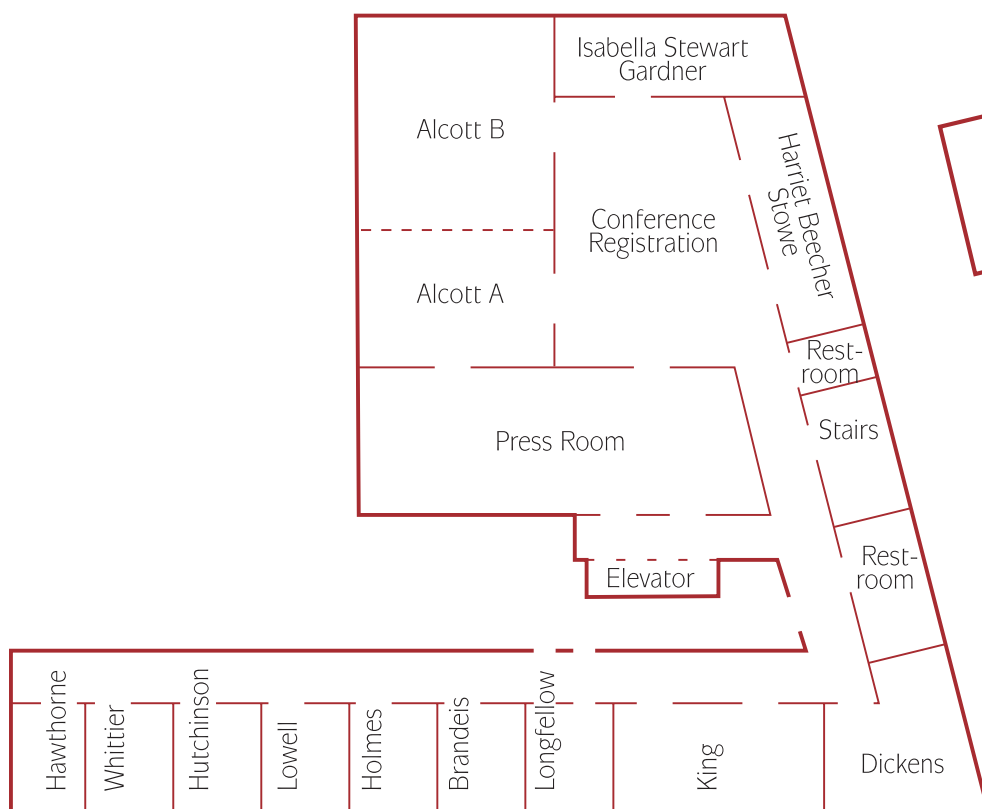
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THE OMNI PARKER HOUSE

Conference Sessions and Breakfast
Conversations are primarily on the mezzanine level, with a few in the Wheatley Terrace and the Ballroom room on the 15th floor. Keynote luncheons are in the 15th floor ballroom.

MEZZANINE LEVEL



ROOFTOP LEVEL 15TH FLOOR

