



GRANTMAKERS IN THE ARTS 2009 **RECESSION** CONFERENCE NAVIGATING THE ART OF CHANGE

Brooklyn, New York October 18 - 21, 2009

NOW MORE THAN EVER
A conference designed to help arts funders navigate the recession.

Welcome to Grantmakers in the Arts (GIA), 2009 Recession Conference, Navigating the Art of Change.

Two years ago, the Board of GIA decided it was time to convene in New York. It was chosen because New York City is the capital of culture with a growing arts base, with more than 3,000 nonprofit arts and cultural organizations and more than 150,000 individual artists. This backdrop provides a range of opportunities for our membership to explore and we are confident that with the help of our host committees you will make many discoveries in our diverse City.

In order to create a conference that is relevant during a recession, the conference planning committee decided to focus on the ways in which our community of grantmakers prepares for the future. As a community of arts grantmakers that has come of age, we need to ensure that our constituents can meet the challenges of our changing society. We will focus on dealing with issues of access, not just to the arts, but how our artists and arts organizations access audiences who have found new and competing outlets to engage in the arts to aligning grantmaking practices with relevant business models.

This year's conference will take full advantage of the resources available in and throughout the five boroughs in a focused manner in order to avoid, to quote Betsy Richardson, a "frenetic conference." This year GIA joins the many organizations which have had a leadership transition. We will hear from GIA's new leadership

about our new administration in Washington and how best to address the role for funders in advocating for the arts through public private partnerships. Leadership transition is yet another challenge our industry is facing and we even designed "dine-arounds" with cultural leaders from this region to share their insights with our members.

Lastly, GIA's membership interest groups continue to explore and define how to ensure that all school children have arts as part of their school day, how our changing demographics heighten the importance of arts and social justice, and what type of structures do we need to embrace and create to ensure that individual artists remain central to our work.

Our hopes are that we come together as a community of grantmakers and listen to each other, agree to disagree and leave the conference better prepared to navigate our constantly changing environment.

On a lighter note, the Conference Hotel is around the corner from the historic Junior's Fabulous Cheesecake which is open until 2am on weekends.

We look forward to seeing and hearing you.

Bienvenidos,

Janet D. Rodriguez,
Conference Chair

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. Security staff will not admit you to conference events without your badge.

Audio and Video Recording

Audio and Video Recording of conference sessions, presentations, and performances is strictly prohibited.

Registration Hours

Registration is located in the 2nd floor just outside ballroom D/E, and is open at these times:

Saturday, Oct. 17	1:00 pm – 8:00 pm
Sunday, Oct. 18	7:30 am – 9:30 pm (for preconference departures) 1:00 pm – 9:00 pm
Monday, Oct. 19	7:30 am – 12:00 pm 1:30 pm – 7:30 pm
Tuesday, Oct. 20	7:30 am – 12:00 pm 1:00 pm – 5:00 pm
Wednesday, Oct. 21	7:30 am – 10:30 am

Resource Center

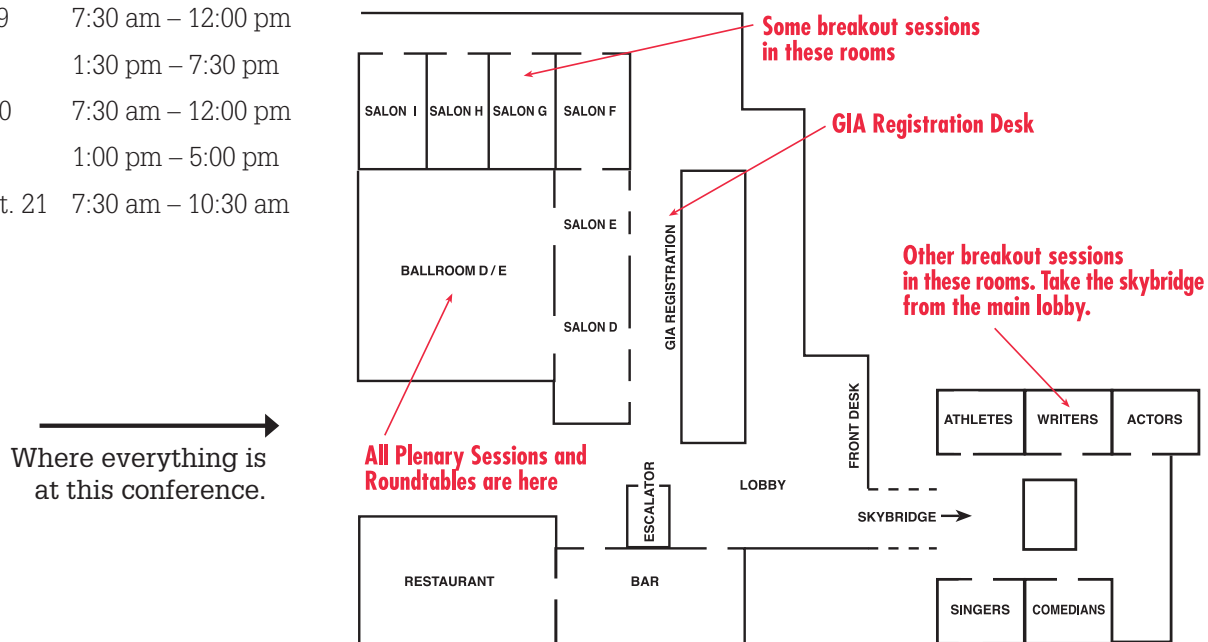
Each year we end up recycling hundreds of publications and reports that go unclaimed. Once again, we have a “green” plan in place. Participants were asked to send ONE sample copy of reports, publications, or research for the resource room, and make the commitment to mail or email copies to attendees who request a copy. 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 6:00 pm in Salon F, located on the 2nd floor.

In Honor of the 2009 Recession

Respecting the recession and making best use of the contributions from the generous funders that supported this conference, the Newcomers Reception and the Opening Dinner will feature a first for GIA – no host bars!



CONFERENCE PROGRAMS – A QUICK OVERVIEW**Opening Plenary Dinner**

This year, the conference begins with a plenary dinner and presentation on Sunday evening at 7:00 pm. This important plenary presentation will begin the arc of the conference content. Please plan to attend.

Roundtable Discussions 8:00 – 9:00 am Mon & Tues
GIA continues the tradition of informal breakfast roundtable discussions, this year on Monday and Tuesday 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.

The Future and Our Role in Shaping It 9:15 am Mon

First thing Monday morning, we'll meet in a plenary session to get our marching orders from facilitator and session leader Diane Mataraza, then breakout into work groups by funder type and size for the The Future and Our Role in Shaping It session. These working sessions are designed to address the question "How are we uniquely positioned to make positive change for the future?" Results from these discussions will be reported back to the full conference on Wednesday.

Monday Afternoon Off-Site Sessions

Sessions on Monday afternoon will be held off-site at various arts venues in New York.

If you didn't sign up in advance online, you can still pick up tickets for offsite session at the registration desk beginning on Monday morning. Space is limited, so stop by early.

Monday Night Dine-around Dinners

Monday night is dinner on your own. We have made reservations for groups of eight to ten at an eclectic mix of Brooklyn restaurants. Several have tours or other arts programs included. If you didn't sign up in advance online, you can sign up at the registration desk.

Monday Night Grantmakers Cabaret

Back by popular demand is the **Grantmaker's Cabaret** hosted by Moy Eng of the William and Flora Hewlett Foundation. This informal performance will feature a number of our talented grantmaker musicians, poets, and singers.

Tuesday Night: Experience the Arts in New York

Tuesday night is a free night for participants to see a show, exhibition, or experience the arts in New York. A variety of options in Brooklyn are listed on GIA's conference website at <http://conference.giarts.org/index.html>. The hotel concierge also has ticket information, and there is a discount last-minute TKTS booth at MetroTech Center at the corner of Jay Street and Myrtle Avenue Promenade, just behind the Marriott Hotel.

SCHEDULE AT A GLANCE**Sunday, October 18**

8:30 am Preconferences depart from hotel
6:00 pm Newcomers Reception
7:00 pm Opening Plenary Dinner
Welcome by Chief Oren Lyons, Onodaga Nation
Performance by Jawole Willa Jo Zollar and The Urban Bush Women
Keynote by John Zogby

Monday, October 19

8:00 am Breakfast Roundtables
9:15 am *The Future and Our Role in Shaping It*
12:00 pm Luncheon Plenary
Wynton Marsalis performs *The Ballad of American Arts*
2:00 pm Off-site Breakout sessions
6:30 pm Dine-arounds
9:00 pm Late Evening Grantmakers Cabaret

Tuesday, October 20

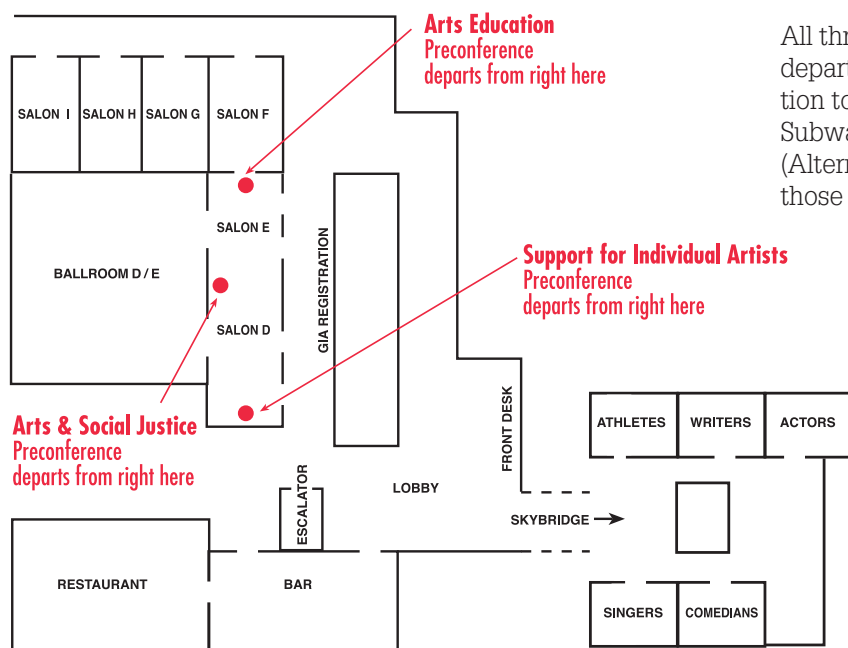
8:00 am Breakfast Roundtables
9:30 am Breakout sessions
11:30 am Luncheon Plenary
Keynote by Kakuna Kerina
1:30 pm Breakout sessions
3:30 pm Breakout sessions
6:00 pm Experience the Arts in New York

Wednesday, October 21

8:30 am Breakout sessions
10:30 am Closing Plenary Brunc
Keynote by Rocco Landesman
chairman, National Endowment for the Arts
Reports from *The Future and Our Role in Shaping It*

SUN

8:30 am

**PRECONFERENCES DEPART****FOYER D AND E, 2ND FLOOR.**

All three preconferences will meet at 8:30 am, and depart for their destinations. Note: Transportation to all off-site events and sessions will be by Subway. Local guides will accompany all trips. (Alternate transportation will be available for those with limited mobility.)

←
Where to meet your
preconference group and
guides. 8:30 am, don't be late!

SUN9:00 am—
6:00 pm**ARTS EDUCATION PRECONFERENCE****The New Frontier For Arts Education**

MARK MORRIS DANCE GROUP
3 LAFAYETTE AVENUE, BROOKLYN, NY

**Opportunities in Arts Education:
What's Different Now?**

We all know that the times they are changing for those involved in arts education. The new reality is that funders, nonprofits and schools are working with reduced budgets at the same time as education reform, stimulated by the new administration, is gaining traction nationally. Diane Mataraza will facilitate a discussion of the frontier

issues in arts education, how funders can navigate new entry and exit points, and what opportunities we have to collaborate more effectively.

**Sustaining Arts Education Advocacy at
the Local Level: How Do We Organize Our
Communities to Engage in Sustainable Arts
Education Advocacy?**

This interactive session, led by Eric Zachary of the Annenberg Institute for School Reform, will take participants through the paces of organizing an arts education community that not only makes change possible but sustains that change for the future.

SUN9:00 am—
6:00 pm**SUPPORT FOR INDIVIDUAL ARTISTS PRECONFERENCE****Optimism and Opportunities**

**SKYLIGHT GALLERY, BEDFORD STUYVESANT RESTORATION
CORPORATION**
1368 FULTON ST, BROOKLYN, NY

This preconference — and the individual artist track that runs throughout the conference — will explore ways artists, artist-centered organizations, and arts funders are responding to a changing economy. This day of interactive dialogues among artists, organizations, and arts funders — facilitated by Holly Sidford — will be held at the Skylight Gallery, one of Brooklyn's best-kept artistic secrets, in one of the country's oldest and most

significant community revitalization efforts, led by the Bedford Stuyvesant Restoration Corporation.

Through panel presentations and small group discussions participants will examine opportunities for individual and collective actions to advance support for individual artists. Previous GIA artist-support themes such as developing strategic funding initiatives and supporting multiple options "other than money" will be included in the discussions.

Join colleagues at GIA's longest-running preconference for lively explorations, truth-telling, and discover ways the support system for artists is being reinvigorated and reimagined.

SUN9:00 am—
6:00 pm*(Preconference Schedule continued from page 3)***Introduction to the Day**

Holly Sidford, Helicon Collaborative
 Cindy Gehrig, Jerome Foundation
 Eric Wallner, City of Ventura Cultural Affairs
 GIA Individual Artist Committee

Brooklyn Artists Speak: Sustaining Practice

Fidelma McGinn, Artist Trust: Moderator
 Xenobia Bailey, visual artist
 A.K. Burns, Working Artists
 and the Greater Economy
 Jeff Hnilicka, Funding Emerging Art
 with Sustainable Tactics
 Ernesto Pujol, multimedia artist
 Elizabeth Streb, STREB Lab for Action Mechanics

Funders, Other Organizations Speak: Sustaining Support

Ruby Lerner, Creative Capital: Moderator
 Cornelia Carey, Craft Emergency Relief Fund
 Linda Earle, Art Matters
 Judilee Reed, Leveraging Investments
 in Creativity
 Joe Smoke, Los Angeles Department
 of Cultural Affairs
 Carolyn Somers, Joan Mitchell Foundation

Breakout Sessions

Artist-led brainstorming groups
 Ways funders can respond to new ideas
 of artists' support

**Panel: Report back from each group
Discussion: sharing and developing plans****Summary and Next Steps**

Holly Sidford, Helicon Collaborative
 Cindy Gehrig, Jerome Foundation
 Eric Wallner, City of Ventura Cultural Affairs

SUN9:00 am—
6:00 pm**ARTS AND SOCIAL JUSTICE PRECONFERENCE**

**HIGGINS HALL, PRATT INSTITUTE
 61 ST. JAMES PLACE, BROOKLYN, NY**

The Art and Social Justice Funders Group preconference program was developed in direct response to the requests of its members at the 2008 planning meeting. Members encouraged us to, establish outcomes for the work; engage in peer to peer dialogue; engage in collaborative projects that could expand and deepen the work; map the field of funders so that we can better understand the funding ecosystem and track the resources in the field; educate others about art as a tool for society; and engage in research about the positive impact of the work that places the work on a continuum.

**Part 1. Making the Case for the Arts
as a Strategy for Social Justice and
Civic Engagement**

Organized by Barbara Schaffer Bacon and Pam Korza, co-directors, Animating Democracy, Americans for the Arts; Klare Shaw, senior associate, Barr Foundation.

Presented by Barbara Schaffer Bacon; Pam Korza; Klare Shaw; Suzanne Callahan, founder, Callahan Consulting for the Arts; Rha Goddess, artist, 1+1+1=ONE; Maria Rosario Jackson, Urban Institute; Christine Lamas Weinberg, Culture for Change project manager, Barr Foundation.

Initiatives are underway to measure the viability and impact of art and social justice programs. Along with other projects, the Barr Foundation recently evaluated the Culture for Change Project

which trained out-of-school practitioners — youth workers, artists, and staff — in youth development, social justice and artistic expression with the belief that youth will find new means of empowerment through creative processes.

Animating Democracy is implementing the Arts & Civic Engagement Impact Initiative to advance understanding of and help make the case for the social efficacy of arts-based civic engagement work. It aims to better understand: How do we motivate evaluative thinking as a value held by arts organizations and artists and equip them to measure social change? What evidence really matters to practitioners, but also to funders and policymakers and what's reasonable to ask of practitioners?

This session will share what these initiatives have learned as well as offer approaches and tools for evaluating what difference they make.

**Part 2. New Media and the Arts:
A Force for Change**

Organized by Roberta Uno, senior program officer, Ford Foundation; Claudine K. Brown, director, Arts and Culture Program, Nathan Cummings Foundation.

Presented by William Crow, associate museum educator, The Metropolitan Museum of Art; Ken Ikeda, executive director, Bay Area Video Coalition; Barry Joseph, online leadership director, Global Kids, Inc.; Marlène Ramírez-Cancio, co-founder and co-director, Fulana; Leba Haber Rubinoff, co-founder, Mobile Movement.

Innovations in media are making it possible for artists to engage audiences in creative and unprecedented ways. Whether it is through the

SUN
9:00 am—
6:00 pm

innovative use of interactive websites, games for change, or viral film shorts that educate the public; the media sector has provided readily-accessible tools that have changed how we work and with whom we might work.

This session will include 5-minute presentations that cover the following topics: Easy Access, New Platforms and Broad Impact.

In each category, three panelists will familiarize participants with innovations and new directions through their specific work. They will provide

examples of easily accessible (mostly free) programs that can be used to structure information in unique and entertaining formats as they educate and inform constituents, build communities, and reach larger publics. They will explore and demonstrate the power of new platforms for delivering information; and share with us the impact of their work, i.e. who they have reached, in what manner, and the outcomes of their strategies.

Participants should come to the session prepared to share resources and successful media strategies with their peers.

SUN
6:00 pm—
6:45 pm

NEWCOMERS RECEPTION

SALON F, 2ND FLOOR

First-time conference participants and new members of GIA are invited to meet GIA's board,

staff, and other colleagues to gain helpful insights on making the most of the conference experience. An informal opportunity to discuss GIA interest group areas will also be provided.

SUN
7:00 pm—
9:00 pm

OPENING PLENARY DINNER

BALLROOM D/E, 2ND FLOOR

Welcome by Chief Oren Lyons, Onondaga Nation

Performance by Jawole Willa Jo Zollar and The Urban BushWomen

Keynote by John Zogby

Oren R. Lyons is a traditional Faithkeeper of the Turtle Clan, and a Member of the Onondaga Nation Council of Chiefs of the Six Nations of the Iroquois Confederacy, or the Haudenosaunee ("People of the Long House"). He is Professor of American Studies at the State University of New York at Buffalo, where he directs the Native American Studies Program.

Born in 1930, he was raised in the traditional life ways of the Hau de no sau nee on the Seneca and Onondaga reservations. In 1982 he helped establish the United Nations Working Group on Indigenous Populations where he has participated in the Indigenous Peoples Conference in Geneva, an international forum supported by the United Nations' Human Rights Commission. He is a principal figure in the Traditional Circle of Indian Elders, a council of traditional grassroots leadership of North American Indian nations. In 1992 he was invited to address the General Assembly of the United Nations and open the International Year of the World's Indigenous People at the United Nations Plaza in New York. During that year he organized a delegation of the Hau de no sau nee to the UN Conference on Environment

and Development (UNCED) in Rio de Janeiro and was invited by UNCED Secretary General Maurice Strong, to address the national delegations.

Jawole Willa Jo Zollar and the Urban Bush Women will welcome participants and serve as one of the many ways the conference will be anchored in the community of Brooklyn. Jawole Zollar will bring the voice of the artist to provide another perspective on "Where we are" in the fall of 2009.

Jawole Zollar is a 2008 United States Artists Wynn Fellow and a recently appointed Fellow of the John Simon Guggenheim Memorial Foundation. Born and raised in Kansas City, Missouri, she trained with Joseph Stevenson, a student of the legendary Katherine Dunham. Zollar holds a BA in dance from the University of Missouri at Kansas City and an MFA in dance from Florida State University. In 1980, she moved to New York City to study with Dianne McIntyre at Sounds in Motion. She founded Urban Bush Women in 1984. In addition to UBW, her choreography is part of the repertory of Alvin Ailey American Dance Theater, Philadanco, Dayton Contemporary Dance Company and a number of university companies.

Urban Bush Women (UBW) is a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. UBW weaves contemporary dance, music, and text with the history, culture, and spiritual traditions of African Americans and the African Diaspora, exploring the transformation of struggle and suffering

SUN
7:00 pm—
9:00 pm

into the bittersweet joy of survival. UBW engages in extensive community-based programming, encouraging cultural activity as an inherent part of community life. In training young artists, Urban Bush Women gives equal consideration to an artist's creative and social cultural concerns.

John Zogby, pollster and author of *The Way We'll Be* will provide a unique look at "where we are" in the midst of the 2009 recession and what's coming next.

Zogby's analysis of years of data yields an astonishing perspective on Americans' thoughts, feelings, and beliefs, now and in coming years. Understanding this emerging reality will be key for

leaders in all fields who want to reach audiences that are more media-savvy, better informed, and more technologically enabled than ever before, individuals in search of rewarding and fulfilling careers in tomorrow's growth fields, politicians and CEOs looking to marry policies and practices to the rising demand for social responsibility, and anyone who wants to market to the emerging new American consensus. Beyond telling a fascinating story, the conclusions in this book are a must-read for everyone from Main Street to Madison Avenue to Capitol Hill. *The Way We'll Be* will redefine how we view America's future.

MON8:00 am—
9:00 am**BREAKFAST ROUNDTABLES****BALLROOM D/E**

Continental breakfast will be available in Salons D and E from 8:00 am to 9:30 am.

At Your Fingertips: Media Arts in Service

Organized by Alyce Myatt, executive director, Grant-makers in Film + Electronic Media.

Want to fund a media project but don't know where to start? Have you funded media but other funders have yet to come on board so the project is languishing? In addition to arts and culture, maybe you're interested in advocacy, or community-building, the environment, or civic engagement. Our GFEM Media Database is just a click away from helping you become a funder of tools you can use... or use sooner.

Projects in our database are slated for television, the Internet, radio, installations, mobile phones, theaters, games... on any and every type of screen... through any and every type of electronic device... Receive issue-specific RSS feeds whenever a project comes online that fits your program or grantees' needs. Browse the trailers and discover new artists to support.

Join us at our roundtable where GFEM staff will walk you through a fun and fascinating tutorial. The future is here. And YOU can be an active part of it.

Can Culture Save Our Communities?

Organized by Amy Kitchener, Alliance for California Traditional Arts.

Why is culture critical to the health of communities and how can we 1) make that case, and 2) infuse culture into the community functions to promote community-wide health? What are the potential benefits and pitfalls in this work? Who is doing this work successfully?

If culture is woven, for example into The California Endowment's Building Healthy Communities Outcomes, how do we envision culture playing a role in the community's desired educational outcomes, and human services outcomes, economic development outcomes, housing outcomes, social justice outcomes, etc.?

What is the instrumental value of the arts in other sectors?

Finding, Funding and Focusing on Levers of Change: What Really Happens to Arts Education from District to School to Classroom

Organized by Laura Reeder, Americans for the Arts.

Elected school leaders, administrators, district staff, principals, teaching artists, arts organizations, parents as well as funders play important roles in setting the policy framework that allows high-quality, highly accessible arts education to happen in the classroom. Who makes which decisions that determine what takes place in the classroom? How does federal and state education policy trickle down through the district and the school into the classroom — and what are the pitfalls along the way that can derail even the strongest policies for arts education? What are the key levers for influencing budget and staff decisions? This session will illustrate how funders and non-profits can truly impact the decisions that make or break arts education in the classroom by understanding where strategic investments can induce change.

Mergermania!

Organized by Deena Epstein, George Gund Foundation.

Discussion about nonprofit mergers has increased in the current economic climate, but there are many questions and concerns about this final step on the collaboration continuum. Is merger a viable option for financially-challenged arts organizations? How do you merge artistic visions? What role should grantmakers play in suggesting and facilitating mergers? Have there been successful — or unsuccessful — mergers in the arts world that can serve as teaching tools? Share successes, cautionary tales, advice and concerns with colleagues.

NEFA's Regional Dance Development Initiative (RDDI): a model for funder partnerships

Organized by Rebecca Blunk and Jane Preston. New England Foundation for the Arts.

RDDI is a component of NEFA's National Dance Project to assist dance artists in reaching new markets with enhanced communication about the meaning and context for their work. Each ten-day RDDI "Lab," for up to 12 artists, emphasizes mentoring by more experienced choreographers, managers, and presenters, as well as artist/presenter exchange. RDDI Labs in Seattle and Portland, OR, were made possible with support from the Paul G. Allen Family Foundation. In the San Francisco Bay Area, the RDDI focused on culturally-specific dance artists, and was supported by the San Fran-

MON8:00 am—
9:00 am

cisco Foundation, the William & Flora Hewlett Foundation and WESTAF. A New England lab received support from the Aliad Fund at the Boston Foundation. National support for these initiatives came from the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts. NEFA will spark a conversation among funders and participants from previous RDDI programs on this model of funder collaboration and professional development for artists.

Options, Opportunities and Obstacles: How Did The Arts Fare in the 2010 Federal Budget?

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

Barring any unforeseen circumstances, the first federal budget proposed by the Obama Administration will be voted on by Congress as of September 30. This Administration came into office with a strong platform of support for the arts and arts education. How did the arts fare in FY2010 budget? In addition to the usual suspects i.e. the NEA, NEH and IMLS, what other agencies include opportunities for accessing federal funds for the arts? Hear the update and share the stories of how arts groups either alone or in partnership with schools, social service agencies, or community development agencies are opening up new federal and state revenue streams to support their work. Engage in a discussion of what the opportunities, as well as the challenges, are for arts groups and their private sector funding partners as a result of the economy and other political factors.

Resources for International Exchange

*Organized by Jennifer P. Goodale, executive director,
The Asian Cultural Council and Trust for Mutual Understanding.*

International projects are expensive, but the positive impact of establishing and maintaining long-term exchange programs is immeasurable. The Asian Cultural Council and the Trust for Mutual Understanding, two foundations dedicated to encouraging international communication through exchange in the arts, have focused on this issue of grantmaking for 45 and 24 years respectively.

Please join members of our staff to meet with colleagues to share partnership models and discuss potential resources for international exchange.

State of the Arts in Contemporary Cuba: Assessment of Current Situation and the Role of Cultural Exchanges

*Organized by Ben Rodriguez-Cubeñas, program director,
Rockefeller Brothers Fund and chair of Cuban
Artists Fund.*

This roundtable will provide an overview of the current art scene in Cuba and assess cultural exchange possibilities as a result of proposed changes in lifting U.S. travel and visas restrictions.

The political relations between Cuba and the U.S. (especially due to the embargo) have framed the arts and the relations of artists between our two countries. Artists (many of whom live in the diaspora) have played a major role in bringing Cuba to the world. Although most Americans are not allowed to travel to Cuba, those who have gone have generally taken away a good impression of the island and Cuban art is well received in international art circles. Despite Cuba's visibility in the world, there is a great need for cultural exchange, and creative and sustainable ways to do this must be developed.

The Cuban debate is again heating up and already there is a long list of groups, artists, and journalist eager to visit the forbidden land and re-establish relationships that were severed as a result of the restrictions placed on travel and visas during the Bush administration.

The goal of this talk is to address some aspects of Cuba's artistic infrastructure needs and to highlight examples of successful on-going mutually beneficial artistic and academic exchanges. For example the Viia art book program in Matanzas with Wake Forest University, organized by Professor Linda Howe helped build bridges and sensitivities on both sides as American students and Cuban artists worked side by side. The exchange took place over the course of 20 years. There is currently a traveling exhibit in the U.S. of the work produced.

MON9:00 am—
9:30 am**BREAK**

MON9:30 am—
11:30 am**MORNING PLenary SESSION*****The Future and Our Role in Shaping It*****BALLROOM D/E**

Participants will meet in a plenary session to get our marching orders from facilitator and session leader **Diane Mataraza**, then breakout into pre-

assigned work groups by funder type and size for *The Future and Our Role in Shaping It* session. These working sessions are designed to address the question “How are we uniquely positioned to make positive change for the future?” Results from these discussions will be reported back to the full conference on Wednesday.

MON11:30 am—
12:00 pm**BREAK****MON**12:00 pm—
1:30 pm**LUNCHEON PLenary****BALLROOM D/E**

Wynton Marsalis, Pulitzer Prize-winning artistic director of Jazz at Lincoln Center will reprise his performance of *The Ballad of American Arts*, originally performed as the 2009 Nancy Hanks Lecture, focused on the importance of arts and culture to the American identity with members of the Jazz at Lincoln Center Orchestra

Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers.

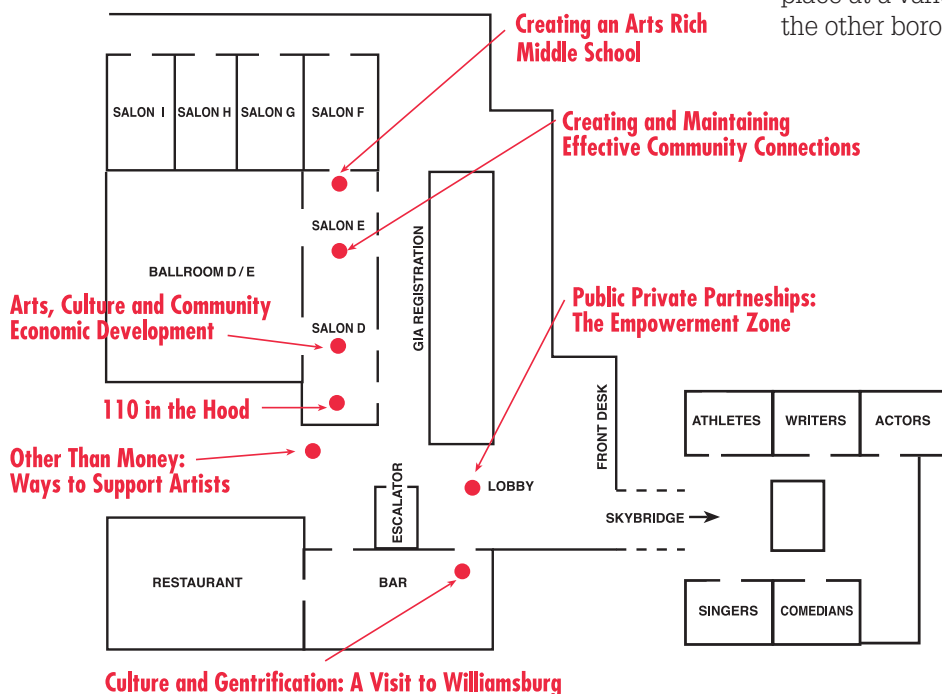
Mr. Marsalis made his recording debut as a leader in 1982, and since has recorded more than 30 jazz and classical recordings, which have won him nine GRAMMY® Awards. In 1983, he became the first and only artist to win both classical and jazz GRAMMYs® in the same year and repeated this feat in 1984. Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People concerts produced by Jazz at Lincoln Center.

MON2:00 pm—
6:00 pm**MONDAY AFTERNOON OFF-SITE SESSIONS**

Off-site sessions on Monday afternoon will take place at a variety of arts venues in Brooklyn and the other boroughs.

Tickets are required for offsite sessions. If you didn't sign up in advance online, remaining tickets will be available at the registration desk on Monday morning. When the tickets for a session are all gone, you will know that session is full, and can make another choice.

Note: Transportation to all off-site events and sessions will be on foot or by subway. Local guides will accompany all trips. Your ticket will indicate when and where to meet your session group. (Alternate transportation will be available for those with limited mobility.)



Where to find your offsite session guides, 2:00 sharp!

MON2:00 pm—
6:00 pm**110 in the 'Hood****MEET YOUR GUIDES IN SALON D AT 2:00 PM***Brooklyn Children's Museum
145 Brooklyn Avenue, Brooklyn, NY**Organized by Mary Trudel, senior communications officer, The Wallace Foundation.**Moderated by Catherine Fukushima, senior program officer, The Wallace Foundation. Presented by Matthew Braun, executive director, Fleisher Art Memorial; Carol Enseki, executive director, Brooklyn Children's Museum; Joseph Gonzales, special projects manager, Fleisher Art Memorial.*

Two community organizations which share a common mission to engage visitors in educational arts experiences — The Fleisher Art Memorial in Philadelphia and the Brooklyn Children's Museum — were both founded in 1899 and dedicated to removing barriers to participation in the arts. As each organization's neighborhood has changed, each has adapted and embraced the diversity of its dynamic urban environment. The Fleisher has developed strategies to engage low-income Asian and Latin American immigrant and African-American residents in its southeast Philadelphia neighborhood. The Children's Museum is striving to build understanding of the diverse cultures of its New York City surroundings and offer perspectives on an increasingly pluralistic society. Each organization is engaged in learning more about the needs and interests of new and potential visitors and neighbors that don't fit the traditional models.

The Wallace Foundation, which is working in six cities across the country, will present a session focusing on strategies iconic organizations can employ to engage changing communities and demographics.

Arts, Culture & Community Economic Development**MEET YOUR GUIDES IN SALON D AT 2:00 PM***Chashama Studio and Exhibit Space
461 West 126th Street, Harlem, New York**Organized by Janet Rodriguez, national director, Arts & Culture, JP Morgan Chase Global Philanthropy.**Facilitated by Janet Rodriguez. Presented by Anita Durst, founder, Chashama; Heather Hitchens, executive director, New York State Council on the Arts; Scott Metzner, principal, Janus Properties; Mary Puryear, program director, Prudential Foundation.*

A discussion among private, public and corporate funders; a developer; and an artist committed to developing communities with and for artists. The discussion will focus on public and private partnerships between developers and the arts in economically challenged neighborhoods. The session will start with a walk through the indus-

trial area surrounding the Mink Building which includes an artists collective, Chashama, and participants will convene at the renovated Mink Building in Harlem.

Creating an Arts Rich Middle School: A Conversation with Leaders**MEET YOUR GUIDES IN SALON E AT 2:00 PM***Brooklyn Arts Council
55 Washington Street, Suite 218, Brooklyn, NY**Organized by the Arts Education Committee.**Presented by Carol Fineberg, consultant from the New York Times Foundation; Ramon Gonzalez, principal, MS 223, Bronx; Eva Pataki, Ed.D, executive officer for research and development – arts education, ICI LSO, NYC Department of Education; Jack Rosenthal, president, New York Times Company Foundation Inc.*

Principal Ramon Gonzalez and other participating principals of the School Arts Support Initiative (SASI) will take GIA conferees on a virtual tour of MS 223, located in New York's poorest Congressional District — the South Bronx. MS 223 is undergoing a transformation where the arts are taking their place as a basic subject along with English, Math, Science, Social Studies and Technology. Hear Mr. Gonzalez and Jack Rosenthal, President of the NYTF, and others associated with SASI discuss the transformative elements of SASI and how costs, funding, management of details, and criteria for determining "success" are faced. Discover how they confront the issue of quality regarding instruction and curriculum. See evidence that project evaluators are using to determine how the arts function as transformative agent and what measures determine impact on student achievement and general behavior.

Creating and Maintaining Effective Community Connections: A Case Study of the Mark Morris Dance Group**MEET YOUR GUIDES IN SALON E AT 2:00 PM***Mark Morris Dance Group
3 Lafayette Avenue, Brooklyn, NY**Organized by Stuart Post, program officer, Brooklyn Community Foundation.**Moderated by Kate Levin, commissioner, NYC Department of Cultural Affairs. Presented by Stuart Post; Kate Levin; Nancy Umanoff, executive director, Mark Morris Dance Group; David Resnicow, board chair, Mark Morris Dance Group; Lauren Cherubini, director of marketing and development, Mark Morris Dance Group; Eva Nichols, director of education, Mark Morris Dance Group; and other community partners.*

When the Mark Morris Dance Group opened its Mark Morris Dance Center in 2001, the group had no enduring ties to Brooklyn apart from having performed at BAM. This offsite session

MON
2:00 pm—
6:00 pm

at the Dance Center will highlight the trials and successes of a world renowned performing arts group's work to establish a home base and fully integrate into fabric of its local community. Issues explored will include the modification to organizational structure, shifts in funding and marketing priorities, impact on the essential art, navigation of cultural tensions in the community, the potential for national replication and the impact of the economic downturn on outreach efforts. Panelists will include MMDG executive director Nancy Umanoff and her program staff, along with representatives from the community organizations with which MMDG collaborates. This event will also include a tour of the Dance Center and an interactive dance workshop created specifically for the occasion. Kate Levin, Commissioner of the NYC Department of Cultural Affairs, will moderate.

Culture and Gentrification: A Visit to Williamsburg

**MEET YOUR GUIDES IN THE ARCHIVES LOUNGE AT 2:00
EL PUENTE
211 SOUTH 4TH STREET, BROOKLYN, NY**

Organized by the Art & Social Justice Preconference Committee.

This exciting cross-sectorial session will incorporate a visit to Brooklyn neighborhood, Williamsburg. Participants will engage in a rich, timely discussion at a local cultural center with a short, performance piece. A facilitated talk-back will follow. Discussion leaders will be representatives from intersecting social justice arenas such as community organizing, fair housing advocates, cultural workers, Hip Hop activists, philanthropic partners, labor organizers, etc. Following the discussion, participants can tour/enjoy local Williamsburg spots.

Williamsburg is viewed as both a haven for established immigrant families and as an area of artists, hipsters and an influential hub for indie rock. Williamsburg is home to a thriving contemporary/multimedia/performative art community and is largely associated with one of its main thoroughfares: Metropolitan and Bedford Avenue. Williamsburg is home for many diverse cultural enclaves including Polish, Hasidic Jews, Italians, Puerto Ricans, and Dominicans.

Williamsburg's growing population and rapid development of "luxury" housing has threatened artists live/work space and affordable housing for many communities and is encouraging "sprawl" to neighboring communities such as Bushwick and Greenpoint. While this session will provide a glimpse into a Brooklyn neighborhood, these cultural and class struggles are playing out throughout many neighborhoods in New York City as well as throughout the country and world.

Other than Money: Other Ways to Support Artists

**MEET YOUR GUIDES IN THE MAIN LOBBY AT 2:00
MARIE WALSH SHARPE ART FOUNDATION, AND,
NEW YORK FOUNDATION FOR THE ARTS (NYFA)
20 JAY STREET, BROOKLYN, NY**

Supporting Artists: Noodling About New Approaches

Organized by Diane B. Frankel, executive director, Artists' Legacy Foundation.

Presented by Diane Frankel; Ruby Lerner, executive director, Creative Capital; Ann Brady, executive director, Atlantic Center for the Arts, Jennifer Dowley, executive director, Berkshire Taconic Community Foundation; Judith Shea, artist.

Artistic creativity is supported by funders when they provide grants to individual artists for fellowships, residencies, commissions and presenting and exhibiting their work. This financial support is critical but many artists need additional support that is not financial but focuses on professional development.

Artists, who juggle multiple grants, rarely discuss their varied experiences with funders and funders often do not talk with one another about their projects and whether they offer professional development. In other words, grants can be isolated experiences that do not build on each other or provide for a continuity of experiences for an artist. In this panel discussion between artists and funders, some examples of a holistic approach to working with artists will be provided. Funders and artists will talk about their ideas of professional development, barriers to continuity and coordination and noodle about ways to overcome these barriers.

(2:00 - 6:00 sessions continue on next page)

MON
2:00 pm—
6:00 pm

(The following two sessions occur simultaneously and following the previous session.)

Arts Places and Spaces: How the Arts and Artists Are Transforming Communities

Organized by Caitlin Strokosch, executive director, Alliance of Artists Communities; and Rose Ann Cleveland, executive director, The Morris and Gwendolyn Cafritz Foundation.

Presented by Anne L. Corbett, executive director, Cultural Development Corporation; Umberto Crenca, artistic director, AS220; Julia Mandle, performance artist, Julia Mandle Performance; Chris Velasco, president, PLACE (Projects Linking Art, Community & Environment).

This conversation on places and spaces will examine the role of the arts in connecting communities and revitalizing neighborhoods. We'll hear how cultural redevelopment helped transform several District of Columbia neighborhoods that were destroyed in the 1968 riots and learn about the country's first LEED-certified affordable housing arts project in Ventura, California. We'll talk about alternative community arts spaces in Providence and hear how performance-based public art can transform the public's relationship to their surroundings. We'll explore how the arts intersects with issues related to the environment, health, and affordable housing — and also talk about some creative partnerships with private funders, government, universities, and others.

Hey, You Can Do This — Yes, You!!:

Technology Tools for Funders and Artists

Organized by Ted Berger, Joan Mitchell Foundation.

Moderated by Ted Berger. Presented by Jim Brown, The Actors Fund; David Dombrosky, executive director, Center for Arts Management and Technology; Paul Sepuya, Joan Mitchell Foundation; Sara Schnadt, webmaster, City of Chicago Department of Cultural Affairs; Amber Hawk Swanson, New York Foundation for the Arts.

Whether you're a Geek or a technophobe, this session will provide useful information to understand how technology increases management efficiencies and strengthens support systems for artists.

The focus of this session is on planning and implementing affordable, practical applications of technology as a strategy and investment to support artists, particularly in times of economic constraints.

We will look at websites — such as NYFA Source, the Actors Fund's Artists' Health Insurance Resource Center, and Chicago Artists Resource (CAR) — that provide artists with access to resources that broaden their information and inform professional practice.

We will learn about on-line artists' applications programs from the Center for Arts Management and Technology (CAMT), including submission of digital work samples.

We will preview new software for visual artists to document work that is intended for free distribution to a wider audience of artists within a year.

This session complements other sessions on social networking but it concentrates on technology as administrative and informational tools.

Public Private Partnerships: Stimulus in the Making... The Empowerment Zone

MEET YOUR GUIDES IN THE MAIN LOBBY AT 2:00

*Longwood Art Gallery
Hostos Community College
450 Grand Concourse at 149th Street, Bronx, NY*

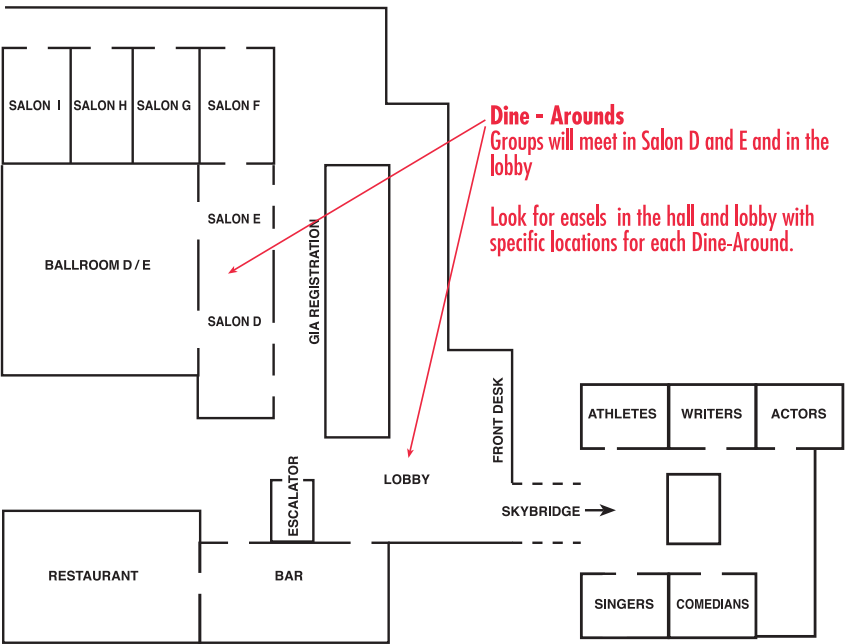
Organized by William Aguado, president, Bronx Council on the Arts.

Presented by Sandra Garcia Betancourt, executive director, North Manhattan Arts Alliance; Alvan Colon Lespier, project manager, Pregones Theater; Ellen Pollan, director, South Bronx Cultural Corridor, Bronx Council on the Arts; Michael Unthank, executive director, Harlem Arts Alliance.

The Public Private Partnership session will explore the role of the Empowerment Zone — a designated geographical area earmarked for economic development through a joint venture of city, state and federal resources. In New York City, the Empowerment Zone is managed via Manhattan by the Upper Manhattan Empowerment Zone and in The Bronx by the Bronx Overall Economic Development Corporation—Empowerment Zone. The session will stimulate the arts as a partner in local revitalization efforts while supporting key cultural intermediaries.

MON
6:30 pm

DINE AROUNDS AND LEGACY DINNERS DEPART
FOYERS D & E AND HOTEL LOBBY



If you didn't sign up for a dine-around in advance online, sign up will be at the registration desk. Join colleagues for an informal dinner and a variety of arts activities including historical district tours, studio visits, and more.

MON
9:00 pm—
11:00 pm

MONDAY NIGHT GRANTMAKERS CABARET
BALLROOM D/E

Back by popular demand is the **Grantmaker's Cabaret** hosted by Moy Eng of the William and

Flora Hewlett Foundation. This informal performance will feature a number of our talented grantmaker musicians, poets, and singers.

TUES8:00 am—
9:00 am**BREAKFAST ROUNDTABLES****BALLROOM D/E**

Continental breakfast will be available in Salons D and E from 8:00 am to 9:30 am.

Artful Solutions: Creativity, Self-worth and the Path from Homelessness

Organized by Emiko Ono, director, Grants and Professional Development, Los Angeles County Arts Commission; Laura Zucker, executive director, Los Angeles County Arts Commission.

Join the Los Angeles County Arts Commission for a review and discussion of its Artful Solutions: Pathways from Homelessness program, the nation's first regional effort to measure the quantitative and qualitative impact of arts-based services on homelessness participants. The conversation will center around a monograph, available in September 2009, which describes lessons learned from five partnerships between housing, shelter or social service agencies and arts organizations.

What are the qualities of the partnerships, organizations and programs that most effectively moved participants towards stable housing? What are the indicators that show that progress is being made? How can this work inform how we approach cross-sector collaborations? Insights can be applied to the arts and social service sectors as well as by funders considering how to support programs that respond to the needs of homeless populations.

Culture Wars Redux?

Organized by Alyce Myatt, executive director, Grantmakers in Film and Electronic Media.

Remember when the Moral Majority took on the NEA in the 80's? Once again there are undercurrents of discontent churning at the intersection of politics and art that could lead to cultural clashes, the silencing of voices and the shutting down of all but what is dictated by a select few. This time the charge is being led by self-appointed guardians in the media.

But there are a number of movements underway to keep us from losing ground in our efforts to promote social change. How do funders engage to ensure a vital arts landscape that is unencumbered by narrow interests? Join Grantmakers in Film + Electronic Media and the Center for Media Justice at a roundtable discussion to hear how groups are being mobilized, alliances formed, and what strategies and tactics are being deployed by grassroots organizations — and how you might fit into the mix.

East meets West Grantmaking: How Different Are We?

Organized by Rhyena Halpern, executive director, Sacramento Metropolitan Arts Commission. Moderated by Bruce Davis, executive director, Arts Council of Silicon Valley; Victoria Hamilton, executive director, City of San Diego Commission for Arts and Culture.

Join us for a fun and informative conversation on the geo-cultural differences between arts giving on the east coast and west coast, in both the public and private sectors.

Test the theory that West Coast foundations and arts commissions tend to be more into "process" than outcome; that there is less middle management in foundations in the West; more out of the box approach to giving; different approach to public art; and more informal approach to governance and policy.

Come challenge these assumptions and state your case. Is East coast arts philanthropy more formal? Do East coast funders have more program staff? Are their governance documents tighter? By comparing and contrasting philosophies and practices on the coasts, determine trends, best practices, and what is best for your organization.

Findings from Animating Democracy's Arts & Civic Engagement Impact Initiative

Organized by Barbara Schaffer Bacon and Pam Korza, Animating Democracy/Americans for the Arts.

Animating Democracy, a program of Americans for the Arts, is implementing the Arts & Civic Engagement Impact Initiative (supported by the W.K. Kellogg Foundation) to advance understanding of and to help make the case for the social efficacy of arts-based civic engagement work. With the help of leading practitioners, researchers, evaluators, and funders, the initiative has translated frameworks and tools for practitioners and is launching an online resource. Through a Field Lab, it has supported on-the-ground coaching in evaluation with arts and social justice practitioners. This Roundtable will share what initiative leaders have learned about measuring social impact of arts and civic engagement work, preview the online resource center, and discuss the value and effectiveness of the on-the-ground evaluation coaching model.

Flexibility and Responsiveness: Supporting Individual Artists

Organized by Sacha Yanow, Program Director, Art Matters.

A discussion of ways to find flexibility and responsiveness in grant making to individual artists

TUES
8:00 am—
9:00 am

and the role small individual artist grants can play in establishing greater cultural resonance.

Not Asking Nonprofits to Do More With Less, or the Uneasy Art of Communicating to our Grantees During a Downturn

Organized by Frances Phillips, senior program officer, Walter and Elise Haas Fund; Julie Fry, program officer, Performing Arts Program, The William and Flora Hewlett Foundation.

The life of a grantmaker during times of plenty is relatively easy: we have money and good news to give away on a regular basis. But given the Dow's deep dive and the resulting reductions in our collective grantmaking power, how can we be clear, respectful, and helpful to our grantees as we communicate the effects of the downturn at our institutions, a reduction in resources that they will have to bear? What can we do to keep grantees informed as our guidelines and areas of focus evolve in this new reality? What methods can we use to ease the pain of bad news — for the grantees and for ourselves as we deliver it? How can we help reassure arts groups that innovation — while seemingly risky — is something that they must do to stay alive? This interactive discussion will be an opportunity for funder group therapy and to share ideas on what has been most effective during these difficult and ever-changing times.

Open Meeting for GIA Members Interested in the Coalition for Artists' Preparedness and Emergency Response

Organized by Cornelia Carey, executive director, Craft Emergency Relief Fund.

All GIA members are invited to a roundtable discussion about the Coalition for Artists' Preparedness and Emergency Response. The Coalition is a cross-disciplinary, voluntary task force involving over 20 arts organizations (artist/art-focused organizations, arts agencies and arts funders) and individual artists committed to a combined strategy of resource development, educational empowerment, and public policy advocacy designed to ensure that there is an organized, nationwide safety-net for artists and the arts organizations that serve them before, during and after disasters. The agenda for the roundtable discussion will include updating reports on the Coalition's projects and initiatives, for both individual artists and arts organizations, such as: the creation of locally-based arts emergency mobilization networks, the creation of emergency planning and communication tools and an update on Coalition efforts to build a cross-sector alliance of groups representing self-employed workers (e.g. artists) to develop public policies that will improve and increase

access to federal aid before, during and after disasters. The agenda will also include opportunities for all participants to share information about their related projects and/or concerns related to emergency response and recovery in the arts.

The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community: A Preview of the Recommendations from the 2009 National Arts Policy Roundtable

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

On September 24-26, 2009, Americans for the Arts and the Redford Center at Sundance convened 30 high level leaders from the public, private and nonprofit sectors for the 4th annual National Arts Policy Roundtable, on "The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community." The Roundtable explored the work the arts are doing to stimulate cross-cultural understanding among peoples of the world by opening dialogues, nurturing relationships and creating productive spaces for engagement — and identified the role the public and private sectors can play in support. Join members of the 2009 Roundtable for a "preview" of their report: Learn what CEO's and philanthropic leaders are concerned with and identifying as priorities; Engage in dialogue and debate about what kinds of impacts these recommendations may have on new policies, partnerships and funding, and; Explore new opportunities for arts funders and their grantees to participate in creating globally engaged and connected communities through the arts.

Tracking Arts Engagement in the U.S.: What the Data Can Tell Us about Our Audiences, and the Changing Face of Participation

Organized by Sunil Iyengar, director, Research & Analysis, National Endowment for the Arts.

Join the National Endowment for the Arts' research director, Sunil Iyengar, for a review of shifting demographic trends in arts event attendance, and how levels of participation have changed over time for the general U.S. adult population. This roundtable will launch a discussion of how data from the NEA's Survey of Public Participation in the Arts can be used to guide policies and programs to build new audiences for the arts, particularly through arts learning and electronic media. An overview of future NEA research projects, and their implications for arts funders and community leaders, also will guide the roundtable.

TUES9:00 am—
9:30 am**BREAK****TUES**9:30 am—
11:00 am**TUESDAY BREAK-OUT SESSIONS****From Programs to Advocacy: A Vicious or Virtuous Cycle?****SALON I***Organized by Richard Kessler, executive director, The Center for Arts Education.**Presented by Richard Kessler; Marsha Dobrzynski, executive director, Young Audiences of Northeast Ohio; Cyrus Driver, deputy director, Education, The Ford Foundation; Bill Easton, executive director, The Alliance for Quality Education.*

With an increasing interest in arts education advocacy, many questions remain about the nature of advocacy, and of the organizational capacities necessary to undertake this work in a field that has been dominated by programmatic approaches.

This session will examine what effective public education advocacy looks like in mature advocacy organizations, the nature of emerging advocacy in arts education organizations, the requisite and substantial organizational transformations required to undertake this work, and consider whether organizations can blend traditional programs with advocacy to create a new, authentic and powerful approach to this work.

Creative Stimulus and Community Recovery: A Cross-sector Roundtable**BROOKLYN ACTORS ROOM***Organized by Roberta Uno, program officer for media, arts and culture, Ford Foundation; Michelle Coffey, senior philanthropic advisor, Lambert Foundation; Caron Atlas, independent consultant.**Presented by Biko Baker, executive director, League of Young Voters; Milly Hawk Daniel, vice president for communications, PolicyLink; Patricia Jerido, program officer, OSI's Democracy and Power Fund; Irma Montonya, executive director, Mujer Obrera; Lori Pourier, First People's Fund; Jawole Willa Jo Zollar, Urban Bush Women.*

This session expands and reframes the conversation about community recovery, economic stimulus and national service — in order to place the arts, culture, and media within a greater vision for equitable, democratic and culturally vital communities. Recognizing that some of the most creative strategies happen at the intersections between sectors, disciplines, cultures and generations, it brings together funders and practitioners in the arts as well as in other sectors such as sustainable development, human rights, and civic participation. It will create a space where partici-

pants can feel free to draw both on their areas of experience and to stretch beyond the conventions of their practice to reconsider assumptions, barriers, and opportunities.

This session builds on the momentum of two prior conversations: the White House Briefing on Art, Community, Social Justice, National Recovery, and a cross sector roundtable organized by the Pratt Center for Community Development. In this powerful moment in history we will explore how we can move from reaction to proposition.

Social Networking Technology: Spaces for Creation, Engagement, Discourse and Promotion**SALON G***Organized by Cynthia Gehrig, president, Jerome Foundation**Presented by Amanda McDonald Crowley, executive director, Eyebeam Art + Technology Center; Scott Kildall, artist; Britta Riley, artist; Brooke Singer, artist.*

A hands-on exploration of bold advances in social networking technologies in which the aesthetics of interactivity are creatively used to make new works and deepen connections. Engage with new art and messaging via technology-based social networks. What levels of meaning can we achieve through these connective sites? What are the generational features of these networks? Where are we seeing innovation in this rapidly changing field? In a time of economic constraints, what efficiencies and cost savings are involved in artists utilizing social networks for connection and promotion?

Launching a Nation-wide Arts and Culture Dialogue: The National Arts Index**BROOKLYN WRITERS ROOM***Organized by Marete Wester, director of arts policy, Americans for the Arts.**Presented by Randy Cohen, vice president for local arts advancement, Americans for the Arts; Alan Brown, principal, WolfBrown and Joan Shigekawa, senior deputy chairman, National Endowment for the Arts.*

Demonstrating the value of arts and culture to our society is challenged by a lack of systematized, time-series data that answers these urgent questions: How sustainable are arts and culture in our dynamic society? Are the economic resources and potentials sufficient for their future vitality? What is the role of public and private sector arts

TUES9:30 am—
11:00 am

fund-ers in an evolving system? Join us in a lively discussion about the health and vitality of the arts sector through the lens of The National Arts Index. In development since 2005 with funding from the Rockefeller and Luce Foundations, the Index models and measures the arts sector. Its illuminating, and often provocative, findings include trends in organizational capacity, changes in personal participation and creation, nonprofit vs. for-profit, funding, education, and more. Learn how the Index can be used to spur conversations, shape strategies, and educate decision makers. Contribute your feedback to the ongoing dialogue on improving the state of arts and culture in America.

Cultural Collisions**SALON H**

Organized by Tricia Mire, managing director, Brooklyn Arts Council (BAC).

Moderated by Dr. Kay Turner, director, BAC Folk Arts and Professor of Performance Studies at NYU. Presented by Jonah Bokaer, founding director, Chez Bushwick; Andreia Davies, Immigrant Artist Project Coordinator, New York Foundation for the Arts; Richard Santiago, dance artist (breaking and uprocking); Rita Silva, dance artist (traditional Brazilian); Baraka de Soleil, performance artist/choreographer/curator.

Immigration is changing the face of urban and rural communities across the U.S. While grant-makers have focused resources on celebrating multiculturalism and diversity, supported projects have often been framed in terms of ethnicity, genre and nationality. In some ways, this has ironically created greater isolation between artists and audiences of different cultures and styles. This session will show the artistic possibilities of bridging the traditional and contemporary in fresh new ways. This session is moderated by Dr. Kay Turner, Director of BAC Folk Arts and Professor of Performance Studies at NYU, who will engage Jonah Bokaer, choreographer, media artist and Founding Director of Chez Bushwick, and Andreia Davies of NYFA's Immigrant Artist Project, in a lively conversation about these cultural collisions. Traditional and contemporary dancers Richard "Break Easy" Santiago, Rita Silva, and Baraka de Soleil will also participate in the discussion, and through brief, live performances, demonstrate the need for new ways to think about and present immigrant and folk artists throughout the country.

Artsupport Australia: an Innovative Model for Encouraging Private Philanthropy in the Arts**CONEY ISLAND ROOM, 3RD FLOOR**

Organized by Diane Ragsdale, associate program officer for the performing arts, The Andrew W. Mellon Foundation.

Presented by Louise Walsh, director, Artsupport Australia, an initiative of the Australia Council for the Arts.

Artsupport Australia was established to encourage philanthropy in the arts, particularly among the ~800 Prescribed Private Funds (charitable trusts) that have emerged since 1999 when tax legislation was passed to encourage personal and corporate philanthropy. Since its inception in 2003, it has been responsible for facilitating more than AU\$25 million in new philanthropic income for over 100 artists and 500 arts organizations (a significant portion of the sector) and has been instrumental in ensuring that arts and culture is the second highest area of funding (after welfare) by PPFs.

The program provides mentoring to arts organizations and artists and introduces philanthropists and foundations to those with partnership potential, at no charge to either entity. While it is supported with annual funding of approximately AU\$650,000 from the Australia Council (a government agency), it operates independently from the Council's government grantmaking operations. It is a unique public/private partnership and may provide a possible model for encouraging investments in the arts by US family foundations and trusts.

Recent Research and the State of Arts Funding**BROOKLYN ATHLETES ROOM**

Organized by Tommer Peterson, deputy director, Grantmakers in the Arts.

Moderated by Marian Godfrey, senior director for culture initiatives, The Pew Charitable Trusts. Presented by Kate Levin, commissioner, New York Department of Cultural Affairs; Claire Peeps, executive director, Durfee Foundation; Holly Sidford, president, Helicon Collaborative; Huong Vu, community investor, Arts & Culture, The Boeing Company.

This session will draw primarily from research commissioned by GIA from the Helicon Collaborative that included interviews with twenty-two diverse arts funders conducted in Spring 2009. It will also incorporate results from electronic surveys of arts funders conducted by GIA (in January and May), New York Grantmakers in the Arts (in March), and other sources.

TUES9:30 am—
11:00 am

The funders interviewed for the Helicon study include representatives of private, corporate, and community foundations; local and state arts agencies; endowed and unendowed funders; and those that fund in multiple sectors as well as those that fund only in the arts. Interviews were conducted with program officers, program directors, and presidents or executive directors reflecting local, regional, and national perspectives. This was not conceived as a comprehensive study, but rather a gathering of representative opinions which, taken together, may suggest current patterns and a future trajectory.

Six months will have passed between the time this research was done and the conference. This conversation will examine what trends in arts philanthropy have emerged since, and provide some recommendations and possible courses of action for the future.

Sewing Sails in a Perfect Storm**BROOKLYN SINGERS ROOM**

Organized by Vickie Benson, program director, The McKnight Foundation; Ann McQueen, senior program officer, Boston Foundation.

Moderated by Bill Cleveland, director, Center for the Study of Art and Community. Presented by Vickie Benson and Ann McQueen.

Do these turbulent times call for new approaches to cultural philanthropy? Vickie Benson and Ann McQueen decided that they did. This conversation between two respected program officers will explore why and how the McKnight and Boston Foundations reconfigured their arts programs in the middle a severe recession.

Along the way the panelists will discuss:

- What conditions and considerations militated for and against changing course?
- What processes were used in the redesign effort?
- How the assumptions and beliefs guiding their programs were affected?
- How the process and resulting changes impacted them, their Foundations, and their constituents?

Dialogue on the Arts and People with Disabilities**BROOKLYN COMEDIANS ROOM**

Organized by Amy Kitchener, executive director, Alliance for California Traditional Arts; Rose Ann Cleveland, executive director, The Morris and Gwendolyn Cafritz Foundation; John R. Killacky, program officer, Arts & Culture, The San Francisco Foundation.

Moderated by John R. Killacky. Presented by Rohit Burman, manager, Culture and Public Broadcasting, MetLife Foundation; Sidiki Conde, dancer/composer, Tokounou All Ability Dance and Music; Kim Hutchinson, president/CEO, Disability Funders Network; Harilyn Rousso, executive director, Disabilities Unlimited Consulting Services.

How do we keep moving the dialogue from what has historically been a medical model to a wider-ranging, more inclusive discussion of disability culture? Join us for a conversation about what funders are doing to include artists with disabilities. What kinds of projects are being funded, what strategies have been successful, what are the challenges? What are the issues and ideas related to including disability as a component of diversity efforts?

MON11:00 am—
11:30 pm**BREAK****TUES**11:30 am—
1:00 pm**LUNCHEON PLENARY**

Kakuna Kerina, former president and CEO of the Harlem School of the Arts, a comprehensive nonprofit arts institution that serves over 3,000 students annually in four core artistic disciplines: dance, music, theater and the visual arts.

Kakuna Kerina advises domestic and international nonprofits, foundations and private sector institutions on fundraising, grantmaking and corporate social investments in the United States and sub-Saharan Africa.

Her work in the areas of human rights, HIV/AIDS and access to justice for women was with the International League for Human Rights, the United

Nations Development Program and the Committee to Protect Journalists. As Executive Director for the Open Society Initiative for West Africa, a Soros Foundation based in Senegal, Ms. Kerina supported nonprofit and public institutions in 18 West and North African nations.

Also featured during this plenary session will be Harlem School of the Arts student pianist Clifford Jones. After taking a Music Appreciation class and learning basic piano technique, Clifford taught himself classical piano for the following three years on an electric keyboard at his home. At the age of 17, Clifford began studying piano with Delilah Khudad-Zade at the Harlem School of the Arts. From Ms. Delilah, Clifford learned how to

TUES
11:30 am—
1:00 pm

feel the music and take his time with the pieces that he was playing. He also learned to be thankful for what he has, to take nothing for granted and to work hard at everything he does. Clifford's favorite music is classical and his favorite

composers are Franz Liszt, Sergei Rachmaninoff, George Cziffra, and Frederic Chopin; and he does enjoy playing R&B and Jazz from time to time.

TUES
1:30 pm—
3:00 pm

The Boston Public Schools Arts Planning Initiative: Supporting a Visionary Superintendent Through Collaboration, Data Collection, and Ongoing Coordination
SALON F

Organized by Janna Schwartz, senior program officer, Hunt Alternatives Fund.

Presented by Janna Schwartz; Dr. Carol Johnson, superintendent, Boston Public Schools.

Boston Public Schools Superintendent Carol Johnson has championed arts education since her arrival in August 2007. A small group of funders came together to support her in launching the BPS Arts Expansion Initiative. The first phase of the process included a comprehensive inventory of arts offerings to identify gaps, resources, and models to expand arts delivery more equitably and consistently across the district and the launch of the BPS Arts Expansion Fund. Join us in discussing how funders are collaborating to support a champion policy shaper, and hear from colleagues across the country that may be further along in like-initiatives.

Hip Hop Arts and Education

BROOKLYN ACTORS ROOM

Organized by Iris Morales, executive director, Union Square Awards; Radha Blank, arts and culture, senior program assistant, Nathan Cummings Foundation; Klare Shaw, senior associate, Barr Foundation; Lorraine Marasigan, program officer, Cricket Island Foundation.

Presented by Iris Morales; Toni Blackman, founder & director, Lyrical Embassy/I Rhyme Like A Girl; Michael Cirelli, executive director, Urban Word NYC; Martha Diaz, president, Hip Hop Association; David E. Kirkland, assistant professor of English education, NYU Steinhardt School of Culture, Education and Human Development.

Hip Hop performers, writers, artists and educators are forming exciting collaborations to promote literacy and build social awareness among students. Using hip hop culture as an educational tool and unifying force, they are engaging artists; developing curriculums, training teachers, and enlisting educational, research and art institutions as partners. The session will highlight the growing and dynamic field of Hip Hop Arts Education as a tool to facilitate critical thinking, artistic and leadership development; and Hip-Hop's viability as an instrument for social change.

Leaders in the field will discuss varied approaches inside and outside the classroom, hip-hop culture as a vehicle to develop critical consciousness in urban youth, and hip-hop arts as an innovation to public education.

Communities in Transition

SALON I

Organized by Judilee Reed, executive director, Leveraging Investments in Creativity (LINC).

Moderated by Roy Priest, CEO, Alexandria Redevelopment and Housing Authority. Presented by Lorraine Marquez Eiler (Hia Ced O'odam), first vice president, International Sonoran Desert Alliance; Anjee Helstrup-Alvarez, executive director & curator, Movimiento de Arte y Cultura Latino Americana; Vicky Holt Takamine, executive director, Pa'I Foundation; Tracy Taft, executive director, International Sonoran Desert Alliance.

How can cultural organizations be positive agents for change in their changing communities? This moderated session will dig deeper into the dynamics innovative organizations from around the country that take an integrated approach to artistic production, social justice, and community and economic development.

The Art of Change: How and Why Advocacy Is Part of Effective Arts Philanthropy

BROOKLYN WRITERS ROOM

Organized by Janet Brown, executive director, Grant-makers in the Arts; Bob Lynch, president and CEO, Americans for the Arts.

Presented by Janet Brown and Bob Lynch and guests.

Does philanthropy have a role in advocacy? In the powerful environment, education, health and social justice sectors, the answer is yes. These funders have learned they can make an impact by taking an active role in government-related decisions that shape social programs and influence the lives of people. Yet too often, arts funders have been reluctant to use the tools and levers they have to bring about change. The current economy and its long-term effects demands a rethinking of how private arts funders and their nonprofit partners can work together to help shape public policy for the arts and address issues on a systemic level.

This session will highlight surprising case studies, and discuss practical techniques for participating

TUES
1:30 pm—
3:00 pm

in or supporting arts advocacy. Learn how foundations are supporting public policy and issue based initiatives to bring about change. Engage in dialogue on how these proven strategies can be leveraged on behalf of the arts locally and in the national arena.

The Structure of Money: How to Know What Organizations Need and When

SALON H

Organized by Kristin Giantris, vice president for the northeast region, Nonprofit Finance Fund.

Presented by Kristin Giantris; Diane Ragsdale, associate program officer, Andrew W. Mellon Foundation; Adrian Ellis, executive director, Jazz at Lincoln Center; Russell Willis Taylor, president and CEO, National Arts Strategies

As the economy continues to put pressure on nonprofits, arts organizations and their supporters struggle to ensure proper funding to the sector. Although much attention is currently being given to an organization's immediate, and in some cases "crisis" needs, there is an opportunity today to consider an appropriate structure of funding that supports the evolving capital needs of an organization. Based on Nonprofit Finance Fund's (NFF) analytical work with various types of arts organizations over the years, we will look at this continuum of funding and discuss how to determine the appropriate "structure of money" as organizations face both challenges and opportunities in an unpredictable environment.

From Grantmaker to...?

THE GOLDEN BOARD ROOM

Organized by Janet Rodriguez, national director, Arts & Culture, JP Morgan Chase Global Philanthropy.

Presented by Cynthia Mayeda, deputy director for institutional advancement, Brooklyn Museum; Nicholas Rabkin, director, Center for Arts Policy; Holly Sidford, president, Helicon Collaborative; Tomas Ybarra-Frausto, independent scholar.

There will come a time when you will leave philanthropy. What does work in arts philanthropy prepare you for? This will be an opportunity to hear former philanthropists speak candidly about their transitions from philanthropy to other sectors — the good, the bad, and the ugly.

From Art to Action

SALON G

Organized by Betsy Rosenbluth, northeast director of projects, Orton Family Foundation.

Facilitated by William Roper, president, Orton Family Foundation. Presented by Michele Bailey, program

director, Vermont Arts Council; Matthew Perry, artistic director, Vermont Arts Exchange.

This session will introduce two ground breaking projects in Vermont, "Art and Soul" and "Art of Action", where in both, artists have been integrated into public dialogue and community planning efforts. The Vermont projects have been undertaken through partnerships between philanthropist Lyman Orton and the Orton Family Foundation, The Vermont Arts Council, Americans for the Arts, non-arts organizations and artists. They demonstrate how artists can engage citizens more broadly and deeply in reflection, dialogue and action around issues of local and statewide significance, and how art and the art making process can implement change, stimulate thought and engage communities at all levels of the decision process.

Participants in the session will get involved in a project designed specifically for this conference utilizing a variety of media, art making and storytelling. Through the creative process they will strive towards the goal of engaging our GIA community in raising issues and challenges, and employing the arts to find new solutions.

Support for Individual Artists: Putting Research and Data to Work

BROOKLYN COMEDIANS ROOM

Organized by Eric Wallner, cultural affairs supervisor, City of Ventura Cultural Affairs.

Presented by Eric Wallner; Dr. Ann M. Galligan, associate professor, Northeastern University and research director, RI Arts Learning Network; Maria Rosario Jackson, senior research associate, Urban Institute; Joan Jeffri, director, Research Center for Arts and Culture at Columbia University; Yasmin Ramirez, Ph.D., associate researcher, Center for Puerto Rican Studies at Hunter College; Margaret Jane Wyszomirski, professor and director, Graduate Program in Arts Policy & Administration at Ohio State University.

This interactive session will cover up-to-the-minute research about and for individual artists. Beginning with a brief report out on the Individual Artist Preconference, the session will feature concise "round robin" style briefings on leading national research projects. Panelists will include:

- Maria Rosario Jackson (Urban Institute) with an update to the "Investing in Creativity" study and NYFA Source database
- Yasmin Ramirez (Center for Puerto Rican Studies, Hunter College) on the Urban Artist Initiative's work about artists of color
- Ann Galligan (Northeastern University) and Margaret Wyszomirski (Ohio State University) with research on artist career paths and the role of entrepreneurship

TUES1:30 pm—
3:00 pm

■ Joan Jeffri (Research Center for Arts and Culture, Columbia University) with updates on her work with mature artists and aging.

The session will conclude with time for questions, discussion and setting an agenda for possible future research. This is an opportunity for strategic thinking and sharing important data which can impact, inform and maximize your efforts to support individual artists.

Buddy, Can You Spare a Dime? Essentials and Innovations in Arts Loan Funds
BROOKLYN ATHLETES ROOM

Organized by Lisa Cremin, director, Metropolitan Atlanta Arts Fund.

Presented by Lisa Cremin; Marc Vogl, program officer, William and Flora Hewlett Foundation; Deepa Gupta, program officer — General Program, The John D. and Catherine T. MacArthur Foundation.

Arts grantmakers are expressing increasing interest (no pun intended) in loan funds as a way to help arts organizations manage their finances in a recessionary economy. This session will review the basics of lending vs. grantmaking, identify tactics for imbedded capacity building and financial literacy as part of the loan process, and explore effectiveness and innovations in arts loan funding. We will examine three different models for the design of foundations' arts loan funds: one loan fund is perhaps the oldest arts loan fund in the country and lends from a pool of grants from several foundations; one that is part of a community foundation and lends its endowment capital as guided by volunteer financial and arts experts; and one that has given a PRI to a commercial bank for loans to arts organizations that receive pre-loan preparation from a nonprofit technical assistance provider.

TUES3:00 pm—
3:30 pm**BREAK****TUES**3:30 pm—
5:00 pm**TUESDAY BREAK-OUT SESSIONS**

Ready For Liftoff: A Look at Federal Policies for Arts Education in FY2010 — And How Philanthropy Can Position Itself to Make a Difference
SALON H

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

Presented by Marete Wester and Narric Rome, director of federal affairs, Americans for the Arts.

Economic recovery, energy independence, health care reform, industry bailouts — these issues dominated the Administration's agenda and drove most of the discourse in Congress throughout 2009. Yet momentum is building for the next stage in federal education reform policies and initiatives. This session will provide a snapshot of where we are in the timeline, and what major education policy movements we can expect will be impacting arts education in 2010 — from Congress, the Administration, and from key external influencers. This session will be an interactive and strategic discussion on the tangible steps arts funders can take now to help positively influence education policy, and to position their investments to maximize new opportunities when they arise.

Mind the Gap:SNAAP — Tracking Results of Intensive Arts Training
BROOKLYN SINGERS ROOM

Organized by Debbie McNulty, grant officer, The Houston Endowment; Klare Shaw, senior associate, Barr Foundation; Ellen B. Rudolph, program director for arts, Surdna Foundation.

Moderated by Klare Shaw. Presented by Ellen B. Rudolph; George Kuh, chancellor's professor, Indiana University School of Education & director, Strategic National Arts Alumni Project (SNAAP); Steven J. Tepper, senior scholar, Strategic National Arts Alumni Project & associate director, Curb Center for Art, Enterprise, and Public Policy, Vanderbilt University.

To be nationally launched in 2010, the Strategic National Arts Alumni Project (SNAAP) will provide the first national data on how artists develop in this country (including obstacles as well as supports). Panelists from SNAAP will discuss how these never-before-surveyed details of artistic development and career paths will identify the factors needed to better connect arts training to artistic careers, and the value of intensive arts training for those who choose other paths. Information gathered will benefit arts training institutions, policy makers, and arts leaders, as well as parents and students considering intensive arts training. In addition, data will assist government entities, funding organizations, and arts leaders in making investment decisions in education, training and resource allocation.

The Indiana University Center for Postsecondary Research, the IU Center for Survey Research,

TUES
3:30 pm—
5:00 pm

and the Vanderbilt University Curb Center for Art, Enterprise and Public Policy are leading the project. Discussion will include results of the first round of testing.

International Models for Coalition Building: Art as a Catalyst for Change

SALON I

Organized by Michelle Coffey, senior philanthropic advisor, Lambent Foundation; Claudine Brown, program director, arts and culture, Nathan Cummings Foundation.

Presented by Cynthia Cohen, executive director, Alan B. Slifka Program in Intercommunal Coexistence at Brandeis University; Mallika Dutt, executive director, Breakthrough; Liz Sevchenko, director, International Coalition of Sites of Conscience; Clare Winterton, executive director, International Museum of Women.

Artistic and cultural programs can strengthen global relationships and help groups coalesce around common issues. Performances, media, oral history and visual arts projects have allowed people to address memories and feelings that are often the result of great trauma. They have also educated a broad public about strategies for change. This session will highlight the work of programs in the United States that have had a profound impact on international issues. These groups facilitate conversations by creating media, online and actual exhibitions, outreach strategies, and active online communities that work collectively to create change. Groups that will present include: the International Coalition of Sites of Conscience, the International Museum of Women, Witness, and Coexistence Research and International Collaborations at Brandeis University.

Arts Advocacy Crossing Borders: the Public and Private Debates Over Arts Funding

BROOKLYN ACTORS ROOM

Organized by Judith Kaufman Weiner, executive director, Alliance of New York State Arts Organizations.

Presented by Judith Kaufman Weiner; Dan Hunter, executive director, Massachusetts Advocates for the Arts, Sciences and Humanities; Ra Joy, executive director, Illinois Arts Alliance; Senator Stan Rosenberg, President Pro Tempore, Massachusetts State Senate.

Advocacy for arts and culture is changing, moving from solely the public policy arena to discussions within communities, boards of directors and within granting organizations. The debates have also moved online and to social networks, where the controls are decentralized and can be opportunistic. In tough economic times, the debate intensifies in a struggle for scarce resources.

How do we make the argument for arts funding

within our organizations and in our communities, what is the role of the funder in this debate, and how has the explosive growth of online grass roots communities moved the debate beyond traditional forums and changed the advocacy game?

Graceful Exit: What Can Funders Do When It's Time to Pull the Plug?

BROOKLYN ATHLETES ROOM

Organized by Tommer Peterson, deputy director, Grantmakers in the Arts.

Presented by Cora Mirikitani, president and CEO, Center for Cultural Innovation; Tommer Peterson; Diane Ragsdale, associate program officer, Performing Arts, The Andrew W. Mellon Foundation; Rodney Christopher, vice president, National Customized Services, Nonprofit Finance Fund.

How do you respond when you are reviewing a request from a struggling organization and you realize that this grant could tip the scales one way or the other as to whether the organization survives another season? Are they in denial about their fragility? Are you? Practically and ethically, what can funders do? This session will provide tools for assessing organization's financial viability and look at ways funders can assist organizations that make the decision to close their doors. Topic will include support for legal and financial aspects of closing a 501(c)(3) corporation; archiving records and papers; rights and ownership of intellectual property; celebration and recognition; reincarnation and the afterlife.

Building Arts Participation in Rural America

BROOKLYN WRITERS ROOM

Organized by Cinda Holt, business development specialist, Montana Arts Council.

Presented by Cinda Holt; Mary Trudel, senior communications officer, Wallace Foundation

This session focuses on case studies of seven Montana arts organizations that received multi-year funding from the Montana Arts Council through the Wallace Foundation's START initiative for building arts participation. The lessons learned, both successes and failures, are illuminating to those who want examples of challenges facing rural arts organizations, or those in smaller communities, who are trying to strengthen their supporters and audiences. The organizations used the Wallace funded RAND publication "A New Framework for Building Participation in the Arts," as the basis for their work. In addition, the presentation includes the Montana Arts Council's "lessons learned" in building public value for the arts. This is a result of the agency's participation

TUES
3:30 pm—
5:00 pm

in the Wallace Foundation-sponsored professional development/executive sessions that were offered by the faculty of Harvard's Kennedy School of Government.

Funders — More Than Just Another Pretty Face(book): Social Networking Revelations

SALON G

Organized by Fidelma McGinn, executive director, Artist Trust; Victoria Lord, program associate, Rasmuson Foundation.

Presented by Victoria Lord; Fidelma McGinn; Alyce Myatt, executive director, Grantmakers in Film + Electronic Media; Ester Neff, development assistant, New York Foundation for the Arts; Sara Schnadt, webmaster, City of Chicago Dept of Cultural Affairs.

Facebook, Twitter, Linked-In, NING, Second Life, blogs, and YouTube, oh my!

So many ways to communicate, so little time. Rasmuson Foundation and Artist Trust are using online social networking to deepen connections to target populations as well as engage a broader audience in the work of artists. Join in an interactive conversation focusing on the fast emergence of social media as an immediate, low-cost, comprehensive tool for funders of individual artists and arts organizations to connect with the arts communities they serve.

How we do this, how it is influencing our grant-making, unexpected outcomes, and a new awareness of some really fun stuff and possibilities including what artists are involved in and the ways funders relate to and promote those artists will be a part of this open dialogue.

Corporate Grantmakers: Responding to Challenging Economic Times

BROOKLYN COMEDIANS ROOM

Organized by Beth McGuire Ree, senior manager, Target Corporation.

Facilitated by Beth Ree. Presented by Kristin Giantris, vice president for the northeast region, Nonprofit Finance Fund.

This session is open only to corporate funders.

Corporate Grantmakers will join their peers in discussing how our organizations are responding to the changing economy and the impact on our

giving programs. Topics to be discussed include transition strategies and communication, transparency, and the role of non-cash giving. Kristin Giantris, VP, Nonprofit Finance Fund will provide key insights and recommendations based on NFF's research and work in the field.

New Orleans in 2009: A City Undergoing Transformation

SALON F

Organized by Carolyn Somers, executive director, Joan Mitchell Foundation; Roberta Uno, program officer, Media Arts and Culture, Ford Foundation.

Moderated by M.K. Wegmann, president & CEO of the National Performance Network. Presented by Carolyn Somers; Roberta Uno, program officer for media, arts and culture, Ford Foundation; Edward Buckner, director, The Porch 7th Ward Cultural Organization; Jordan Hirsch, executive director, Sweet Home New Orleans; Jeanne Nathan, president, Creative Alliance of New Orleans; Jay Weigel, executive/artistic director, Contemporary Arts Center.

While there is still much to be done, the artists and arts organizations of New Orleans are moving ahead in amazing ways to strengthen the infrastructure of support for artists and consequently aid in the revitalization of the city.

Moderated by M.K. Wegmann, President & CEO of the National Performance Network, this session will look at how artists of all disciplines are moving beyond recovery and into a period of renaissance through arts education, creative collaborations and unique initiatives that put artists first.

Much of what is being done in New Orleans can be a model for positive change and inspire funders and arts administrators in their work across the country. The four examples being discussed in this session range from a 501(c)(3) to an association of organizations. They have as a common denominator their passion to help the artists and arts community in New Orleans and the fact that they have all been organized or established since the 2005 hurricanes.

Panelists will share not only the ways that individual artists are supported and engaged through their programming, but also the positive impact that each has had on its neighbors and community over the last few years.

TUES
6:00 pm

Tuesday "Experience the Arts in New York" Night

There will be a no-host "Gettin' Ready to Go Out" reception in Salons D and E from 6:00 to 7:30. If you haven't made plans, this is an opportunity to hook up with others, or just grab a glass of wine before you head out. Tuesday night is a free night for participants to see a show, exhibition, or

experience the arts in New York. A variety of options in Brooklyn are listed on GIA's conference website at <http://conference.giarts.org/index.html>. The hotel concierge also has ticket information, and there is a discount last-minute TKTS booth at J3 MetroTech Center at the corner of Jay Street and Myrtle Avenue Promenade, just behind the Marriott Hotel.

WEDS8:30 am—
10:00 am**WEDNESDAY BREAK-OUT SESSIONS**

Because Brunch will be served at the 10:30 am plenary session, today coffee, tea, and breakfast rolls will be available in Salons D and E from 7:30 am to 9:15 am.

Creative Communities: Surrounding Children with The Arts in Dallas
SALON I

Organized by Mary Trudel, senior communications officer, The Wallace Foundation.

Moderated by Rory MacPherson, senior program officer, The Wallace Foundation. Presented by Gigi Antoni, president, Big Thought; Erin Offord, director of parent and family engagement, Big Thought.

Together Dallas Independent School District and arts education group, Big Thought, have implemented a new program called “creative communities,” an initiative that aims to make the arts a vital part of out-of-school time and other neighborhood programs, funded, in part by The Wallace Foundation. The project brings together librarians, parks and recreation managers, school representatives, youth and cultural programmers, parents, church workers and other community figures to assess neighborhood needs to determine which arts programming is most beneficial and culturally relevant to youth inside their communities. Neighborhoods are paired with an out-of-school time representative who collaborates with local leaders to develop youth arts activities in sync with neighborhood desires.

Attendees at this session will engage around how arts programming can maximize the assets of neighborhoods and provide an array of desirable, culturally relevant options for children near their homes.

Making a Big Difference with Small Grants: Lessons from the South
BROOKLYN COMEDIANS ROOM

Organized by Judi Jennings, executive director, Kentucky Foundation for Women.

Moderated by Keryl McCord, theatre artist & director of resource development, Alternate ROOTS. Presented by Carlton Turner, director, Alternate ROOTS; Gwyllene Gallimard, visual artist, Alternate ROOTS; Nickole Brown, writer and recipient of 2009 NEA Creative Writing Fellowship.

In urban and rural areas across the US South, artists draw on community networks and local resources to achieve a big impact with small amounts of funding. This panel provides three powerful case studies of artists who used small grants to create an international visual arts project, produce an arts festival which attracted

more than 700 participants, and develop a writing portfolio that garnered a National Endowment for the Arts individual award. This session offers new perspectives on the work of progressive artists in the US South and provides opportunities for grant-makers from all localities to consider the impact of small grants on individuals and communities.

Then & Now: An Examination of Gender and Race/Ethnicity in the Contexts of Art Creation and Production/Exhibition
SALON F

Organized by Cynthia Gehrig, president, Jerome Foundation.

Moderated by Patricia Cruz, executive director, Harlem Stage. Presented by Julia Jordan, Barnard College; Tania León, composer-conductor, distinguished professor, City University of New York; the Guerilla Girls.

On the frontlines of conflict, change and advocacy, where are we now as compared to ten years ago? Four artists and advocates will speak to developments in their fields, bringing in recent research and speaking to current experiences. Some have founded culturally-specific organizations to effect change. Others have conducted research and pushed forcefully for change through convening and advocacy. Some have adopted guerilla tactics. Others have secured positions of power from which to act. What do grantmakers need to know to inform their priorities and practices?

One Step Back, 2 Steps Forward?
BROOKLYN WRITERS ROOM

Organized by Ben Cameron, program director for the arts, Doris Duke Charitable Foundation.

Presented by Ben Cameron; Kristin Giantris, vice president for the northeast region, Nonprofit Finance Fund; Ann McQueen, senior program officer, Boston Foundation; Diane Ragsdale, associate program officer, Andrew W. Mellon Foundation; Russell Willis Taylor, president and CEO, National Arts Strategies.

In the current economy, many grantmakers are constrained by diminished resources and/or multi-year commitments, challenging their ability to respond to changing needs in a significant way. This session will look at pragmatic solutions adopted by funders in the absence of new funds, including amending current grants for new uses, converting past endowment grants into accessible capital, and program related investments. Panelists will discuss the challenges these new strategies have created (including logistical challenges, legal issues, and administrative burdens); responses of boards, the arts community and the larger public; and how these strategies might affect future grantmaking at their respective foundations.

WEDS
8:30 am—
10:00 am

How Do We Define Our Changing Communities? How Do We Serve Our Changing Communities?

BROOKLYN ACTORS ROOM

Organized by Stuart Post, program officer, Brooklyn Community Foundation.

Moderated by Marilyn Gelber, president, Brooklyn Community Foundation. Presented by Stuart Post; Arnold Lehman, director, Brooklyn Museum; Karen Brooks Hopkins, president, Brooklyn Academy of Music; Laurie Cumbo, executive director, MoCADA; Georgiana Pickett, executive producer and president, 651 Arts.

As in many American cities, Brooklyn's demographics are in a constant state of flux. Neighborhoods change, but arts institutions remain rooted. Or do they? Four of the borough's most dynamic cultural leaders — Laurie Cumbo, Director of the Museum of Contemporary African Diaspora Arts; Karen Brooks Hopkins, President of the Brooklyn Academy of Music; Arnold Lehman, Director of the Brooklyn Museum, and Georgiana Pickett, Director of 651 Arts — will discuss how they define and serve their changing pieces of Brooklyn. These four museums, presenters, and/or producers embody the best of Brooklyn's cultural spectrum: they are large, small, and midsized; august, established, and emerging. Despite differences in size, age, or budget, they have grappled in creative, thoughtful, and complementary ways with that most basic but often elusive question: where is our community and how can it best be served? (And how has that ongoing search been impeded by the economic crisis?) This freeform roundtable will be moderated by Marilyn Gelber, President of the Brooklyn Community Foundation.

Changing the Game: New Models, New Leaders, New Ideas for the Arts

BROOKLYN SINGERS ROOM

Organized by Marc Vogl, program officer, The William and Flora Hewlett Foundation.

Presented by Marc Vogl; Heather Cohn, managing director, Flux Theatre Ensemble; Nicole Derse, national training director, Organizing for America; Adam Huttler, executive director, Fractured Atlas; Ebony McKinney, director, San Francisco Bay Area Emerging Arts Professionals.

The Obama campaign was run by a 39 year-old who threw out the conventional campaign playbook and turned a long-shot into a President. Those who were involved in the campaign saw first-hand that small donors matter, young people do vote, new media levels the playing field, change and hope can trump experience and fear. In moments of economic upheaval, technological transformation and demographic shifts mastering

the rules of the game does not guarantee victory — in politics or in the arts. So, what evidence is there of arts organizations (and arts funders!) embracing new ideas and empowering new leaders to change the rules of the game?

Campaign organizers, next generation arts leaders and innovative artists share lessons for the arts sector on new ways of creating work, doing business, and harnessing the latent power of a broad community to make great art possible.

Voices from the Cultural Battlefield Reports: New Leverage Points to Advance Social Justice and Cultural Equity

BROOKLYN ATHLETES ROOM

Organized by Dudley Cocke, Bush Foundation.

Presented by Dudley Cocke; Diane Fraher, director, American Indian Artists Inc.; Olga Garay, executive director, City of Los Angeles, Department of Cultural Affairs; Jamie Haft, coordinator, Imagining America; Peter Pennekamp, executive director, Humboldt Area Foundation; Jack Tchen, associate professor and director, New York University, Asian/Pacific/American Studies; Michael Unthank, executive director, Harlem Arts Alliance; Marta Moreno Vega, president and founder, Caribbean Cultural Center African Diaspora Institute.

Framed by ten recent national grassroots forums facilitated by Voices' leaders as well as ongoing conversations between Voices' leadership and White House staff, this session will announce and strategize new opportunities for advancing art and social justice work. What new roles are available to arts grantmakers? What are the new cross-sector partnership opportunities and how are they being structured? How is research, data, and new technology being integrated into art and social justice projects? How is the energy of young activists being tapped? How is impact being measured?

Creating Opportunity for Artists in Lean Times

SALON G

Organized by Judilee Reed, executive director, Leveraging Investments in Creativity (LINC).

Moderated by Bill Keens, WolfBrown. Presented by Bill Keens; Holly Sidford, president, Helicon Collaborative; Tom Schorgl, president, Community Partnerships for Arts and Culture; Esther Robinson, founder, ArtHome; Cora Mirikitani, president, Center for Cultural Innovation.

Arts organizations are struggling with budget cuts, involuntary course corrections, and increasing demand from constituents. Artists are sometimes the first to bear the brunt of this systemic stress. A report on the recent national survey of

WEDS
8:30 am—
10:00 am

individual artists (Helicon Collaborative) provides context for this discussion that explores strategies for supporting individual artists when resources are constrained.

Creative Communities in Arts Education

SALON H

Organized by Arnold Aprill, executive director, Chicago Arts Partnerships in Education.

Presented by Arnold Aprill; David Dik, managing director, Metropolitan Opera Guild; Larry Scripp, Ed.D, director, Center for Music-in-Education Research, New England Conservatory; and Philip A. Alexander, Ph.D., senior program officer, Office of Partnership Support and Research, Empire State Partnerships.

This presentation will be a lecture/demonstration/workshop on scaffolding creative communities

among artists, arts teachers, students, classroom teachers, and parents. David Dik from Metropolitan Opera Guild will present on methods for organizing schools as creative communities. Larry Scripp from New England Conservatory and Phil Alexander from Empire State Partnerships will present on methods for organizing schools to form creative communities across cities. Arnold Aprill from the Chicago Arts Partnerships in Education (CAPE) will present on methods for organizing parents to become participants in creative communities. Participants will develop criteria for supporting creative communities, and present to each other their own ideas about generating creative communities in their local contexts.

WEDS
10:00 am—
10:30 am

BREAK

WEDS
10:30 am—
12:00 pm

CLOSING PLENARY BRUNCH

Preview of the 2010 GIA Conference in Chicago

Presented by 2010 conference co-chairs **Peter Handler**, Dreihaus Foundation and **Michelle Boone**, Joyce Foundation.

Closing Plenary

Rocco Landesman, chairman, National Endowment for the Arts

Rocco Landesman was confirmed by the United States Senate on August 7, 2009 as the tenth chairman of the National Endowment for the Arts (NEA). Prior to joining the NEA, he was a Broadway theater producer.

Mr. Landesman's ensuing career has been a hybrid of commercial and artistic enterprises. In 1977, he left Yale to start a private investment fund which he ran until his appointment in 1987 as president of Jujamcyn, a company that owns and operates five Broadway theaters: The St. James, Al Hirschfeld, August Wilson, Eugene O'Neill, and Walter Kerr.

Before and after joining Jujamcyn, Mr. Landesman produced Broadway shows, the most notable of which are *Big River* (1985 Tony Award for Best Musical), *Angels in America: Millennium Approaches* (1993 Tony Award for Best Play), *Angels in America: Perestroika* (1994 Tony Award for Best Play), and *The Producers* (2001 Tony Award for Best Musical). In 2005, he purchased

Jujamcyn and operated it until President Obama announced his intention to nominate him to the NEA chairmanship.

Mr. Landesman has been active on numerous boards, including the Municipal Arts Society; the Times Square Alliance; The Actor's Fund; and the Educational Foundation of America. Mr. Landesman has also vigorously engaged the ongoing debate about arts policy, speaking at forums and writing numerous articles, focusing mainly on the relationship between the commercial and not-for-profit sectors of the American theater. Over the years, he returned to the Yale School of Drama and Yale Rep to teach.

Mr. Landesman's biggest passions are theater, baseball, horse racing, and country music. On any given day he will insist that one of these is the perfect expression of American culture. At one time or another, he owned three minor league baseball teams, various racehorses, and a collection of Roger Miller long-playing records.

Report from The Future and Our Role in Shaping It session on Monday.

GIA board member **Ben Cameron** will present a summary of the proceedings from the Monday morning discussions designed to help funders navigate the art of change today.

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2009 CONFERENCE FUNDERS

(as of 9/28/09)

Lead Funders (\$25,000 and above)




\$10,000-\$24,000

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 Brooklyn Community Foundation
 Lambent Foundation
 The Nathan Cummings Foundation

\$5,000-\$9,999

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 The New York Community Trust
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604 West Galer Street
Seattle, WA 98119-3253
(206) 624-2312
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