



# ARTS AND THE NEW AMERICAN CITY: YOU DRAW THE MAP

**Grantmakers in the Arts  
2008 Conference  
October 12-15, 2008  
Atlanta, Georgia**

## WELCOME TO THE 2008 GIA CONFERENCE IN ATLANTA!

*“South of the North, yet north of the South, lies the City of a Hundred Hills, peering out from the shadows of the past into the promise of the future. I have seen her in the morning, when the first flush of day had half-roused her; she lay gray and still on the crimson soil of Georgia; then the blue smoke began to curl from her chimneys, the tinkle of bell and scream of whistle broke the silence, the rattle and roar of busy life slowly gathered and swelled, until the seething whirl of the city seemed a strange thing in a sleepy land.”*

W.E.B. DuBois

More than 100 years later, the “tinkle of bell and scream of whistle” has been replaced by the whoosh of rapid commuter transport and the beeps and trills of telecommunications, but the “rattle and roar of busy life” continues to be heard in Atlanta – the country’s fastest growing metropolitan area – and home to an innovative and vibrant arts community. And, a community, like many others, that finds itself, suddenly facing an uncertain future in the Fall of 2008.

As this conference program goes to press, we find ourselves in the middle of a national economic crisis. Each day brings news of another bank failure or buyout. Wall street tumbles while congress and the White House wrangle over federal bailout proposals.

The conference planning committee has responded by developing and expanding conference programs, sessions, and roundtables that will address this topic from different perspectives.

Central to this question will be a special session co-sponsored by Americans for the Arts on Tuesday. Jeremy Nowak, president of The Redevelopment Fund and a member of the Board of Directors of the Federal Reserve Bank of Philadelphia, will present an up-to-the minute assessment of the current economic situation and look ahead to what we might expect in the new year. He will be joined by moderator Ben Cameron, arts program director for the Doris Duke Charitable Foundation, to field questions from the audience.

Please see the session schedule for other related sessions and roundtables.

Lisa Cremin  
2008 Conference Chair  
Director, Metropolitan Atlanta Arts Fund

## A Brief Word on Fundraising Ethics

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

## Name Badges

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

## Registration Hours

On arrival at the Omni CNN Center, please pick up your conference materials, including your name badge, at the conference registration desk in the North Tower that will be open:

Friday, Oct. 10 4:00 pm – 6:00 pm  
(for pre-conference departures)

Saturday, Oct. 11 8:00 am – 10:00 am  
(for pre-conference departures)

Sunday, Oct. 12 12:00 pm – 7:00 pm

Monday, Oct. 13 7:30 am – 6:00 pm

Tuesday, Oct. 14 7:30 am – 6:00 pm

Wednesday, Oct. 15 7:30 am – 11:00 am

## Resource Center

Each year we end up recycling hundreds of publications and reports that go unclaimed. This year there's a new "green" plan in place. Participants were asked to send ONE sample copy of reports, publications, or research for the resource room, and make the commitment to mail or email copies to attendees who request a copy. Through a miracle of modern technology, participants will be able to "sign up" for those publications they wish to have sent to them.

## Never Been to a GIA Conference?

New participants are invited to meet GIA's board, staff and other GIA members at a "Newcomers Reception" on Sunday at 5:30 pm at the Atlanta Contemporary Arts Center. Shuttles will begin departing the hotel at 5:15.

On Monday evening there will also be a series of informal dine-around dinners that provide opportunities to meet new colleagues and make connections.

## Tickets for Off-Site Sessions

Some sessions on Monday and Tuesday afternoon will be held off-site at Atlanta arts and cultural institutions.

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.

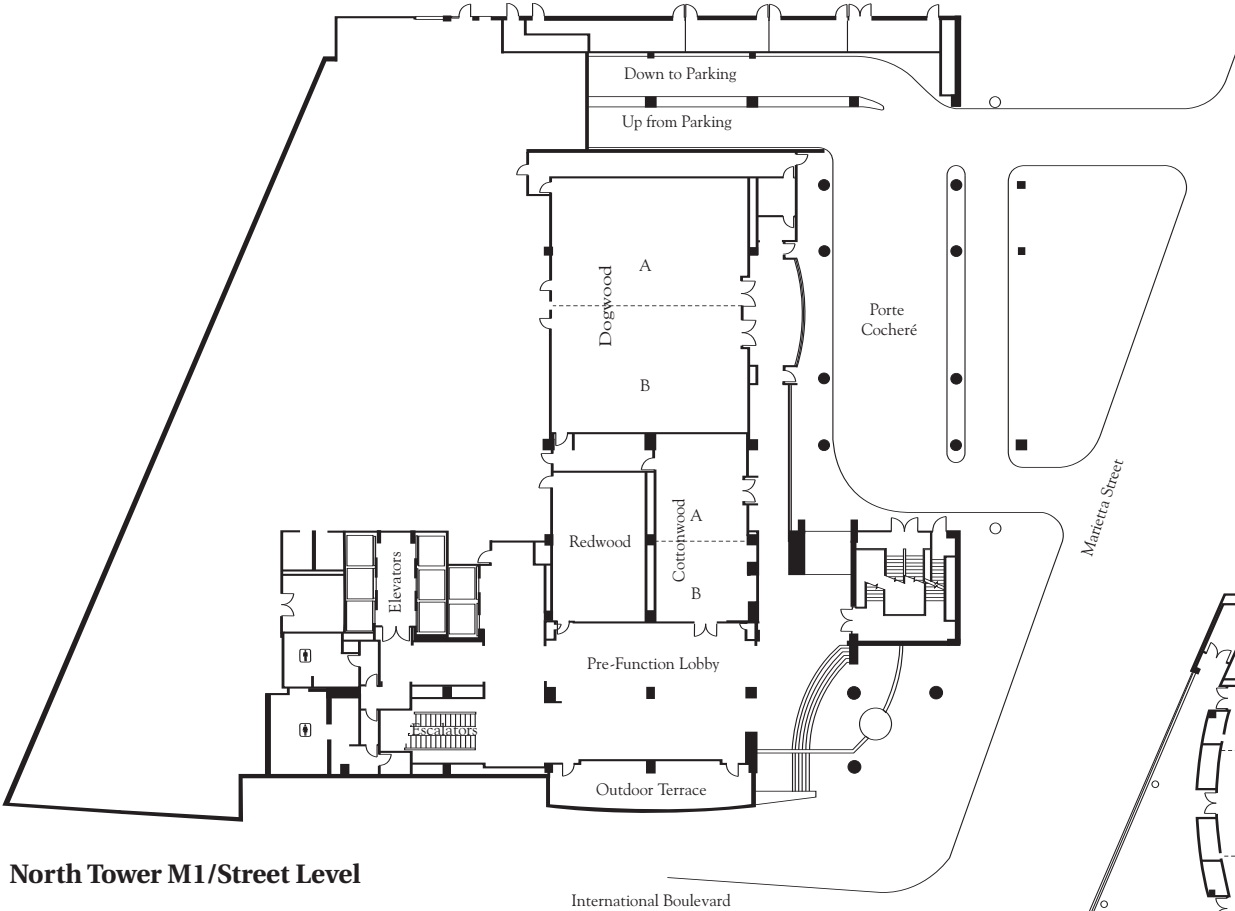
## Roundtable Discussions

**8:00 – 9:00 AM**

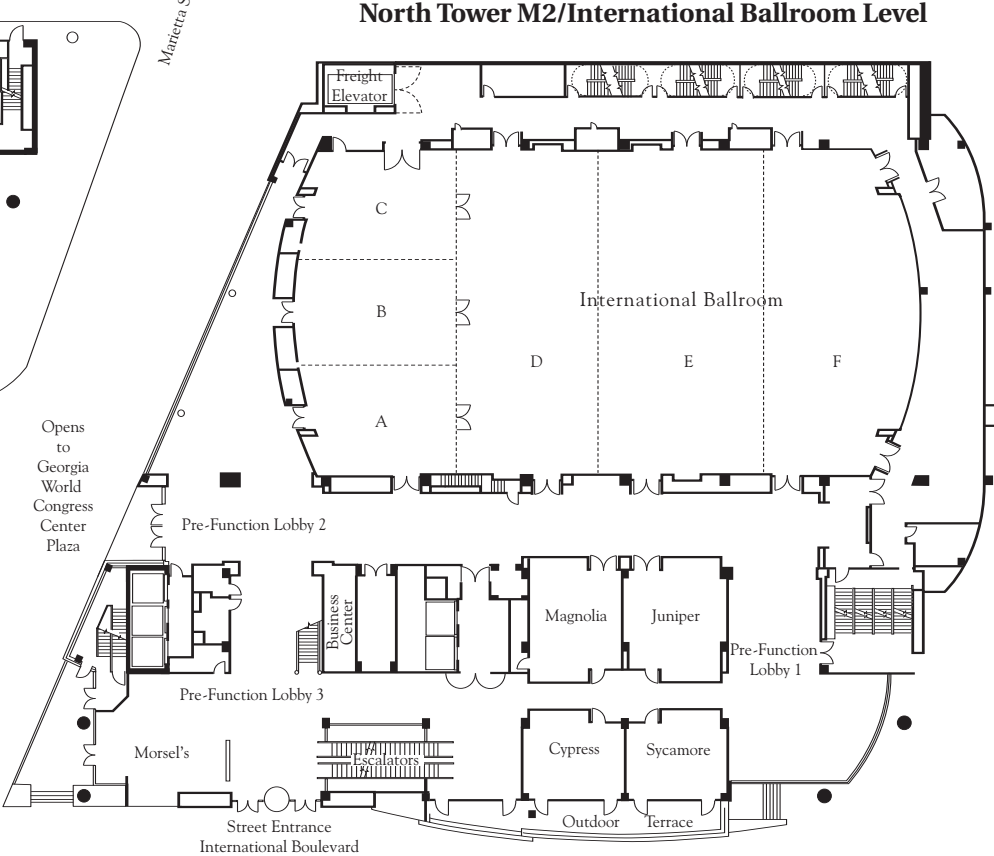
GIA continues the tradition of informal breakfast roundtable discussions, this year on Monday and Wednesday mornings only. Roundtable discussion topics will be listed in the program, and there are open spaces if you would like to organize a last-minute discussion.

Several roundtables will address aspects of the recent economic downturn. See the schedule for details and check the bulletin board by the registration desk for last-minute additions.

**Omni Hotel at CNN Center**  
100 CNN Center, Atlanta, GA 30303  
404-659-0000



**North Tower M1/Street Level**



**North Tower M2/International Ballroom Level**



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### Newcomers Reception

**Sunday, October 12, 5:30 pm**

*Atlanta Contemporary Art Center*

New participants are invited to meet GIA's board, staff and other GIA members at a "newcomers Reception" beginning at 5:30 at the Contemporary Arts Center.

Shuttles for the Newcomers reception will leave from 5:15 pm to 5:30 pm.

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### Opening Reception

**Sunday, October 12, 6:00 – 8:30 pm**

*Atlanta Contemporary Art Center*

Join us for the opening party! The Atlanta Contemporary Art Center is an artist-led organization that has been in operation since 1973. The opening party will feature music, hors d'oeuvres and libations, an exhibition of photographs by Minneapolis artist Paul Shambroom, an opportunity to meet the current artists-in-residents in the Center's fourteen studios, and a special gift for attendees from the former Nexus Press.

Shuttles for the Opening Reception will leave beginning at 5:45 pm, and run continuously through the evening.

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### Gardenhouse Dance Performance

**Monday, October 13, all day**

*various locations*

Throughout the day Monday, in and around conference activities, Gardenhouse Dance will be performing *Layers*, a performance piece by Gardenhouse Dance director, Nicole Livieratos. Performers are Blake Beckham and Anna

Leo. Costume design by Robin Jones. Using movement, paper, chalk, and costumes that evolve throughout the course of the piece, *Layers* will explore the ways we layer ourselves, literally and metaphorically.

An element of the piece will be the opportunity for conference participants to write notes to departing executive director Anne Focke that will become part of the dance, and be deposited in a birdcage that will be presented to Anne on Wednesday.

Nicole Livieratos is founder and director of Gardenhouse Dance, a company blending work in dance, video, and performance art. Nicole received her BFA in dance from the University of Arizona. As a performer she worked with San Francisco choreographers Joanna Haigood and Gail Chodera and in New York with Ann Carlson, Mitchell Rose, and the Pearson Dance Company. Nicole has received numerous grants for choreography and is a recipient of the Mayor's Fellowship Award in the Arts for Dance from the City of Atlanta and a King Baudouin Foundation grant for cultural study in Belgium. Nicole has been a guest instructor at Jacob's Pillow for their *Curriculum in Motion* program and continues to work in schools teaching curriculum with movement to grades kindergarten through high school.

Funding for the creation of *Layers* was provided in part by the Fulton County Board of Commissioners under the guidance of the Fulton County Arts Council.

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### Dine-around Dinners

**Monday, October 13, 6:30 pm**

*various locations*

Monday night is dinner on your own. We have made reservations for groups of eight to ten at an eclectic mix of Atlanta restaurants. Each dine-around dinner will be hosted by an Atlanta funder.

You can organize a group around a specific topic for discussion, or just go out for a relaxed dinner with some new colleagues. Sign up will be at the registration desk.

Special dine-arounds include Pizza and a Movie.. Join Grantmakers in Film + Electronic Media for dinner and a screening of *The Last Conquistador*. What are the roles and responsibilities of public art and the importance of documenting the creative process for a wider audience? You'll dine on pizza as you see these questions and more captured beautifully on film. Along with filmmaker John Valadez, we'll debate the role of public art; the responsibilities of artists, civic leaders, funders who support the creation and placement of the work, the unforeseen impact art can have on multiple publics, and the challenges and importance of capturing it all on film. Sign up will be at the registration desk.

Another special dine-around, organized by the Atlanta host committee will dine at the Museum of Contemporary Art Georgia – MOCA GA. MOCA GA's collection features more than 500 works by Georgia artists and includes a variety of media – paintings, prints, sculpture, photography, and installation pieces. Sign up will be at the registration desk.

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### Corporate Grantmakers Institute

**Tuesday, October 14 – 8:00 to 11:30**

*Organized by Beth Ree, Target Corporation*

*Sponsored by Bank of America*

Join corporate giving colleagues in a broader discussion of "why arts" in the corporate philanthropy portfolio, discuss the changing landscape of arts philanthropy and the role of corporate funding, and participate in facilitated conversation on topics specific to corporate giving such as sponsorship marketing, in kind contribution, employee engagement, tax implications, measurement and evaluation.

This session is open only to corporate funders.

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### Harnessing the Power of Art as a Force for Change

**Tuesday, October 14 – 8:00 to 11:30**

*The Art and Social Change Funders Working Group Strategic Planning session.*

Does your foundation support art programs that encourage young people to abandon despair and aspire to greatness. Have you supported cultural programs that have transformed communities and galvanized neighbors to work collectively? Have you funded media and media outreach initiatives that have created understanding, where before there was confusion and misunderstanding? Does your work concretely bear witness to your commitment to justice, equity and fairness? If you believe in the power of art to change individuals, communities and even a nation; and you are willing to share your skills and experience, please

## SCHEDULE AT A GLANCE

come to The Art and Social Change Funders Working Group Strategic Planning session. Melinda Weekes of the Interaction Institute for Social Change will facilitate the development of an organizational plan and structure for the sustained efforts of the Working Group.

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### Special Plenary Presentation by Jeremy Nowak of the recent Economic Downturn

**Tuesday, October 14, 6:15 pm**

*Woodruff Arts Center, Rich Auditorium  
Co-sponsored by Americans for the Arts*

Jeremy Nowak, president of The Redevelopment Fund and a member of the Board of Directors of the Federal Reserve Bank of Philadelphia, will present an up-to-the minute assessment of the current economic situation and look ahead to what we might expect in the new year. He will be joined by moderator Ben Cameron, arts program director for the Doris Duke Charitable Foundation, to field questions from the audience.

Immediately following this session we will walk across the plaza to the High Museum.

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### Reception and Dinner at the High Museum of Art

**Tuesday, October 14, 7:30 pm**

*Woodruff Arts Center,  
High Museum of Art*

Join your colleagues for cocktails and dinner in the Weiland Lobby of the High Museum of Art.

### Friday, October 10

**4:00 pm - 6:00 pm** Registration desk open for pre-conference departures  
**6:00 pm** Rural Funders Pre-conference departs  
**6:00 pm** Social Justice Pre-conference departs

### Saturday, October 11

**8:00 am - 10:00 am** Registration desk open for pre-conference departures  
**9:00 am** Understanding the Changing Arts Environment Pre-conference departs  
**8:30 pm** Grantmakers Cabaret  
**9:00 pm** Social Justice Pre-conference returns to Omni Hotel

### Sunday, October 12

**9:00 am** Social Justice Pre-conference departs for Martin Luther King Historic Site  
**Noon - 7:00 pm** Registration desk open  
**1:00 pm** Sweet Auburn Avenue/Martin Luther King Historic District Tour departs  
**1:00 pm** Atlanta BeltLine Tour departs  
**4:00 pm** All pre-conferences return to Omni Hotel  
**5:15 pm - 8:30 pm** Buses circulate to opening receptions  
**5:30 pm** Newcomers Reception, Atlanta Contemporary Arts Center  
**6:00 pm** Opening Reception, Atlanta Contemporary Arts Center

### Monday, October 13

**7:30 am - 9:30 am** Continental breakfast  
**7:30 am - 6:00 pm** Registration desk open  
**8:00 am - 9:00 am** Breakfast Roundtables  
**9:30 am - 11:00 am** Opening Plenary Session  
**11:30 am - 1:15 pm** Luncheon Plenary  
Kenny Leon Keynote  
GIA Members Meeting  
**1:45 pm - 3:15 pm** Breakout sessions  
**3:30 pm - 5:45 pm** Breakout sessions, Site Visits  
**6:30 pm** Dine-arounds

### Tuesday, October 14

**7:30 am - 9:30 am** Continental breakfast  
**7:30 am - 6:00 pm** Registration desk open  
**8:00 am - 11:30 am** Corporate Grantmakers Institute  
**8:00 am - 9:30 am** Breakout sessions  
**10:00 am - 11:30 am** Breakout sessions  
**11:45 am - 1:30 pm** Luncheon Plenary  
Samina Quraeshi Keynote  
Edgar Arceneaux Keynote  
**1:45 pm - 4:45 pm** Off site sessions (mostly)  
These sessions have a maximum capacity. Tickets for each day's site visits are available when the registration desk opens that morning.  
**6:15 pm - 7:30 pm** Special Plenary Presentation by Jeremy Nowak of the recent Economic Downturn and Reception and Dinner at High Museum

### Wednesday, October 15

**7:30 am - 9:30 am** Continental breakfast  
**7:30 am - 9:00 am** Registration desk open  
**8:00 am - 9:00 am** Breakfast Roundtables  
**9:30 am - 11:00 am** Breakout sessions  
**11:30 am - 1:30 pm** Luncheon Plenary  
Bruce Ferguson Keynote  
Closing events

7:30 - 9:30 Monday

**BREAKFAST SERVICE**

*M2/International Ballroom Level, Ballrooms E and F*

8:00 - 9:00 Monday

**ROUNDTABLES**

*M2/International Ballroom Level, Ballrooms E and F*

**1) What Do We Mean when We Say..... Creating a Glossary on Arts Education**

*Organized by Jeanne Butler, consultant, Grantmakers in the Arts, Ann McQueen, the Boston Foundation, Klare Shaw, the Barr Foundation, and Sarah Solotaroff, the Chicago Community Trust*

GIA is creating a web resource on Arts Education. One important aspect of the resource will be a **Glossary of Arts Education Terms** for funders. While we recognize this will not be *the* definitive glossary, we have identified a number of words/phrases that are useful in arts education terminology. This roundtable will give participants one final look at the draft glossary before it goes on the website. The Glossary is one part of GIA's Arts Education planning. During this discussion we'll also focus on other future program plans.

**2) Systems of Support for Native Arts**

*Organized by Jane Preston, director of programs, New England Foundation for the Arts; and Dawn Spears, Native arts coordinator, New England Foundation for the Arts*

The IllumiNation cohort, seven grantmaking organizations supported by funding from the Ford Foundation's Indigenous Knowledge and Expressive Culture program, has worked together over the past three years to build capacities for national grants programs supporting Native American artists and organizations. Members of the cohort attending the GIA conference will start the roundtable conversation with lessons learned from national grant making to Native artists and organizations, then address the work still to be done to develop sustainable and dependable funding systems to advance the Native arts

field. Open to all conference participants interested in the topic.

**3) Getting Connected in GIA**

*Organized by Alan Cooper, executive director, Mid-Atlantic Arts Foundation, and Lisbeth Cort, deputy director for advancement, Grantmakers in the Arts*

GIA members new and old are invited to join our Member Engagement Committee for a discussion on ways to get the most out of your GIA membership. Share your questions and interests and they'll help you get more plugged in. Plus, you can view the searchable Online Library and Member Area resources on GIA's web site right on the spot! Here's a great chance to get connected with the colleagues, resources, and member networks that interest you most.

**4) The Aspen Institute's National Study of Artist-Endowed Foundations: A Discussion of Findings and Opportunities for Dissemination**

*Organized by Charles C. Bergman, The Pollock-Krasner Foundation, Pamela Clapp, The Andy Warhol Foundation for the Visual Arts, and Christine Vincent, Director, The Aspen Institute's National Study of Artist-Endowed Foundations*

The first in-depth look at private foundations endowed by visual artists in the U.S. has identified almost 300 foundations, created from 1938 to 2007. Of those now in existence, half were formed since 1995 and are associated with major art world figures as well as regional artists around the country. Data analyzed for 239 foundations confirm more than \$2 billion in assets, including \$1 billion in art assets, and more than \$954 million in aggregate charitable purpose disbursements over the 1990-2005 period. Christine Vincent, Study Director, will present findings about the dynamic nature of these foundations, how they implement charitable and educational missions, and what factors spur growth and influence success. Opportunities will be discussed to share findings in local communities.

**5) Conquering the Imposter Syndrome: A Conversation between Emerging and Established Grantmakers**

*Organized by Peter Handler, program officer, The Richard H. Driehaus Foundation; with Erin Pizzonia, program associate ArtWorks for Kids, Hunt Alternatives Fund; Naomi Jackson, program associate, Rockefeller Brothers Fund; and Ed Jones, vice president, Philanthropic Services, J.P. Morgan Private Bank; Joan Shigekawa, Associate Director, Creativity and Culture, The Rockefeller Foundation*

How do young grantmakers work effectively when grant seekers are older and more experienced? How have more seasoned grantmakers responded to the power imbalances and other challenges in their jobs? What strategies can young grantmakers employ to build their knowledge, networks, and credibility in the field?

Related questions we hope to explore in this inter-generational discussion include:

- Was there a defining moment when you felt like you had become a professional grantmaker?
- For seasoned grantmakers, what challenges did you experience at the beginning of your philanthropy careers? How have you overcome these challenges?
- What would you recommend as essential knowledge for the field of arts philanthropy?

**6) The Current Economic Environment and its Impact on Philanthropy**

*Organized by Virginia A. Hepner, board member, Metropolitan Atlanta Arts Fund, with Barry Berlin, CFA, Atlantic Trust*

Barry Berlin, CFA, will host a discussion on the current economic environment and share perspectives of his clients on the impact of the economy on their philanthropy. Barry is a Managing Director of Atlantic Trust, a firm that manages investments for select families and foundations. He has over 25 years of experience assisting high net-worth families with

their investments and philanthropic interests, and has been active with a variety of arts and cultural institutions as a board member and advisor. He has also held Leadership roles with the Atlanta Society of Financial Analysts for several years and served as its president from 1998 to 1999.

**7) The Ins and Outs of Fiscal Sponsorship**

*Organized by Melanie Beene, Alliance for California Traditional Arts*

What are the benefits and liabilities for foundations funders in working with fiscal sponsors of the arts projects that they fund? What are the questions that they should ask to make sure there is adequate financial and programmatic oversight? When is it most appropriate to refer “emerging ideas” to fiscal sponsorship rather than starting their own 501(c)(3)? And what do those fees cover?

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**9:00 - 9:30 Monday**

**BREAK**

Throughout the day Monday, in and around conference activities, Gardenhouse Dance will be performing *Layers*, a performance piece by Gardenhouse Dance director, Nicole Livieratos.

An element of the piece will be the opportunity for conference participants to write notes to departing executive director Anne Focke that will become part of the dance, and be deposited in a birdcage that will be presented to Anne on Wednesday.

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**9:30 - 11:00 Monday**

**OPENING PLENARY**

*M2/International Ballroom Level, Ballrooms A,B,C,D*

**Freedom Singers**

The Freedom Singers are led by Rutha Mae Harris, a member of the original 1962 Freedom Singers who

sang and protested as part of the Student Nonviolent Coordinating Committee. Their songs and music played an important role in the Civil Rights movement. During their initial tour, the group performed alongside numerous folk music luminaries, including Pete Seeger, Bob Dylan, Joan Baez, and Peter, Paul, and Mary, and in June 1963, *The New York Times* identified the Freedom Singers as “the ablest performing group” to emerge from a broad field of folk musicians.

**Gary Pomerantz**

Gary Pomerantz is an author and journalist, and serves as a lecturer in the Department of Communication at Stanford University. His first book, *Where Peachtree Meets Sweet Auburn*, a multi-generational saga about Atlanta’s racial conscience, was named a 1996 Notable Book of the Year by *The New York Times*. A graduate of the University of California, Berkeley, Pomerantz worked for nearly two decades as a journalist, on staff for *The Washington Post* and *The Atlanta Journal-Constitution*, initially as a sportswriter and then writing columns, editorials, and special projects. He served from 1999-2001 as Distinguished Visiting Professor of Journalism at Emory University in Atlanta.

**Mayor Shirley Franklin**

When elected mayor of Atlanta in 2001, Shirley Franklin became the city’s first woman mayor, and the first African-American woman to serve as mayor of a major southern city. Franklin gained a Bachelor of Arts degree in Sociology from Howard University and continued her education earning her Masters of Arts degree in Sociology from the University of Pennsylvania. Prior to her second term re-election, Franklin was named one of the US’ five best big city mayors by *TIME Magazine*.

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**11:00 - 11:30 Monday**

**BREAK**

Throughout the day Monday, in and around conference activities, Gardenhouse Dance will be performing *Layers*, a performance piece by Gardenhouse Dance director, Nicole Livieratos.

An element of the piece will be the opportunity for conference participants to write notes to departing executive director Anne Focke that will become part of the dance, and be deposited in a birdcage that will be presented to Anne on Wednesday.

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**11:30 - 1:15 Monday**

**KEYNOTE/LUNCHEON PLENARY**

*M2/International Ballroom Level, Ballrooms E and F*

**Kenny Leon**

Kenny Leon is Founding Artistic Director of True Colors Theatre Company, launched in Atlanta in 2002. Prior to founding True Colors, Kenny served an unprecedented 11-year tenure as Artistic Director of the Alliance Theatre Company. He sits on the Board of the New Globe Theatre, New York, NY; and is a mentor for the Theatre Development Fund’s Open Doors program, also in New York.

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**12:50 Monday**

**MEMBERS MEETING**

Hear from GIA board members and executive director at the annual GIA Membership Meeting. Conference packets include a booklet of materials for the meeting: an agenda, a brand-new strategic planning framework for GIA, financial information, and more.

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**1:15 - 1:45 Monday**

**BREAK**

Throughout the day Monday, in and around conference activities, Gardenhouse Dance will be performing *Layers*, a performance piece by Gardenhouse Dance director, Nicole Livieratos.



An element of the piece will be the opportunity for conference participants to write notes to departing executive director Anne Focke that will become part of the dance, and be deposited in a birdcage that will be presented to Anne on Wednesday.

1:45 - 3:15 Monday

## AFTERNOON SESSIONS

### Arts Education: Sink or Swim: Professional Development in the Arts: A Lifeboat for Educators?

*Juniper, M2/International Ballroom Level*

*Organized by Moy Eng, performing arts program director, and Julie Fry, program officer, The William and Flora Hewlett Foundation. Facilitated by Angie Kim, program officer, The Getty Foundation. Presented by Moy Eng; Julie Fry; Mark Slavkin, vice president for education, Music Center: Performing Arts Center of Los Angeles County; Warren Simmons, executive director, Annenberg Institute of School Reform at Brown University; and Stan Hutton, senior program officer, Clarence E. Heller Foundation.*

According to the most recent SRI report commissioned by the Hewlett Foundation, *An Unfinished Canvas: Teacher Preparation, Instructional Delivery, and Professional Development in the Arts*, few elementary teachers participate in arts-related professional development, particularly if they are in low-performing schools. Only 12% of elementary classroom teachers received professional development in connecting standards-aligned arts learning with other subject areas. The barriers are numerous, including lack of time, lack of support from school leadership, and lack of appropriate and affordable training opportunities. Does professional development in the arts matter in providing quality education? How do non-arts teachers, principals, district superintendents and administrators become engaged enough to want to spend the money, time and effort in workshops and conferences? Are there more effective ways of providing arts professional development, such as web-based resources? This session

will look at both sides of professional development delivery in the arts.

### Hip Hop and Philanthropy: The New Giving!

*Cypress, M2/International Ballroom Level*

*Organized by Sarah Latimer, trustee, Dallas Austin Foundation*

The session will be a discussion with three or four successful hip-hop artists and the responsibilities they feel in giving back to their communities. Each will describe his/her individual Foundations and the successes/opportunities they have experienced.

This will include a panel discussion, moderated by a seasoned artist and professor from the Atlanta community. The following questions will be answered:

- What has your journey to philanthropy been? When did it start?
- How did you select the focus of your foundation? Why?
- What are the barriers to other artists giving back?
- How would you describe generosity in philanthropy in your community? Personal? Professional?

### Arts Evaluation in Practice: Answering the Important Questions

*Cottonwood A, M1/Street Level*

*Organized by Janet Sarbaugh, senior program director, arts & culture program, the Heinz Endowments, and presented by Ann Stone, senior research and evaluation officer, Wallace Foundation, and Sandra Radoff, president, S. Radoff Associates*

How do arts grantmakers respond to the increasing pressure to demonstrate evaluative results? Can evaluation be structured as both qualitative and quantitative? Can the process and the results be useful, and not burdensome, to grantees? This session will feature a close look at The Wallace Foundation's recent practice of building support for research and evaluation into arts organization grants and providing associated technical assistance.

We will hear from a participating arts organization about its experience collecting and using data as a specific part of its grant, with the goal of designing more effective strategies to build participation and then assessing the results; from Sandra Radoff, who leads the foundation's technical assistance team for the arts initiative, about providing technical assistance to grantees with widely varying needs and levels of research experience; and from Ann Stone, senior research and evaluation officer at Wallace, about why the foundation decided to build support for research and evaluation into its grants, the different purposes the results serve, and the challenges and opportunities associated with the program.

### New Media Art 101

*International Ballroom A, M2/International Ballroom Level*

*Organized by Ruby Lerner, president and CEO, Creative Capital Foundation. Presented by Lauren Cornell, executive director, Rhizome (an affiliate of the New Museum in New York); artist Mark Callahan, artistic director, Ideas of Creative Exploration; and other artists TBD.*

The term "New Media Art" was coined in the 90s to describe an emerging movement of art engaged with the Internet and networked technologies. Over its relatively short history, the New Media Art field has evolved tremendously, moving in many directions and forging new genres, such as internet-based art, robotics, and software and bio art, amongst others. Binding these diverse practices is a shared correspondence with culture, in that New Media Art is necessarily tied to the technological materials that have become increasingly fundamental to the fabric of life around the globe. The session will include a brief history of the field, a presentation of seminal art works as well as emerging practices and forms, and touch upon models for exhibition, preservation and collection. Artists will supplement the talk with 5-10 minute presentations.

**Gen-X report**

*International Ballroom B, M2/International Ballroom Level*

*Organized by Greg Charleston, president, Arts Council of Indianapolis and Dave Lawrence, vice-president, Arts Council of Indianapolis. Presented by Greg Charleston; Dave Lawrence; Rebecca Ryan, 2EO / founder, Next Generation Consulting; and Marti, 2EO, Next Generation Consulting*

Indianapolis cultural organizations have been grappling to engage younger patrons as audience members, volunteers, board members, and donors. The ramification of this among people aged 25 to 40 inspired the Arts Council of Indianapolis to hire nationally recognized economist Rebecca Ryan and her firm, Next Generation Consulting, to help. Since 2005, they have been conducting research and strategies to engage younger patrons in the arts. Following a benchmark study, they conducted a series of customer experience site visits to organizations, managed extensive multi-city research, hosted a national summit, and are continuing with granting programs and work one-on-one with organizations on best practices around the country. The Arts Council and NGC will also host another national Next Audiences summit in 2009 in Indianapolis.

**Robert Sterling Clark Foundation Report on Cultural Exchange and Cultural Diplomacy**

*Cottonwood B, M1/Street Level*

*Organized by Margaret Ayers, president, Robert Sterling Clark Foundation. Presented by Margaret Ayers; with Aimee Fullman, cultural policy consultant, Robert Sterling Clark Foundation; Karen Brooks Hopkins, president, Brooklyn Academy of Music; Ralph Samuelson, senior advisor, Asian Cultural Council; and Sandra Gibson, president and CEO, Association of Performing Arts Presenters.*

A new report commissioned by the Robert Sterling Clark Foundation on U.S.-based cultural diplomacy

and cultural exchange after 9/11 will be published in the Summer of 2008 to prompt a new administration to create a proactive program in support of international cultural exchange. This research brings together data on public and private support for cultural exchange as well as research on the challenges, successes, smart practices and trends of engagement by participating arts and cultural organizations. Additionally, it looks at the history of public-private partnerships and the new technologies being utilized in the promotion of cultural content for public diplomacy purposes. This session builds on the introductory conversation begun at the 2007 GIA conference on this same subject. We hope to galvanize the members of Grantmakers in the Arts by giving participants the tools to make the case for supporting cultural exchange and to make them aware of the other players and concurrent policy conversations that affect the future of cultural exchange and cultural diplomacy.

**Partnering in the South: The Merengue, Venture Capitalism and the Grassroots**

*Dogwood A, M1/Street Level*

*Organized by Mollie Lakin-Hayes, deputy director, Southern Arts Federation. Presented by Mollie Lakin-Hayes, Felecia Jones, executive director, Black Belt Community Foundation; Gerri Combs, executive director, Southern Arts Federation; Lorenzo Lebrija, communities program director for Miami, The John S. and James L. Knight Foundation; Malcolm White, executive director, Mississippi Arts Commission.*

What do middle-school ballroom dancing, arts council “venture funding” and funding/training/networking for small arts organizations have in common? They’re the result of energetic, creative partnerships between Southern public and private funders:

- The Mississippi Arts Commission and Blue Cross/Blue Shield of Mississippi Foundation teamed to address a youth obesity epidemic
- A governor’s improvement initiative spurred a partnership between the Alabama State Council on the Arts and Black Belt Community Foundation
- In a diverse, fast-growing area, a long-term “marriage” succeeds between the Knight Foundation and Miami-Dade Division of Cultural Affairs

Public and private partners bring different expertise and opportunities to the table, and often discover stronger leverage and expanded resources together – join the discussion on finding and building great partners.

**Successes and Failures of Leveraging Challenge Grants**

*Dogwood B, M1/Street Level*

*Organized by John R. Killacky, program officer, arts and culture, The San Francisco Foundation. Presented by John Killacky; Ben Cameron, program director for the arts, Doris Duke Charitable Foundation; Diane Sanchez, director of grantmaking and donor services, Eastbay Community Foundation; and Judilee Reed, executive director, Leveraging Investments in Creativity*

Throughout the years, grantmakers have tried challenge grants in an effort to increase organization’s fund development capacities, i.e. Ford’s mid-sized arts organizations, Duke’s presenting organizations, Leveraging Investments in Creativity, and the East Bay and San Francisco Community Foundation’s small arts organizations. Representatives of these foundations will speak candidly on the successes and shortcomings of these programs and dialogue with our peers about similar programs in their foundations.

**Understanding the Changing Arts Environment: An Economy in Recession**

*Sycamore, M2/International Ballroom Level*

*Organized by Marian Godfrey, Pew Charitable Trusts, and John E. McGuirk, James Irvine Foundation. Presented by Marian Godfrey; John McGuirk; Bill Ivey, director, Curb Center for Art, Enterprise, and Public Policy at Vanderbilt University; and Tom Kaiden, chief operating officer, Greater Philadelphia Cultural Alliance.*

Presenters and participants will report and discuss the proceedings of the pre-conference Understanding the Changing Arts Environment: Putting Recent Research to Work for You with a focus on the current economy and ways funders can rethink our program policies and strategies to support our constituent arts organizations during this recession.

**Creativity Levers: A Framework for Investment in Neighborhood Change**

*International Ballroom C, M2/International Ballroom Level*

*Organized by Joan Shigekawa, associate director, Creativity and Culture, the Rockefeller Foundation. Presented by Jeremy Nowak, president, the Reinvestment Fund and Michael Johnson, president, Em Johnson Interest, and moderated by Maria Rosario-Jackson, director of the arts and cultural and community, the Urban Institute.*

Powerful evidence and new perspectives presented by two CEOs from the fields of urban finance and urban real estate development demonstrate how the social, economic and cultural benefits of the arts can combine to create new vitality for the redevelopment of urban neighborhoods.

Jeremy Nowak, President of The Reinvestment Fund, a regional Philadelphia-based financial economic development organization, and Michael Johnson, President of Em Johnson Interest, an Atlanta and San Francisco-based real estate development firm, will present the case-making framework and on-the-ground reality of investing in culture as a strategy to

develop thriving neighborhoods. Maria Rosario-Jackson, Director of the Culture, Creativity and Communities Program at the Urban Institute in Washington, D.C. will introduce the speakers.

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**3:15 - 3:30 Monday**

**BREAK**

Throughout the day Monday, in and around conference activities, Gardenhouse Dance will be performing *Layers*, a performance piece by Gardenhouse Dance director, Nicole Livieratos.

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**3:30 - 5:45 Monday**

**AFTERNOON SESSIONS**

**Imagining America Reports: How New Demand for Civic Engagement Is Transforming Campus and Community**

*Juniper, M2/International Ballroom Level*

*Organized by Dudley Cocke, trustee, The Bush Foundation. Presented by Dudley Cocke and Jamie Haft, staff/research principal, Imagining America.*

Imagining America: Artists and Scholars in Public Life (IA) is a consortium of 85 colleges and universities that are re-imagining the possibilities of higher education by using the arts, humanities, and design to transform their institutions into centers for civic engagement and democratic community renewal. In September 2008, IA issued “The Curriculum Project Report: Culture and Community Development in Higher Education,” written by Arlene Goldbard and funded by the Nathan Cummings Foundation and Syracuse University. The report synthesizes nine months of research into the obstacles and opportunities to integrate community cultural development education into college curricula. Hundreds of community artists, educators, and friends of the field took part in the interviews and surveys on which the report is based.

Grantmakers will gain an understanding of the state of the rapidly expanding field of community cultural development in higher education and its potential impact on the arts ecology. The session will begin with an overview of the report’s methodology and a summary of its findings. A facilitated discussion with the audience about the report’s impact on the field and on arts grantmaking will follow.

**How a Partnership Transforms American Education Through the Arts**

*WALK TO THIS OFFSITE SESSION.*

Meet your guide on the M2/International Ballroom Level near the exit doors by Morsel’s.

**Imagine It! The Children’s Museum of Atlanta**

*275 Centennial Olympic Park Dr*

*Organized by Susan McCalmont, executive director, Kirkpatrick Foundation and Jeanne Butler, consultant. Presented by Susan McCalmont; Sandra S. Ruppert, director, Arts Education Partnership; and Edith Harvey, director, Improvement Program, U.S. Dept. of Education, Office of Innovation and Improvement.*

An education in and through the arts can make a significant contribution to student achievement, economic development, and community life. The Arts Education Partnership (AEP) – a Washington D.C.-based national coalition of more than 100 arts, education, business, philanthropic and government organizations—demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America’s schools. AEP serves as the nation’s leading source for timely and accurate information on arts education policy, research, and advocacy. Meet the new Director of AEP, learn latest research findings and discuss how partnerships, such as those developed through AEP, can help advance an agenda designed to keep the arts strong in public schools.



### **The Tales of Four Cities: Art as a Creative Strategy in Civic Systems & Process**

*WALK TO THIS OFFSITE SESSION.*

Meet your guide on the M2/International Ballroom Level near the exit doors by Morsel's.

*Metro Atlanta Chamber of Commerce  
235 Andrew Young International Blvd*

*Organized by Pam Korza, co-director, Animating Democracy, Americans for the Arts and Barbara Schaffer-Bacon, co-director, Animating Democracy, Americans for the Arts. Presented by Mary Briggs, director of cultural development programs, Arlington Cultural Affairs, Arlington, VA; Pat Finnigan, assistant city manager, City of Portland, Maine; Marty Pottenger, director of the Arts and Equity Initiative, Terra Moto Inc and City of Portland Maine; Michael Rohd, founding artistic director, Sojourn Theatre; and Betsy Rosenbluth, northeast director of projects, Orton Family Foundation*

In innovative efforts across the country, artists are working with and within city systems to reinvigorate public processes and advance civic goals. In Portland, ME, artist Marty Pottenger is engaging local artists with City Departments, from police to DPW, in artmaking to foster cross-cultural understanding. Toward revitalizing a traditionally African-American neighborhood in Arlington, VA, county staff and citizens have been working with a folklorist to re-imagine their neighborhood's central square. In Chicago, Hartford, and Portland, OR, artist Michael Rohd aims to deepen conversations about housing and urban growth through "Built," a project stimulating civic engagement via site-specific, game-based performances. And, in rural Vermont, the Orton Family Foundation is piloting an effort to integrate artists into community planning in small towns. This session explores what difference art makes in public process and what is needed to deploy creative resources to re-engage citizens in planning for their communities.

### **Diverse Approaches to Achieving Diversity**

*Dogwood B, M1/Street Level*

*Organized by Angie Kim, program officer, The Getty Foundation. Presented by Angie Kim, Jessica Chao, vice-president, Rockefeller Philanthropy Advisors, and Vincent Robinson, founder and managing partner, 360 Group.*

Grantmakers affect greater diversity through giving as well as through our other roles as employers, consumers, and civic participants. The first part of this session will feature updates on the groundbreaking study, *Philanthropy in a Changing Society: Achieving Effectiveness through Diversity* that analyzes 25 years of data from Council on Foundations on diversity programs; findings from an evaluation of the Getty Foundation's 16-year old diversity internship program that offers a lens through which to perceive how the issues around diversity have changed; and a presentation on ways in which grantmakers can achieve greater impact through a focus on diversity. Following this, the majority of our time will be in a moderated conversation with members to converse about the role diversity plays in our grantmaking: Does diversity foster creativity and how? Has diversity become too overwhelming to deal with? Why should grantmakers achieve diversity? How have the definitions of diversity changed over the years, and where are we now? What can we do to increase diversity in grantmaking and in the field?

### **Improving Arts Participation as a City-wide Endeavor**

*Dogwood A, M1/Street Level*

*Organized by Catherine Fukushima, program officer, The Wallace Foundation. Presented by Catherine Fukushima; Tom Kaiden, chief operating officer, Greater Philadelphia Cultural Alliance; and Gregory T. Rowe, deputy director, culture, The Pew Charitable Trusts*

Cities benefit from residents who, when engaged in the arts, develop the basis for building social capital and community identity. Successful efforts to increase arts participation rely on knowledge of local markets and employ strategies that respond to local conditions. Encouraging arts organizations to work together to address issues of shared concern strengthens the arts sector and empowers multiple organizations to succeed. When, in 2006, The Wallace Foundation began to concentrate grantmaking in cities, there emerged new opportunities for raising visibility for arts participation and sharing knowledge and best practices. In this session, representatives from The Wallace Foundation, the Greater Philadelphia Cultural Alliance and the Pew Charitable Trusts describe strategies and approaches to building participation in the arts that emerge from the needs of an entire city rather than those of an individual organization. Panelists will describe joint marketing efforts, shared mailing lists, the learning network and, as part of their current plan, Engage 2020, a new research effort to create a cultural index that measures levels of cultural engagement across the entire region.

### **Funding Innovation in the Arts**

*International Ballroom A, M2/International Ballroom Level*

*Organized by John McGuirk, arts program director, The James Irvine Foundation. Presented by John McGuirk; Richard Evans, president, EmcArts, Inc; Ben Cameron, program director for the arts, Doris Duke Charitable Foundation; Lorenzo Lebrija, program director, Miami-Dade/Broward, John S. & James L. Knight Foundation.*

In our 21st-century world, major rapid changes are the norm, from leaps in technology to shifts in demographics to new trends in audience behavior. Even for leading arts institutions, playing by the old rules isn't enough anymore. The result: innovation is now essential to the ongoing success of today's arts and culture institutions. But how do we get beyond



innovation as a buzzword to making real innovations work for arts institutions? This session will feature three funders of artistic innovation and a researcher who has developed a rubric to analyze the innovative capacity of arts institutions. Based on recent research, practical lessons and examples from the field, explore the true meaning of innovation for arts organizations, and how funders can help innovative projects succeed.

### Discussion with Keynote Presenter Gary Pomerantz

*Sycamore, M2/International Ballroom Level*

Join conference keynote Gary Pomerantz for an informal discussion.

Gary Pomerantz is an author and journalist, and serves as a lecturer in the Department of Communication at Stanford University. His first book, *Where Peachtree Meets Sweet Auburn*, a multi-generational saga about Atlanta's racial conscience, was named a 1996 Notable Book of the Year by *The New York Times*. His next book, *Nine Minutes, Twenty Seconds (2001)*, about an air crash, has been published in Britain, Germany and China and was termed by *The London Evening Standard* "a flawlessly constructed narrative... a masterpiece of nonfiction storytelling." His most recent work, *WILT, 1962*, a meditation on race, celebrity, small towns and Wilt Chamberlain's legendary 100-point game, was named an Editors' Choice selection of 2005 by *The New York Times*, and was called by *Entertainment Weekly* "a slam dunk of a read."

A graduate of the University of California, Berkeley, Pomerantz worked for nearly two decades as a journalist, on staff for *The Washington Post* and *The Atlanta Journal-Constitution*, initially as a sportswriter and then writing columns, editorials, and special projects. He served from 1999-2001 as Distinguished Visiting Professor of Journalism at Emory University in Atlanta. His newest book, set in Kansas City and

New York during prohibition, is set for release in 2009 by Crown Publishers. He lives in the San Francisco Bay Area with his wife and their three children.

### Who Defines Culture? Artists, Funders, the Marketplace?

*Redwood, M1/Street Level*

*Organized by Judi Jennings, executive director, Kentucky Foundation for Women and Tommer Peterson, deputy director for programs, Grantmakers in the Arts. Presented by Dee Davis, president, Center for Rural Strategies, Roger Fernandes, Native Arts Committee co-chair, Potlatch Fund, Ana-Maurine Lara, author; and Vanessa Whang, senior program consultant, Rockefeller Philanthropy Advisors.*

This question, first posed at the 2006 conference in Boston and further explored last year in Taos, is now a conference session open for discussion by all participants.

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 or denying what is culture and what is not? What are our responsibilities as funders to understand the cultures that surround us – including those that transcend or ignore the traditional borders of ethnicity and national origin?

Invited artists and presenters will each provide a brief opening salvo in the form of a story. Participants will be invited to add their stories in a "Call and Response" format and Judi and Tommer will then attempt to facilitate the ensuing *mélée*.

### Powerful & Possible! The Practical Realities of Art as a Vehicle for Building Community & Promoting Change

*International Ballroom C, M2/International Ballroom Level*

*Organized by Janis Foster, executive director, Grassroots Grantmakers. Presented by Janis Foster and Mike Blockstein, principal, Public Matters*

We know that art can be a powerful vehicle for building community and facilitating change. But what about the practical realities of hybrid projects that have multiple goals, multiple audiences, and a dynamic, bottom-up orientation that can challenge conventional thinking about timelines, budgets and deliverables? This session will use the neighborhood narrative as a platform for discussion about the opportunities and practical challenges associated with creative place-based approaches that blend socially-based arts practices and creative community development/community building practices. Participants will share insights on using a wider lens for examining, evaluating and supporting socially-based practices between arts and non-arts groups, and get tips on connecting to practices and funding streams outside of the art world to support socially sophisticated projects.

### Art, Philanthropy and Social Change

*Cottonwood A, M1/Street Level*

*Organized and presented by John Bare, vice president, The Arthur M. Blank Family Foundation*

This interactive session will stimulate discussion and enable participants to harvest examples illustrating how art and philanthropy have (or have not) played a role in recent social change movements, including movements related to civil rights, the environment, women's rights and global development. The results will inform arts grantmaking going forward, as leaders look for ways to move the field beyond the relatively narrow, short-term metrics that are increasingly used to judge success – and instead focus on ways arts philanthropy can add greater value for society, particularly as part of larger social change movements. This is especially important in today's philanthropic environment, where social entrepreneurship is on the rise. The session organizer will produce a report from the session to share with GIA membership.

5:45 - 6:30 Monday

**BREAK**

Throughout the day Monday, in and around conference activities, Gardenhouse Dance will be performing *Layers*, a performance piece by Gardenhouse Dance director, Nicole Livieratos.

6:30 Monday

**DINE AROUNDS**

(Various locations)

Monday night is dinner on your own. We have made reservations for groups of eight to ten at an eclectic mix of Atlanta restaurants and organized dinners at local artist's studios. You can organize a group around a specific topic for discussion, or just go out for a relaxed dinner with some new colleagues. Sign up at the registration desk.

Special dine-arounds include Pizza and a Movie.. Join Grantmakers in Film + Electronic Media for dinner and a screening of *The Last Conquistador*. What are the roles and responsibilities of public art and the importance of documenting the creative process for a wider audience? You'll dine on pizza as you see these questions and more captured beautifully on film. Along with filmmaker John Valadez, we'll debate the role of public art; the responsibilities of artists, civic leaders, funders who support the creation and placement of the work, the unforeseen impact art can have on multiple publics, and the challenges and importance of capturing it all on film.

7:30 - 9:30 Tuesday

**BREAKFAST SERVICE**

*M2/International Ballroom Level, Ballrooms E and F*

8:00 - 11:30 Tuesday

**EXTENDED MORNING SESSIONS****Corporate Grantmakers Institute**

*Sponsored by Bank of America*

*8:00 am – 11:30 am, Walnut Room, M3/Street Level*

*Organized by Beth Ree, Target Corporation. Presented by Beth Ree; Pam Korza and Barbara Schaffer-Bacon, co-directors, Animating Democracy, Americans for the Arts; Ann Stone, senior research and evaluation officer, Wallace Foundation; Shirley Mitchell, market development lead, Bank of America Foundation; and Dwight Allen Blevins, Bank of America.*

Join corporate giving colleagues in a broader discussion of “why arts” in the corporate philanthropy portfolio, discuss the changing landscape of arts philanthropy and the role of corporate funding, and participate in facilitated conversation on topics specific to corporate giving such as sponsorship marketing, in kind contribution, employee engagement, tax implications, measurement and evaluation.

This session is open only to corporate funders and separate registration is required.

**Harnessing the Power of Art as a Force for Change: The Art and Social Change Funders Working Group Strategic Planning Session**

*8:00 am – 11:30 am, Redwood, M1/Street Level*

*Organized by Claudine Brown, program director, arts and culture, the Nathan Cummings Foundation. Presented by Claudine Brown; Melinda Weekes, Interaction Institute for Social Change; and Daryl Campbell, Interaction Institute for Social Change.*

Arts and social change is not just a funding focus, it also offers strategies for arts funders involved in

a wide range of areas including: education, neighborhood development, economic sustainability, civic participation and cultural equity. The arts and social justice working group invites conference participants to an interactive strategic planning session led by Melinda Weekes of the Interaction Institute for Social Change. Please share your skills and experiences as we participate in a variety of innovative formats that will move us forward with an action plan for 2009.

8:00 - 9:30 Tuesday

**MORNING SESSIONS****Arts Education: Sink or Swim: Expanded Learning Time: A Way to Keep Balance?**

*Juniper, M2/International Ballroom Level*

*Organized by Moy Eng, performing arts program director, and Julie Fry, program officer, The William and Flora Hewlett Foundation. Facilitated by Frances Phillips, senior program officer, Walter and Elise Haas Fund. Presented by Moy Eng; Julie Fry; Katrina R. Woodworth, Senior Researcher, SRI International; Jennifer Davis, president, Massachusetts 2020 Foundation; and Dr. Beverly L. Hall, superintendent, Atlanta Public Schools.*

California elementary schoolchildren spend less time in school than the national average, according to a recent study by SRI, commissioned by the Hewlett Foundation. Findings in Allocating Funding and Instructional Time for Elementary Arts Education indicate that there is a correlation between the length of the school day and access to arts instruction. A pilot program in Massachusetts, the Expanded Learning Time Initiative, has allowed 26 elementary and middle schools to lengthen the school day by nearly two hours, providing more time for core subjects and art and enrichment programs often lost in a shorter school day. This session will look at the benefits of engaging kids for more minutes in the classroom, and the challenges faced by educators in extending learning time.

## New Foundation Leaders and the Arts What Changes May Lie Ahead?

*Dogwood A, M1/Street Level*

*Organized by Janet Sarbaugh, senior program director, arts & culture program, the Heinz Endowments, and Holly Sidford, president, Helicon Collaborative. Presented by Holly Sidford; Philip Henderson, president, Surdna Foundation; Peter Hutchinson, president, the Bush Foundation; and Robert Vagt, president, the Heinz Endowments.*

A number of prominent foundations at the national, regional and local level have appointed new presidents in the past 12 to 24 months. Such leadership transitions are likely to increase in the years ahead, in keeping with the larger generational shift in the non-profit sector. Very few of the new foundation leaders are likely to come from the arts sector, and many will have had little direct experience with our field.

What inspires these new leaders about their foundations' arts grantmaking? What information will they need to understand our sector, and to sustain or increase their foundations' commitment to arts and culture? How do these new presidents view the arts alongside other foundation priorities? What do they see as the most compelling case for arts funding and what are their ideas about the connections between the arts and their foundations' larger missions? How can we best manage this important field-wide transition to the benefit of artists, arts organizations, and the creative sector as a whole?

This session will feature a facilitated conversation with three new foundation presidents and their program officers, exploring issues relevant to the full range of arts foundations.

## Social Networking, Web 2.0, etc. Building an Individual Online Presence

*International Ballroom A, M2/International Ballroom Level*

*Organized by Josh Phillipson, program associate, The Metropolitan Atlanta Arts Fund. Presented by Michael David Murphy, photographer and program manager, Atlanta Celebrates Photography and Kate Harlan, Paideia High School student.*

Social networking... Web 2.0... If you've paid attention over the last couple years you've heard these terms. These Social Networking applications can be portrayed as frivolous but they are very real tools especially in youth communities and for artists. This session will include an overview of what is out there touching on some of the major social network applications, a live demonstration of how a real high school student lives on Facebook – consuming, creating, commenting on art (and other things), and a discussion with a photographer about building a personal brand online, creating a career online and bringing an audience along from offline to online and back again. Throughout this session we will discuss how tools of Web 2.0 work for artists (and rarely against them).

## Getting Engaged: A National Disaster Mobilization Plan for the Arts Community

*International Ballroom B, M2/International Ballroom Level*

*Organized by Cornelia Carey, executive director, Craft Emergency Relief Fund. Presented by Cornelia Carey; Amy Schwartzman, arts consultant, Craft Emergency Relief Fund on behalf of the Coalition; Craig Nutt, Craft Emergency Relief Fund; Ellen Fleurov, Ellen Fleurov & Associates LLC, and Patricia Walker Powell, deputy chairman for states, regions and local arts agencies, National Endowment for the Arts.*

The Coalition for Artists' Preparedness and Emergency Response, a national network of arts councils, arts service organizations and arts funders, is moving from research and study to action developing resources and networks for artists and arts organizations to draw upon before, during and after disasters.

During this 90-minute session, we will discuss the need for disaster preparedness and response within the arts sector and the costs to artistic careers and creative economies without it. Join members of the Coalition and others as we describe the overall vision for the Coalition's mobilization plan and various projects underway. The Coalition seeks input from the GIA membership on the Coalition's vision and advice on increasing disaster planning and awareness in the arts sector.

## Discussion with Keynote Presenter Bruce Ferguson

*Cypress, M2/International Ballroom Level*

Join conference keynote Bruce Ferguson for an informal discussion.

Bruce W. Ferguson is an independent art curator and critic who has worked internationally for more than thirty years. "I have spent most of my professional life in one way or another facilitating artists," Ferguson says.

Bruce has recently become the director of F.A.R. (Future Arts Research) at Arizona State University in Phoenix. Other recent projects include consulting to the Art Gallery of Ontario in Toronto to develop long-range strategies and goals for a complete museum renovation by architect Frank Gehry. Bruce previously served as the Dean, School of Arts at Columbia University; President and Executive Director of the New York Academy of Art; and is the founding Director and first biennial curator of SITE Santa Fe, in Santa Fe, New Mexico.

Bruce has curated more than 35 exhibitions for institutions such as the Louisiana Museum in Copenhagen, the Barbican Art Gallery in London, the Winnipeg and Vancouver Art Galleries in Canada, and the Institute of Contemporary Art in Boston. He also organized exhibitions in the international biennales of Sao Paulo, Sydney, Venice, and Istanbul.



**What Is – or Can Be – the Role of Community Foundations in Funding Artists and Arts Related Initiatives**

*Sycamore, M2/International Ballroom Level*

*Organized by Daniel Kertzner, community philanthropy officer, Rhode Island Foundation and presented by Daniel Kertzner; Mindy Fried, Ph.D. and Claire Reinelt, Ph.D., evaluators; and Wanda Miglus, community philanthropy associate, Rhode Island Foundation.*

In this workshop, we will present the notion that community foundations have an important role in supporting the creative practice of artists within their communities. We will discuss the value and effects of the different roles that artists play in service to their practice and in the case of artist-community collaboration, as it impacts civic engagement. The Rhode Island Foundation has funded initiatives that include an artist-community partnership called New Works, and an initiative that funds individual artists to pursue their creative vision called the McCall Johnson Fellowship – two different but not mutually exclusive approaches. We would like the audience to leave with an understanding of the important role community foundations can play in supporting artists and arts-related initiatives.

**From Rust Belt to Artists Belt**

*Cottonwood A, M1/Street Level*

*Organized by Deena Epstein, senior program officer, George Gund Foundation, with Tom Schorgl, Cleveland's Community Partnership for Arts and Culture. Presented by Deena Epstein; Tom Schorgl; and Kristin Tarajack, fellow, Community Partnership for Arts and Culture*

From Syracuse to Buffalo to Pittsburgh to Cleveland, older cities are looking at ways in which artists can help revitalize these communities and create a new vision for industrial America. Learn how communities are turning negatives (urban sprawl, foreclosed properties, vacant factories) into positives (affordable housing, unusual spaces and low cost of living) and

crafting strategies to attract the creative class. Tom Schorgl from Cleveland's Community Partnership for Arts and Culture will share research done for a national conference his organization recently hosted on arts-based community development and lead a conversation based on the final draft of a white paper that explores both the opportunities and the challenges of this work.

The session will include a 10-15 minute overview of the material by Tom followed by discussion and reaction to the paper from GIA members.

**New Look Philanthropy: Models For the Next Generation of Givers**

*International Ballroom C, M2/International Ballroom Level*

*Organized by Kristen Madsen, senior vice-president, The GRAMMY Foundation/MusiCares Foundation. Presented by Kristen Madsen; Shawn Wilson, CEO, Usher's New Look Foundation; Nancy Lublin, CEO, Do Something; and Kurt Aschermann, president, Charity Partners.*

The conference theme of examining the shifting boundaries and demographics of new American cities also opens the door to an exploration of shifting trends in philanthropy – both in new models of giving, and in new faces being engaged in the giving cycle. It can be argued that the “Me Generation” resulted in a lost generation of philanthropers. However, that trend is giving over to new generations of Americans who are placing an increasing level of importance on supporting causes that matter to them and finding new vehicles through which to make a difference.

This panel will present the experience of several organizations founded by newcomers to the world of giving who are actively engaged in new models of grantmaking – utilizing innovative methods and tools and leveraging their efforts into small armies of new philanthropers.

**9:30 - 10:00 Tuesday**

**BREAK**

**10:00 - 11:30 Tuesday**

**LATE MORNING SESSIONS**

**Hooked (A participatory session for knitters)**

*Sycamore, M2/International Ballroom Level*

*Organized by Hoong Lee Yee Krakauer, executive director, Queens Council on the Arts*

for those obsessed by the magic of a beautiful string  
 flowing through fingers  
 wrapped round wooden needles  
 emerging as something handmade  
 cabled, twisted, looped, slipped, draped, laced  
 draped, wrapped, tied

for the curious –  
 a chance to fall in love with this passionate activity

come with your own project  
 or  
 come learn how to knit  
 a simple yet fabulous, to die for, must have wrap!

At the same time  
 we will be exploring  
 ways we can keep those  
 who make art out of the box  
 in the loop.

some materials will be provided

Art is an unruly activity.

Like love, online gambling and many of life's mysteries, the creative process rarely concerns itself with categorical constraints. A growing number of artist now make work in nimble, nonlinear ways that



spring defiantly outside the grasp of our funding criteria. They are individual artists that gravitate around a project and disperse upon completion, collectives with nonprofit cheekbones but no official status, profit and nonprofit hybrids.

This session will ask participants: How do we do this? What is our commitment to change? Can we look at innovative models in the field? What does leadership look like in these new paradigms?

Let's figure out how to keep everyone in the loop.

### **It Takes A City: Surrounding Children with the Arts**

*Dogwood A, M1/Street Level*

*Organized by Mary Trudel, senior communications officer, The Wallace Foundation. Presented by Mary Trudel; Rory MacPherson, senior program officer, The Wallace Foundation; Gigi Antoni, executive director, Big Thought; Susan Bodilly, director, RAND Education; and Dr. Michael Hinajosa, superintendent, Dallas Independent School District.*

Even as curriculums narrow across the country, many communities are aiming to make the arts a central part of the learning and development of all children. This session explores how school, cultural, and city leaders and funders are collaborating in six urban areas – Alameda County in Northern California, Boston, Chicago, Dallas, Los Angeles County and New York City – to build on existing assets to develop coordinated arts learning systems.

Using findings from recent reports from the RAND Corporation, this session will present a framework and lessons learned for inspiring local community commitment to arts learning.

Presentation of findings will be from the new RAND “Revitalizing Arts Education through Community-Wide Coordination” report, amplified by “on the ground” insights from Dallas, one of the cities studied in the report, by the Executive Director of Big Thought, the city’s arts and cultural education agency

and the superintendent of the Dallas Independent School District which serves 180,000 students K-12.

Participants will be encouraged to map their cities’ efforts to pool resources and coordinate activities to make arts learning accessible to more children.

### **Online Tools for Grantmakers and Artmakers**

*International Ballroom A, M2/International Ballroom Level*

*Organized by Vincent Stehle, Program director, nonprofit sector support, Surdna Foundation. Presented by Vincent Stehle; Nicholas Reville, executive director, participatory culture foundation and Bob Ottenhoff, president, Guidestar.*

Online technologies are opening up new opportunities for grantmakers and artmakers. Most importantly, new technology tools are lowering the cost and breaking down barriers to distributing digital content, even while they present a dizzying set of issues for artists to navigate. At the same time, technology is transforming the way grantmakers do their own work, allowing them to collect more information more efficiently than ever before – but perhaps to the point of information overload. This session will help grantmakers understand how their grantees can use digital distribution tools and also how to manage their own data more effectively.

### **Telling Your Own Story and Other Stories As Well**

*Dogwood B, M1/Street Level*

*Organized by Lisa Cremin, director, Metropolitan Atlanta Arts Fund, and presented by Rob Cleveland, storyteller.*

In this workshop, professional storyteller and award-winning children’s author Rob Cleveland will talk about the importance of storytelling. Stories are a vital part of the fabric of our lives, whether they be stories that we grew up with, or stories about our own lives. Stories are often the best way to make a case for the value of an issue. One of the purposes of art is tapping into the stories that bind us all together. Attendees will be both entertained and enlightened.

### **GIA’s Indigenous Resource Network Meeting**

*Redwood, M1/Street Level*

*Organized by IRN co-chairs, Lori Pourier, president, First Peoples Fund, and Elizabeth Theobald Richards, program officer, Media, Arts and Culture, The Ford Foundation.*

The Indigenous Resource Network is an interest group within GIA of Native American funders and funders with an interest in Native topics. All participants are welcome to this informal meeting.

### **Variations on a Theme: Achieving Diversity from the Inside Out**

*International Ballroom C, M2/International Ballroom Level*

*Organized by Barbara Saunders, program officer, The Arthur M. Blank Family Foundation. Presented by Barbara Saunders; Paul Hogle, vice president for institutional advancement and learning, The Atlanta Symphony Orchestra; Penelope McPhee, president, The Arthur M. Blank Family Foundation; and Penny Smith, arts & culture management fellowship manager, Chicago Community Trust.*

While strategies to increase participation by diverse audiences at arts and culture organizations often center on programming and marketing, some organizations are including an additional approach: diversifying their fields “from the inside out.” In this session, we’ll explore the efforts of organizations that have made the commitment to bring artists and administrators of underrepresented communities to their respective fields. What is working? What is required of the institutions, the program participants, and the funders who support the programs? What are key lessons learned, and how have these programs evolved over time? Session attendees will learn about initiatives that are reaching new milestones along the road to diversity, and practical ideas that can be adapted for programs in their communities.

A three-minute video introducing the Atlanta Symphony Orchestra’s Talent Development Program, followed by a facilitated conversation with the presenters and the audience.

### The Creative Economy Sector: At Last, A Definition!

*Cottonwood B, M1/Street Level*

*Organized and presented by Rebecca Blunk, executive director, and Jane Preston, director of programs, New England Foundation for the Arts.*

Funders in all arenas have become increasingly aware that creative enterprises and individuals contribute significantly to local and regional economies, fueling other sectors and contributing to the revitalization of communities. As various interpretations of the creative economy model have spread, it has been challenging to identify who and what can be considered part of this economic sector. New England Foundation for the Arts, building on 30-years of creative economy research, has put forward a definition and standard methodology to measure the cultural workforce and cultural enterprises utilizing widely available U.S. data sources. This session will be an opportunity to discuss applications of the creative economy definition in New England and beyond, including regional examples such as ArtsMove in Chattanooga, TN.

### The Medium is the Message: Revisited

*International Ballroom B, M2/International Ballroom Level*

*Organized by Jessica Chao, vice president, Rockefeller Philanthropy Advisors and Vanessa Whang, senior program consultant, Rockefeller Philanthropy Advisors. Presented by Jessica Chao; Vanessa Whang; Jean Cook, deputy director, Future of Music Coalition; Ken Freedman, station manager, WFMU; Frank J. Oteri, composer advocate, American Music Center, and founding editor, NewMusicBox.*

This session will include AV samples of internet-based services – e.g., digital radio, streaming, rights-cleared downloads, and social networking sites – as a jumping off point for a lively discussion on how musicians (and other artists) are finding their way through the 21st century’s “Gutenberg moment.” How are new media affecting the cultural realm

and what we produce, how we produce it, how we experience it, and how we share it? How is the democratization of digital tools blurring the distinctions between creator and consumer, expert and amateur, tastemakers and fan base? When do we want or not want to commodify culture?

### OMG! Another Capital Campaign!

*Juniper, M2/International Ballroom Level*

*Organized by Peter Handler, program officer, The Richard H. Driehaus Foundation. Presented by Chuck Thurou, executive director, Hyde Park Art Center; Philip Verre, chief operating officer, High Museum of Art; and Mike Levine, associate vice president for Development, University of Chicago Medical Center.*

Grantmakers hear from every arts organization that wants a building of its own or wants to expand a current building – even when its web site has “WE DO NOT GIVE TO CAPITAL CAMPAIGNS” in flashing neon. Whether a funder contributes may not be as important as the leadership the grantmaking community can provide to institutions embarking on a capital campaign.

A capital campaign is so filled with land mines, especially for smaller arts organizations, that the idea of initiating one has some of the same appeal as vacationing in Baghdad.

This session will explore the territory through two case studies, one of which is the Hyde Park Art Center of Chicago.

Topics include:

- The markers of readiness that indicate that a particular arts organization is capable of taking on a campaign.
- The appropriate sizing of a campaign: how much money is really needed.
- The necessary structural and financial planning that is needed so that day-to-day operating funds

keep coming in at the same time as the capital monies.

- Staffing and the use of consultants.

The session will also cover the big picture questions: are there economic headwinds that should keep the campaigns in port or are there situations in which competing campaigns can cause everyone to sink.

Finally, the session will discuss the creative roles as well as the funding roles that grantmakers can take in these situations.

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**11:45 - 1:30 Tuesday**

### LUNCHEON PLENARY

#### Samina Quraeshi

An educator committed to preparing students for an increasingly interconnected global world, Samina is also an award-winning author, artist and designer. She has devoted her life to cultivating the vital relationship between art and culture through national and international initiatives as a way to foster greater understanding among people.

#### Edgar Arceneaux

Los Angeles-based artist Edgar Arceneaux received a BFA from the Art Center College of Design in Pasadena and a MFA from the California Institute of the Arts in Valencia. Arceneaux is currently directing the Watts House Project (WHP), an artist-driven urban revitalization project centered around the historic Watts Towers in Watts, California.

#### Egbert Perry

Egbert L. J. Perry is Chairman and Chief Executive Officer of The Integral Group LLC in Atlanta, Georgia. Mr. Perry is an honors graduate of the University of Pennsylvania where he received both Bachelor and Master of Science degrees in Civil Engineering from the University’s Towne School, and a Master

of Business Administration degree with majors in Finance and Accounting from its Wharton School. In 1990, he was elected as the eleventh graduate in 250 years to be named to the "Gallery of Distinguished Engineering Alumni" of the University's Engineering School. Under his leadership, Integral has developed a reputation as an innovator in the field of urban infill mixed-use and mixed-income developments. In addition to Atlanta, the company has developed projects and made real estate investments in over twelve other metropolitan markets across the country.

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**1:45 – 4:45 Tuesday**

### OFFSITE SESSIONS (MOSTLY)

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.

**Buses departs at 1:45 pm. Meet your guide on the M2/International Ballroom Level near the exit doors by Morsel's.**

### Will the Arts Be "Left Behind" in 2009?

#### **Center for Puppetry Arts**

1404 Spring Street NW

*Organized by John Abodeely, manager, arts education, Americans for the Arts. Presented by John Abodeely; Marette Wester, director of arts policy, Americans for the Arts; and Laura Reeder, founder and executive director, Partners for Arts Education.*

The No Child Left Behind Act has had major impact on schools' ability to deliver arts education: there is ample evidence that instructional time for the arts and other subject areas is being reduced because of other federal testing mandates for reading and

mathematics. Yet, the private sector has invested millions of dollars in efforts to improve the quality and amount of arts education that is taking place in public schools today, believing the arts to be a vital part of education. Though many policy changes are wrought in the public sector, past experience evidences the powerful role that private sector can play in the ultimate outcome. This session with experts in arts education funding, policy and practice, will address NCLB's impact on the arts in schools, including the ways in which NCLB, state and local policy affect arts education provision to students and in schools. Participants will engage with the experts and each other in discussing how legislative mandates are affecting – both positively and negatively – the work of their grantees, as well as their own education funding practices. The session will include an interactive discussion on what is needed to improve the environment for the arts in public education in the future.

### Site Visit to Tupac Shakur Foundation

#### **Tupac Amaru Shakur Center for the Arts**

5616 Memorial Drive, Stone Mountain, Georgia

*Organized by Tene Traylor, program officer, Community Foundation of Greater Atlanta.*

Founded in 1997 by Afeni Shakur, mother of the multi-talented Tupac Shakur, the Tupac Amaru Shakur Foundation works to bring quality arts training to our young people. A broad range of training is offered via the Annual Performing Arts Day Camp held at the Tupac Amaru Shakur Center for the Arts. Disciplines include creative writing, vocal technique, acting, stage set design, dance, poetry & spoken word, and the business of entertainment. The Performing Arts Day Camp is open to students ages 12-18. The Foundation is currently working to create and preserve an institution for Hip-Hop & Urban Culture at the Tupac Amaru Shakur Center for the Arts.

Tupac accomplished a lot during the span of his life. At an early age, he wrote and organized family productions, casting himself as the lead and his older cousins in supporting roles. Tupac formally trained at the 127th Street Ensemble and Baltimore School for the Arts. At the age of twelve, Tupac experienced his first formal stage role as the character "Travis" in the stage play Raisin In the Sun. The play was performed at the Apollo Theatre in Harlem. Tupac was eventually cast in several feature films and recorded several chart-topping albums. In fact, he released the first-ever double hip-hop CD and remains the top selling Hip-Hop artist of all time.

### Going Green at the Office: Cutting Carbon and other Sustainable Practices for Foundations

***Theatrical Outfit: The Balzer Theatre at Herren's***  
84 Luckie Street NW

*Organized by Luis Davila, enhancing the field director, Environmental Grantmakers Association. Presented by Luis Davila and Alex Szabo, CEO, The Green Office.*

Grantmaking isn't the only way to support the environment! Whether or not you fund environmental causes, you have many opportunities to alleviate climate change, prevent pollution and protect ecosystems. By adopting sustainable practices at your organization, you will be supporting healthy and just outcomes for both the natural environment and humanity. This interactive session will provide practical information and resources to help guide foundations that are interested in improving the sustainability of their operations and events. Topics to be covered include: steps towards becoming carbon neutral; energy conservation; 'green' materials and supplies; sustainable food and beverages; waste reduction and low-carbon travel. Join colleagues from the Environmental Grantmakers Association and the Green Office to learn best practices for going green at the office.



**Web 2.0 and Beyond****SESSION IN HOTEL: International Ballroom B,  
M2/International Ballroom Level**

Organized and moderated by Helen Brunner, director, Media Democracy Fund. Presented by Celia Alario, Web 2.0 "Imaginer"; Tim Quirk, vice president of programming, Rhapsody America; and Jenny Toomey, program officer for media and cultural policy, Ford Foundation.

How can artists and arts organizations take advantage of social networking, Twitter, Flickr, Mogulus, texting, blogs, digital radio, Miro and the next new thing? What policies need to be put in place to protect these new platforms? Innovative communication techniques are proliferating at a rapid rate and there is opportunity in the future media environment for creative work and deeper levels of message penetration.

**New Solutions for Old Challenges****Spelman College Museum of Fine Art  
350 Spelman Lane, SW**

Organized by Veronique Le Melle, former Grantmakers in the Arts board member, and Bill Aguado, executive director, Bronx Council on the Arts. Presented by Veronique Le Melle; Bill Aguado; Juana Guzman, president, National Association of Latino Arts and Culture; and Crystal K. Jones, major gifts officer, California Community Foundation.

Ethnically specific organizations continue to face unique challenges within their organizations and within their communities. This session will examine the development of new models and strategies to address the paradigm shift that is necessary in order for these organizations to continue to progress. This conversation will be designed to also address new income generating and sustainability strategies within diverse communities of color.

**Discussion with Keynote Presenter****Samina Quraeshi****SESSION IN HOTEL: Cypress, M2/International  
Ballroom Level**

Join conference keynote Samina Quraeshi for an informal discussion.

An educator committed to preparing students for an increasingly interconnected global world, Samina is also an award-winning author, artist and designer. She has devoted her life to cultivating the vital relationship between art and culture through national and international initiatives as a way to foster greater understanding among people.

As an artist, writer and photographer Samina brings the multifaceted story of Islamic culture in South Asia to the international stage. As a teacher of community studies and design she is committed to intellectual and cultural diversity and exhibits wide-ranging knowledge of issues related to interdisciplinary work. As a senior executive in academia and government she is committed to collaboration and strategic alliances. A natural leader, with organizational savvy and management skill, she demonstrates a diplomatic acumen for allocating resources and creating partnerships between private and public sectors, between NGO's and government officials and between the academy and the community.

With the cultural emergency that faces our world today, Samina Quraeshi's voice, through her art, her advocacy and her academic initiatives is one that promotes and envisions healing through understanding of our collective humanity while honoring and supporting our diverse traditions.

**Arts & Cultural Centers as Anchor Institutions****Fox Theatre**

660 Peachtree Street NE

Organized by Penelope L. McPhee, president and trustee, The Arthur M. Blank Family Foundation and Virginia A. Hepner, board member, Metropolitan Atlanta Arts Fund. Presented by professors Eugenie Birch and Susan Wachter, co-directors of the Penn Institute for Urban Research; Mary Navarro, senior program officer, The Heinz Endowments; and Kevin McMahon, president, Pittsburgh Cultural Trust.

Anchor Institutions are universities, hospitals, sports facilities, performing arts centers and museums, large churches and local corporations. In many cities, anchor institutions serve as engines for urban renaissance (or even survival) and are magnets for economic development and urban revitalization. They can also contribute to urban reinvention and civic pride, and attract coveted knowledge industry workers and suburban spenders. How do these institutions differ in organization and impact, and what are the unique characteristics of arts and cultural anchors vis-à-vis other institutions? What role do grantmakers play in their support of these anchors? This session will include a discussion with grantmakers and urban planners.

**Is There Culture Beyond the Soaps on Wisteria Lane? Art in the 'Burbs: What's There, What's Not, and Why You Should Care****Cobb Energy Centre for the Performing Arts  
2 Galleria Parkway**

Organized by Lisa Cremin, director, Metropolitan Atlanta Arts Fund. Presented by Carolyn Bye, author of *A New Angle: Arts Development in the Suburbs*; Flora Maria Garcia, CEO, Metro Atlanta Arts & Culture Coalition; Beth Schapiro, president, the Schapiro Group, Inc.; and Samuel S. Olen, chairman, Cobb County Board of Commissioners

Using the greater Atlanta region as the microcosm, this session will examine some of the myths and realities about cultural life in the suburbs and why many suburban areas are embracing the arts.



First there were cities, then there were suburbs; now are there regions? How and where do arts take place when 4+ million people live in a geographic area and the “city” is only 464,000 people? Using the new Cobb Energy Centre as the backdrop this session will explore ways that the arts are energizing suburban regions and at the same time helping arts organizations grow audiences and revenue. How have suburbs changed from the stereotypes we may still harbor about them? As funders make difficult choices about funding priorities, what is the rationale for supporting suburban arts organizations?

**Beyond Grants: Comprehensive Support for Individual Artists**

**SCAD Atlanta**

*Organized by Ruby Lerner, president and CEO, Creative Capital Foundation and Carolyn Somers, executive director, Joan Mitchell Foundation. Presented by Ruby Lerner; Carolyn Somers; Lauren Cornell, executive director, Rhizome (an affiliate of the New Museum in New York); and David Domrosky, executive director, Center for Arts Management and Technology, Carnegie Mellon University.*

Support for individual artists takes many forms. This session will look at the innovative ways artists are being supported that go beyond the traditional grant making most arts funders are familiar with.

Panelists will discuss efforts that originate in the arts community as well as look at the unique ways that the commercial sector has provided patronage and opportunities to artists.

Additionally we will look at ways that artists are developing cutting edge alternative programs to advance their (own) careers.

Particular attention will be paid to the use of technology by funders and artists alike.

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**4:45 - 5:15 Tuesday**

**BREAK**

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**5:15 Tuesday**

Buses depart for the Woodruff Arts Center, High Museum, and will run continuously.

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**6:30 Tuesday**

**Special Plenary Presentation on the State of the U.S. Economy by Jeremy Nowak**

**Woodruff Arts Center, Rich Auditorium**

*Co-sponsored by Americans for the Arts*

As this conference program goes to press, we find ourselves in the middle of a national economic crisis. Each day brings news of another bank failure or buy-out. Wall street tumbles while congress and the White House wrangle over federal bailout proposals.

Jeremy Nowak, president of The Redevelopment Fund and a member of the Board of Directors of the Federal Reserve Bank of Philadelphia, will present an up-to-the minute assessment of the current economic situation and look ahead to what we might expect in the new year. He will be joined by moderator Ben Cameron, arts program director for the Doris Duke Charitable Foundation, to field questions from the audience.

This session will be followed by:

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**7:30 Tuesday**

**Reception and Dinner at the High Museum of Art**

**Woodruff Arts Center, High Museum of Art**

Join your colleagues for cocktails and dinner in the Weiland Lobby of the High Museum of Art.

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**7:30 - 9:30 Wednesday**

**BREAKFAST SERVICE**

*M2/International Ballroom Level, Ballrooms E and F*

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**8:00 - 9:00 Wednesday**

**ROUNDTABLES**

*M2/International Ballroom Level, Ballrooms E and F*

**1) Emerging Grantmakers: A Call to Action**

*Organized by Michael Bigley, program officer, The Morris and Gwendolyn Cafritz Foundation*

How can emerging grantmakers make a difference at their workplace and in their communities? What burning questions do you still have about the field? This breakfast conversation aims to identify some key areas where individuals new to the field (whether that is weeks or years) hope to make a greater impact. Current challenges will be discussed, along with resources and action steps for addressing those challenges head on.

**2) Los Angeles County Municipal Arts Funders Common Application**

*Organized by Leslie Ito, director of grant programs, Los Angeles County Arts Commission; with Joe Smoke, City of Los Angeles, Cultural Affairs Department – Co-Presenter/Facilitator*

This breakfast conversation would share the work of the Los Angeles County Municipal Arts Funders (composed of the LA County Arts Commission, City of LA Cultural Affairs Dept and five other municipalities) who worked for over six months to develop and launch common questions for their grant applications. In adopting the California Cultural Data Project, the municipalities of LA County took this opportunity to re-examine our grant applications and create common questions to ease the application process for our grantees. We hope that the audience will learn about the value and process of forming common grant application questions.

### 3) Youth Arts Advocacy - in your schools, in your city.

*Organized by Janna Schwarzs, Hunt Alternatives; Klare Shaw, Barr Foundation*

How do you see your role as a funder in advocating for public funding? Come advise, share stories, and lessons learned as we move towards a 21st century education in and outside of school. Boston funders are in the early stages of supporting the new superintendent to build a more robust, comprehensive arts education delivery system and are considering how to maximize other sources of public revenues for youth arts. Learn about our progress and support fellow colleagues in efforts across the country.

### 4) Thinking Creatively and Competing Globally – Building the 21st Century Workforce

*Organized by Marete Wester, director of arts policy, Americans for the Arts*

At the 2007 GIA Taos Journey conference, Americans for the Arts shared preliminary findings from its most recent National Arts Policy Roundtable, convened annually in partnership with Robert Redford and the Sundance Preserve. In October, 2007, a group of 30 leaders from the foundation, corporate, government, and academic arenas gathered at the Roundtable to address the question: What role can and will the arts play in building a 21st century workforce that is both knowledgeable and creative? New research, commissioned to help inform the work of the Roundtable and released in March, 2008, offers powerful new perspectives on why efforts to improve our educational system must incorporate arts education as a key component to ensure our global competitiveness. The research was conducted in partnership with The Conference Board, and the American Association of School Administrators. This followed the Conference

Board's 2006 report "Are They Really Ready to Work" that found a startling lack of many applied skills, including creativity, among incoming workers, while at the same time reporting a very high rating of importance of those same skills by employers. The new research explored more deeply corporate assessment of creativity – What are its qualities or indicators? How is it measured? How is it nurtured? By contrast, school administrators were asked a similar battery of questions to see if those responsible for educating our youth view creativity in the same way as those we are counting on to hire them. This session will use the Roundtable recommendations and the findings of this research, as a springboard for dialogue with grantmakers on how this issue is affecting policy and funding strategies within their foundation.

### 5) High Net Worth Donors and Philanthropy: Bridging the Gap

*Organized by Shirley Mitchell, senior vice president, Bank of America Charitable Foundation, and Quanda Allen, vice president, Senior Philanthropic Relationship Manager, Bank of America*

Bank of America's High Net Worth and Philanthropy Study, developed in partnership with the Center on Philanthropy at Indiana University, broke new ground while confirming certain commonly held beliefs and uncovering new giving models amongst the wealthiest 3.1% of U.S. households. The survey provides the most comprehensive view to-date of the charitable giving practices and motivations of wealthy and affluent households. An update to the study, entitled Portraits of Donors, reveals specific behavioral patterns and unique personality traits among 12 types of wealthy and ultra wealthy donors. Come discuss the trends that are changing the face of philanthropy in America.

### 6) Moving Ahead: Strategies and Actions for the Art and Social Justice Working Group

*Organized by Claudine Brown, arts program director, The Nathan Cummings Foundation; Klare Shaw, Senior Advisor for Education, Arts & Culture, Barr Foundation; Judi Jennings, Executive Director, Kentucky Foundation for Women; Denise Brown, Executive Director, Leeway Foundation; Caron Atlas, Consultant*

Join members of the Art and Social Justice Working Group to discuss what we learned during our pre-conference and conference session on strategic planning and to brainstorm possible next steps for the group. Members of the Working Group will provide a brief overview of where we are now and the major outcomes of the strategic planning session.. Participants will then be invited to engage in creative thinking about how to help the Working Group move forward on the identified strategies and potential action steps for the group. The emphasis will be on discussing forward thinking action steps enacting the new strategies around art and social justice for the Working Group. All interested funders are invited to participate.

### 7) Crisis in Audience Development – are arts organizations really positioned to make use of mass media tools such as television and the internet?

*Organized by Sonia Tower, Community Development and Relations Advisor, and Chad Gutstein, Executive Vice President, Ovation TV*

While there is enormous interest on the part of arts funders and arts organization leadership in developing the necessary tools for audience development, the reality is that few arts organizations and institutions are truly utilizing the mass marketing opportunities available to them through television and the internet. This roundtable will look at the need for organizations to become more competent in marketing in an increasingly visual and virtual world and discuss the challenges and opportunities in doing so.

### 8) Council on Foundations: The Philanthropic Response to the Economic Downturn 2008-2009

*Organized by Mary Dwyer Pembroke, vice president strategic initiatives, Council on Foundations*

As this conference program goes to print, the Council on Foundations is developing a series of appropriate initiatives to help define philanthropy's role in the current economic downturn. Recognizing the collective nature of the field of philanthropy – sometimes a movement bigger than our individual giving structures – the Council is seeking input on ways we can best collectively meet this leadership moment for the field of philanthropy.

### 9) Giving During Recessions and Economic Slowdowns

*Organized by Del Martin, CFRE, Alexander Haas Martin + Partners Inc, and chair of Giving USA Foundation*

In September 2008, Giving USA Foundation published a special issue of *Giving USA Spotlight* on "Giving During Recessions and Economic Slowdowns." This issue looks at recessions and economic slowdowns and their impact on charitable giving in order to help nonprofit organizations anticipate what MIGHT occur in 2008 – 2009 and plan accordingly. There are two different types of analysis: 1) Description of recessions/slowdowns and giving by donor type, and 2) Description of recessions/slowdowns and giving by type of recipient. This roundtable will examine and discuss the research.

9:00 - 9:30 Wednesday

**BREAK**

9:30 - 11:00 Wednesday

**MORNING SESSIONS**

### Arts Education: Sink or Swim: Integrating the Arts: A Bridge across Subject Areas

*Juniper, M2/International Ballroom Level*

*Organized by Moy Eng, performing arts program director, and Julie Fry, program officer, The William and Flora Hewlett Foundation. Facilitated by Frances Phillips, senior program officer, Walter and Elise Haas Fund. Presented by Moy Eng, Julie Fry, Arnie Aprill of the Chicago Arts Partnership in Education (CAPE), and Nancy Carr, visual and performing arts consultant, California Department of Education.*

National research and experience has demonstrated that utilizing the arts to teach other non-arts subject areas can build greater learning success and help to close the achievement gap for underperforming students. With arts education generally provided by a mosaic of generalist classroom teachers, arts specialists and teaching artists, integration can be a formalized system of using the arts to deepen the understanding of concepts that cross disciplines. On the other hand, the arts can be a natural way to supplement curriculum and engage students in their own learning. This session will look at whether arts integration provides a connection to other subject areas in an effective manner, whether teachers typically under-trained in the arts have the facility or time to include them in the classroom, or whether integration diminishes teaching the arts for its own sake.

### Arm in Arm: Engaged Grantmaking in Local Communities

*Redwood, M1/Street Level*

*Organized by Susan Jenkins, Cherokee Preservation Foundation and Tommer Peterson, Grantmakers in the Arts. Presented by Susan Jenkins; Tommer Peterson; Lori Pourier, president, First Peoples Fund; and Ken Gordon, executive director, Potlatch Fund*

This session will focus on challenges and strategies for grantmakers whose mission requires them to make grants over many years in communities that have a limited number of nonprofit organizations appropriate for grant support and a limited number of individuals with the experience and skill required to lead those organizations. This session is based on the report of the same name, that interviews with approximately 30 individuals working in a range of settings, including grantmaking to First Nations, Native American and Aboriginal Peoples; grantmaking in rural areas; and grantmaking in developing countries. These communities in which these grantmakers work often have the following similarities:

- Limited choice of potential grantees.
- Limited number of potential leaders for community organizations.
- Few philanthropic resources.
- Long-term relationship between grantmaking institution and community.
- A sense that the community is entitled to the grantmaking resources.
- A culture that differs significantly from the mainstream.

What are the implications of these characteristics for grantmaking practice? First, it means that the grantmaker's legitimacy comes from serving the needs of the community. To gain and maintain legitimacy, the grantmaker must be a steward for the community's endowment. This is not the case in many other settings, where the grantmaker's legitimacy derives from adherence to the will of the benefactor.

## Crowdsourced Philanthropy

*Dogwood B, M1/Street Level*

*Organized by Lorenzo Lebrija, Miami program director, John S. and James L. Knight Foundation.*

Can the “wisdom of crowds” help us make better grants? For years, corporations have used “crowdsourcing” to solve problems, develop new ideas, research trends and create content. Two years ago, the John S. and James L. Knight Foundation asked “can we use crowdsourcing in our grant making?” This year, Knight Foundation developed an “arts contest” to find out what sorts of ideas could come from Miami. The result was 1,643 entries in six weeks: some good, some bad, some outstanding. In this session we’ll discuss the basics of crowdsourcing, what worked, what didn’t in the Knight Foundation contest, and how you can create your own crowdsourced philanthropy program.

## Activating Cultural Consumers Through Technology

*Dogwood A, M1/Street Level*

*Organized by Mary Trudel, senior communications officer, Wallace Foundation. Presented by Mary Trudel; Seth Schiesel, The New York Times; and John Keiser, general manager, San Francisco Symphony*

Like any new tools, information and communications technologies have early adopters and laggards. What are the best strategies to claim a share of consumers’ increasingly overscheduled leisure time? This session explores shifts in technology, the impact on individual and social behavior, and what this means for arts organizations and funders who want to see their investments in technology projects be effective.

John Keiser, General Manager of the San Francisco Symphony, will present a case of the SFS’s attempt to reinvent its 19th century institution for the 21st with its “Keeping Score” multi-platform initiative. “Keeping Score” is the San Francisco Symphony’s five-year

program designed to make classical music more accessible to people of all ages and musical backgrounds through television, the web, radio, DVDs, and in the classroom. How did SFS build the strategy? What worked? What hasn’t? What are the lessons for other traditional arts institutions and arts funders looking to broaden audiences for classical art forms via new technologies and marketing approaches?

And what about the uninclined? Seth Schiesel, who covers video games and culture for *The New York Times*, will discuss consumption patterns in the broader media and arts universe. Opera, television, video games, museums, online social networks and music are all competing for the same finite minutes of leisure time. Mr. Schiesel will look at the trends and some of the potential insights purveyors of traditional media and arts can glean from how younger generations interact with their digital entertainment experiences.

## Mediaopoly!

*Cottonwood B, M1/Street Level*

*Organized by Alyce Myatt, executive director, Grantmakers in Film + Electronic Media. Presented by Alyce Myatt and Jeff Perlstein, program coordinator, Grantmakers in Film + Electronic Media.*

Comcast! YouTube! Google! NewsCorp!!! Use GIANT FUZZY DICE to play the life-size game “MEDIAOPOLY!” You’ll navigate the world of BIG MEDIA – print, broadcast, and the Internet – while learning what you need to know to effectively grow the arts and culture landscape. “Mediaopoly!” will help funders understand what’s at stake – what we gain or lose in access, innovation and democracy – and how to stem the tide.

You are your own game piece! You’ll move around a room with giant mediaopoly “real estate” designations posted on the walls of the meeting room.

## Discussion with Keynote Presenter Edgar Arceneaux

*Sycamore, M2/International Ballroom Level*

Join conference keynote Edgar Arceneaux for an informal discussion.

Born in 1972, Los Angeles-based artist Edgar Arceneaux received a BFA from the Art Center College of Design in Pasadena and a MFA from the California Institute of the Arts in Valencia. In addition he’s participated in artist in residencies at the Skowhegan School of Painting and Sculpture in Maine, Project Row Houses in Houston and at the Fachhochschule Aachen in Germany. He’s had solo exhibitions at the UCLA Hammer Museum, Los Angeles, Kitchen, NY, the San Francisco Museum of Modern Art, Susanne Vielmetter Los Angeles Projects and The Studio Museum of Harlem, New York. His work was recently included in the Whitney Biennial 2008. Arceneaux’s work resides in public collections including the Whitney Museum of American Art, New York; the Walker Art Center, Minneapolis; the UCLA Hammer Museum and the Carnegie Museum.

Arceneaux is currently directing the Watts House Project (WHP), an artist-driven urban revitalization project centered around the historic Watts Towers in Watts, California. WHP is a large-scale artwork-as-urban-development engaging art and architecture as a catalyst for expanding and enhancing community. The neighborhood surrounding the Watts Towers presents a stark contrast to the well-maintained aesthetics of this national monument, and currently the residents have limited means to capitalize socially or economically on this cultural currency. WHP operates with the understanding that social and economic challenges are tied to basic ecological problems and aims to develop an incremental, nuanced and sustainable model that marries ecological concerns and practice with social and cultural remedies. By creating a physical and social infrastructure for creativity, WHP will catalyze artistic production and community pride of place, forming partnerships that can lead to real solutions, hope, and change.



### **GIA Web Site, Reader, and Communications: A Members Forum**

*Cypress, M2/International Ballroom Level*

*Organized and hosted by GIA Reader editors Frances Phillips, senior program officer; Walter and Elise Haas Fund, Anne Focke, executive director; Grantmakers in the Arts, and Tommer Peterson, deputy director for programs, Grantmakers in the Arts.*

Join fellow GIA members to discuss and imagine future possibilities for GIA's *Reader*, web site, and other communications programs. This session will build on annual gatherings of *Reader* contributors at previous conferences, but will expand the scope of the discussion to include a wider array of communications tools. Focus groups at last year's conference identified as a high priority the development of GIA's web site and its use of electronic communications. If this is of interest to you or if you've ever written or suggested content for the *Reader* you are welcome to participate in this informal get-together.

Currently, GIA's communications programs include the *Reader*, the web site, phone forums, research on arts giving with the Foundation Center, conference proceedings, and other periodic periodicals, both print and electronic. With the *Reader* as a touchstone, this work contributes to GIA's reputation for intellectual focus and is the glue that holds together everything it does. These programs keep communication going, stimulate new discussion, create a record, and engage members who cannot participate in person.

### **Integrating Youth Development Principles with Arts and Culture**

*Cottonwood A, M1/Street Level*

*Organized by Sharnita Johnson, program officer; The Skillman Foundation. Presented by Sharnita Johnson; Della M. Hughes, The Heller School for Social Policy and Management, Brandeis University; and Rick Sperling, founder and CEO of Mosaic.*

Integrating youth development principles with arts and culture seems natural – intentional methods to

deeply engage young people; stimulate their best efforts; enhance their confidence, creativity and generation of art; and provide them with knowledge, skills and experiences to improve the quality of their lives. The Skillman Foundation's Culture & Arts Youth Development Initiative (CAYDI) offers insights and addresses the foundation's role in stimulating effective programming. Participants will have the opportunity to:

- Understand how a foundation can foster effective arts programming through its relationship with grantees
- Identify key elements, best practices and outcomes from research and CAYDI grantees
- Identify new approaches to integrating youth development principles with culture & arts programs
- Receive a copy of the Brandeis University CAYDI study monograph

### **Engaging Artists to be Agents of Social Change**

*International Ballroom A, M2/International Ballroom Level*

*Organized by Cuong P. Hoang, director of programs, Mott Philanthropic. Presented by Erin Potts, founder of Air Traffic Control; Jon Langford, musician; and Hakim Bellamy, social and community programs coordinator, New Mexico Office of African American Affairs.*

Given this moment in our country's history – on the cusp of a new presidential administration, when there is widespread dissatisfaction with the status quo, with major challenges facing us in the near future – the arts can play a seminal role in bringing people together to create change by building awareness around key issues and inciting collective action. In this increasingly complex and diverse world, the arts continue to serve as a powerful convener across age, class, gender, and other differences that can divide society. Come learn about how artists, as the gravitational center of this coming together, are agents of social change in today's big debates and how the foundation community can be a partner.

An informal discussion will take place with Erin Potts, founder of Air Traffic Control, which works with musicians around amplifying their role in social issues, and organizer of the Free Tibet Concerts; musician Jon Langford, co-founder of The Mekons, and others.

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**11:30 - 1:30 Wednesday**

### **LUNCHEON PLENARY**

#### **Bruce Ferguson**

Bruce W. Ferguson is an independent art curator and critic. He recently became the director of F.A.R. (Future Arts Research) at Arizona State University in Phoenix. Previously he served as the Dean, School of Arts at Colombia University; President and Executive Director of the New York Academy of Art; and is the founding Director and first biennial curator of SITE Santa Fe, in Santa Fe, New Mexico.

#### **Tribute and Farewell to Anne Focke**

This is a surprise, of course, so we're not printing it in the program. Be sure to be there. It will be fun!

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