



# N@Vigating the ART OF ©hAnge 2.0

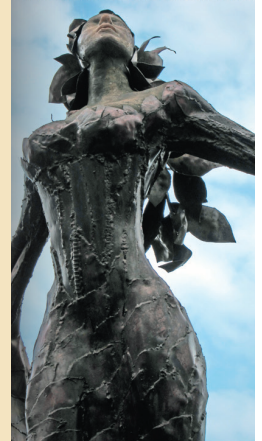
Grantmakers in the Arts 2010 Conference, October 17-20, Chicago

Where do we stand when the world is **changing around us**? How do we respond in an ever-changing environment? Is this the **new status quo**?

Welcome to Chicago. An **artistic journey** will provide new learning, networking, **professional growth** opportunities, and insights into the ways that **funders are responding** to and **changing**

**best practices** in this new economy. Chicago's architectural heritage, **energetic cultural scene**, and vibrant neighborhoods will act as both a backdrop and laboratory for our investigation of our **evolving practices** and our examination of the state of arts philanthropy. Change is the new status quo.

**Welcome to the future.**



**TIME:**

Mid-October

**SETTING:**

The Westin Hotel on North Michigan Avenue, in Chicago, Theater Capital of the United States.

**CAST OF CHARACTERS:**

Hundreds of arts funders, arts administrators and artists.  
Plus hotel staff.

**WEATHER:**

In Peter's version, there is rain, rain and more rain with the threat of snow. In Michelle's version, the days are gloriously sunny with temperatures in the 70s; while the nights are clear and cool without being cold.

**SCENE:**

A hotel ballroom. It is early evening. Lights up on two fabulous conference co-chairs, Michelle Boone and Peter Handler. Wild applause even before they speak. In the rear of the hall, someone begins to chant, "Four more years. Four more years." Soon, the whole hall is chanting. Michelle and Peter break character and acknowledge the chants. They smile. The audience settles down. Peter turns to Michelle.

**SCENE 1:**

**Peter:** So, Michelle. You really think it won't rain?

**Michelle:** Not on this parade!

(THE CROWD ROARS AND THUNDEROUS APPLAUSE STARTS UP AGAIN.)

**Michelle:** Please, please, everyone take your seats. This is embarrassing!

(SLOWLY, THE CROWD SETTLES INTO THEIR SEATS, PERCHED ON THE VERY EDGES OF THEIR CHAIRS, EAGER TO HEAR THE CO-CHAIRS SPEAK.)

**Peter:** Funny you should mention parades, because I think that's, like, the only thing we didn't plan for the conference. We've got almost everything else. You think we need one? A parade?



(PAUSE. UTTER SILENCE. THE CROWD DOESN'T KNOW IF THIS IS A JOKE OR NOT. PETER BEGINS TO VISIBLY MELT. MICHELLE COMES TO THE RESCUE.)

**Michelle:** With dynamic sessions on technology, capitalization, policy, advocacy, social justice, and education, and parties at museums, and performances of poetry, music, and late-night cabaret, all steps away from shopping, food, and The American Girl store, who needs a parade?

(THE CROWD LEAPS BACK TO THEIR FEET AND APPLAUDS LOUDLY! THE BAND BEGINS TO PLAY "MY KIND OF TOWN" AND EVERYONE SINGS ALONG. CONFETTI FALLS FROM THE CEILING. PETER IS RELIEVED.)

**Peter:** So what you're saying is, even if it rains, we'll look like stars?

(A FEW LAUGHS. POLITE APPLAUSE.)

**Michelle:** Listen to you. We're supposed to welcome everyone to Chicago. And talk about how much we've planned for everyone to do.

**Peter:** Okay. I can do that. Ready?

(LIGHTS FADE. THE CONFERENCE BEGINS.)



**A BRIEF WORD ON FUNDRAISING ETHICS**

To preserve the capacity for open discussion, all attendees must refrain from fundraising or solicitation or activities that may appear as fundraising or solicitation to others. 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.

**CONFERENCE NAME BADGES**

Your name badge is required for admission to all conference functions, including meals, sessions, and evening events. Staff will not admit you to conference events without your badge.

**2010 CONFERENCE CENSUS**

GIA strives to promote diversity and inclusiveness, and many of the funders that support this conference ask for documentation of participants. Please assist us in assessing the diversity of 2010 conference attendees by completing the anonymous conference “census” form on the back cover of this program. Drop it off at the registration desk, and you’ll have the opportunity to put your business card in the box for a drawing for free conference registration in 2011.

**GUESTS**

Pre-registered guests of participants are welcomed at the following social events: Sunday Opening reception, Monday Dine-arounds and Grantmakers Cabaret, Tuesday evening dinner at the National Museum of Mexican Art. Last-minute guests may be registered at the registration desk for a fee of \$100.00. Guests are not permitted at plenary or breakout sessions.

**AUDIO AND VIDEO RECORDING**

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

**REGISTRATION HOURS**

Registration is located on the 2nd floor and is open at these times:

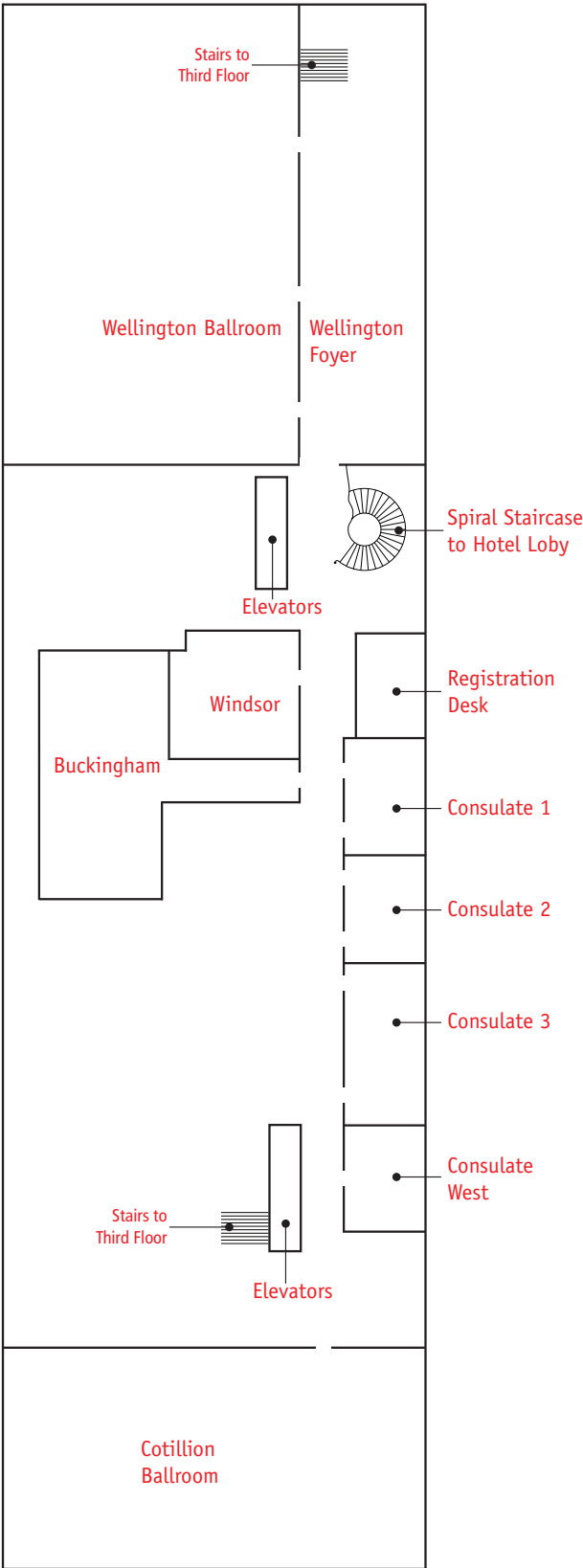
SATURDAY, OCT. 16	4:00 pm – 8:00 pm
SUNDAY, OCT. 17	7:30 am – 9:30 am 2:00 pm – 6:30 pm
MONDAY, OCT 18	7:30 am – 12:00 pm 1:00 pm – 7:00 pm
TUESDAY, OCT 19	7:30 am – 11:45 am 1:00 pm – 6:00 pm
WEDNESDAY, OCT 20	7:30 am – 10:30 am

**WHERE’S THE CONFERENCE DIRECTORY?**

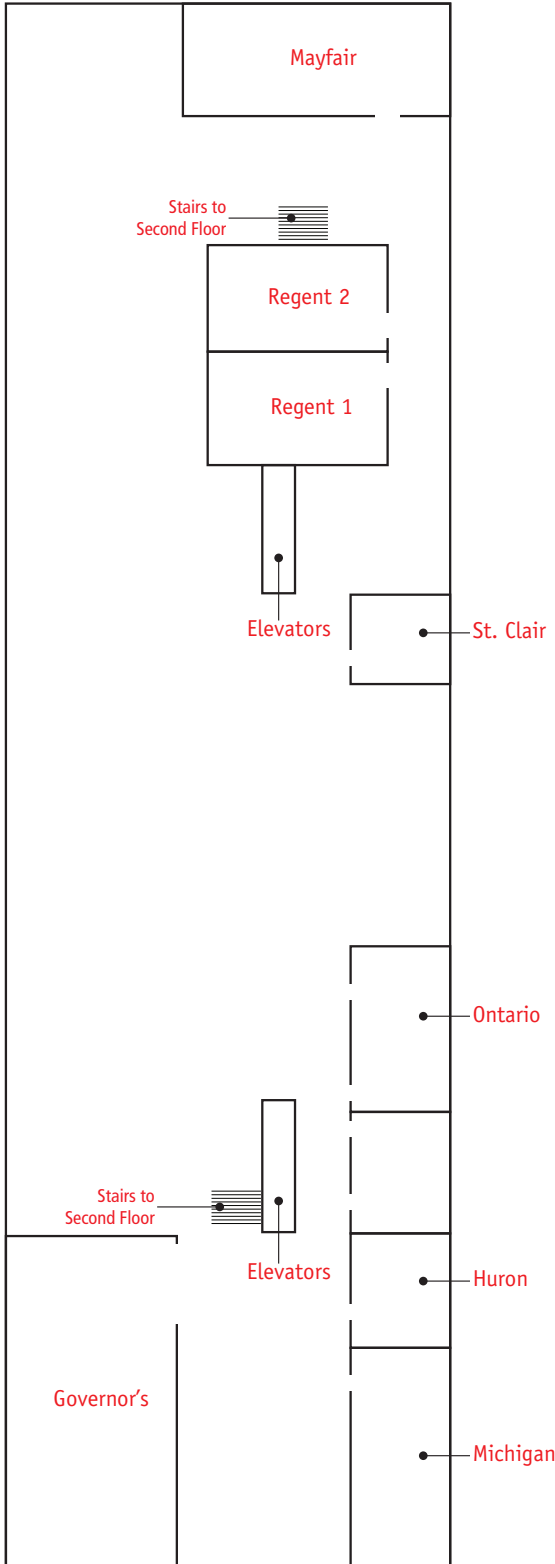
The conference directory will be sent to all participants by email as a PDF file the week following the conference in order to include all onsite registrants. A hard copy is available at the registration desk for use during the conference.

Conference registration is located on the second floor of the Westin. Plenary sessions are in the Wellington Ballroom, and breakout sessions are on both the second and third floors of the hotel.

SECOND FLOOR



THIRD FLOOR



## NEVER BEEN TO A GIA CONFERENCE?

New GIA members and conference participants are invited to meet GIA's board, staff, and other GIA members at a Newcomers Reception on Sunday at 5:30 pm at the Museum of Contemporary Art Chicago, a short walk from the conference hotel. This reception precedes the Opening Event.

## MONDAY EVENING DINE-AROUNDS

Dine-arounds, organized by Chicago-area grantmakers, will include a variety of cuisines and experiences. These no-host, informal dinners provide a chance to socialize with colleagues. Some will include visits to artist studios or art venues, while others will be neighborhood tours ending with a restaurant dinner. Sign-up will be onsite at conference registration. Groups gather to depart at 6:00 pm in the Wellington Foyer, 2nd floor.

## GRANTMAKERS CABARET

Back by popular demand is the Grantmakers Cabaret hosted by Grammy-nominated performing artist and grantmaker Diem Jones of the Arts Council of Silicon Valley. This is your chance to dust off your act and perform for your colleagues. 9:00 pm Monday in the Wellington Foyer, 2nd floor.

## GIA PRESIDENT'S CIRCLE MEMBERS' BREAKFAST

Funding Partners who have made contributions of \$10,000 and above to GIA are invited to join GIA Board President Vickie Benson for breakfast. 8:00 am, Tuesday, Cotillion Ballroom South, 2nd floor.

## TUESDAY AFTERNOON OFFSITE SESSIONS

Because space is limited on offsite sessions, tickets are required. Tickets will be available at 7:30 am on Tuesday morning at the registration desk. If tickets for a given session are gone, you will know that the session is filled and can make another choice. Note that departure times are slightly staggered, and vary from session to session.

## PARTY TIME AT THE NATIONAL MUSEUM OF MEXICAN ART!

Tuesday evening we'll venture across town for margaritas, music, performances, craft demonstrations, and a Mexican dinner hosted by the National Museum of Mexican Art. Buses begin departing at 6:15 pm.

## 2010 CONFERENCE IN THE BLOGOSPHERE

GIA is pleased to have three influential bloggers covering the 2010 conference: Andrew Taylor, Director of the Bolz Center for Arts Administration, an MBA degree program and research center in the University of Wisconsin-Madison School of Business and author of *The Artful Manager* blog; Barry Hessenius, writer, consultant, and author of *Barry's Blog: News, Advice and Opinion for the Arts Administrator*; and Arlene Goldbard, social activist, writer, and author of the blog, *Arlene Goldbard: Culture, Politics, and Spirituality*. Look for their conference blogs at [www.giarts.org](http://www.giarts.org).

## THE GFEM SOUND EXPERIENCE

Come settle in at the Sound Lounge in the Wellington Foyer and be enveloped in a multimedia, audio-driven ride from Main Street to midtown. Investigate, navigate, and have the art of change embrace you. Created in association with Third Coast Radio Festival and the Association of Independents in Radio, theEXPERIENCE highlights short works by sound and multimedia artists from across the country. The art and craft of storytelling has the power to transform you, bringing new ideas, places and people into your existence – come and EXPERIENCE! Brought to you by Grantmakers in Film + Electronic Media.

## SUNDAY, OCTOBER 17

- 8:15 AM **SINGLE DAY PRECONFERENCES**  
 Art and Social Justice  
 Arts and Education: "Assessing Student Learning in the Arts: What Do Funders Need to Know?"  
 Support for Individual Artists: "Artists and Grantmakers: A Shared Enterprise"
- 5:30 PM **NEWCOMERS RECEPTION**
- 6:30 PM **OPENING EVENT AT THE CHICAGO MUSEUM OF CONTEMPORARY ART**  
 Welcome to Chicago by NPR's Peter Sagal

## MONDAY, OCTOBER 18

- 8:00 AM **OPENING BREAKFAST PLENARY**  
 Performance by Marc Kelly Smith  
 Keynote by Rocco Landesman  
 National Capitalization Project Introduction
- 10:15 AM **CAPITALIZATION BREAKOUTS**
- 11:45 AM **LUNCHEON PLENARY**  
 Keynote by Joi Ito
- 2:00 PM **BREAKOUT SESSIONS**
- 4:00 PM **BREAKOUT SESSIONS**
- 6:00 PM **DINE-AROUNDS GATHER TO DEPART**
- 9:00 PM **GRANTMAKERS CABARET**

## TUESDAY, OCTOBER 19

- 8:00 AM **BREAKFAST ROUNDTABLES**
- 9:30 AM **BREAKOUT SESSIONS**
- 11:30 AM **LUNCHEON PLENARY**  
 Keynote by Aaron Dworkin  
 Performance by the Catalyst Quartet
- 1:45 PM **OFF-SITE SESSIONS**
- 6:15 PM **DEPART FOR DINNER AT THE NATIONAL MUSEUM OF MEXICAN ART**

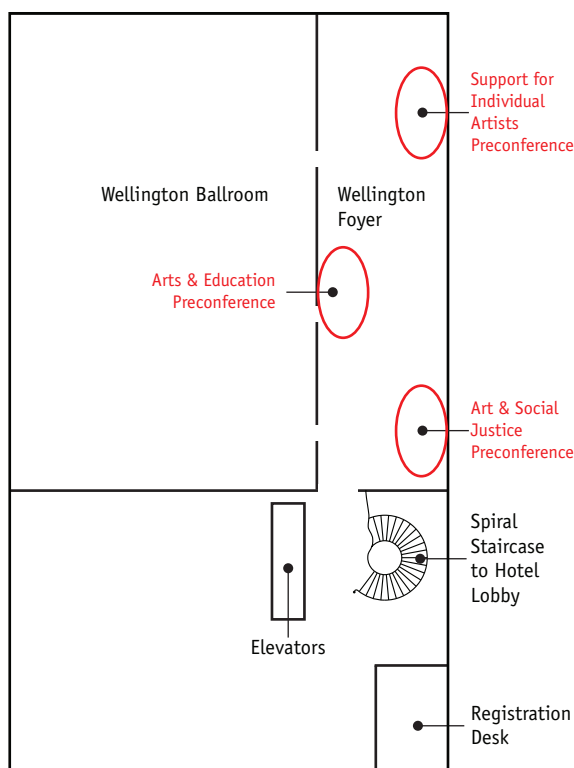
## WEDNESDAY, OCTOBER 20

- 8:00 AM **COFFEE AND ROLLS AVAILABLE**
- 8:30 AM **BREAKOUT SESSIONS**
- 10:30 AM **CLOSING BRUNCH PLENARY**  
 Keynote by Buffy Sainte-Marie

**SUN**

8:15 am

4:45 pm

**PRECONFERENCES**

Preconference participants will gather at 8:15 am in the locations shown above.

**Support for Individual Artists Preconference****Artists and Grantmakers: A Shared Enterprise****Experimental Station**

6100 South Blackstone Avenue

Gather in Wellington Foyer at 8:15 am

Bus loads directly across the street from the Westin.

Preconference starts at 9:00 am (if you are traveling by car).

This preconference focuses on the ways artists and funders inform each other, develop meaningful and productive relationships, and work together to create and refine programs that support kindred visions and consequential collaborations. The preconference is designed and led by both artists and funders and will be held at artist-run Experimental Station located in the Woodlawn neighborhood of Chicago's south side.

Throughout the single-day gathering, individual and group presentations will be interspersed with open dialogue that encourages engagement by everyone in attendance. Sessions encompass candid conversation between artists and grantmakers, new enterprises in the sector, practical tools for program implementation, a

performance art piece, and a culminating conversation led by artists.

**Art & Social Justice Preconference**

Loyola University Water Tower Campus

**Lewis Tower, Regence Room**

111 East Pearson Street

Gather in Wellington Foyer at 8:15 am

Note: This will be a short walk. Participants may choose to go by cab as needed.

The Art & Social Justice Preconference brings together a rich mix of funders, artists, activists, cultural organizers, and social justice advocates, engaging participants in compelling, rigorous, and hope-filled interactive presentations. The program highlights artists and organizers, including youth leaders, from Chicago and across the United States, all working at the intersection of artistic practice, cultural organizing, community advocacy, and social change. The format includes performances and collaborative presentations with opportunities for audience-engaged conversation addressing the most critical social justice issues today, with special attention to work that advances racial justice, immigrant justice, environmental justice, and media justice.

**Arts & Education Preconference****Assessing Student Learning in the Arts: What Do Funders Need to Know?****Art Institute of Chicago**

Studio C of the Ryan Education Center

111 South Michigan Avenue

Gather in Wellington Foyer at 8:15 am

Bus loads directly across the street from the Westin.

Preconference starts at 9:00 am (if you are traveling by car).

This preconference will bring together experts in educational assessment to help us understand 1) how the arts fit into the national assessment and performance management conversation, and 2) innovative practices in assessing teaching and student learning in the arts. Session topics include: packaging arts assessment with the national conversation about assessment and student achievement; assessment as a benefit and not a constraint; and a participatory exercise with Chicago Public School arts teachers for critiquing arts education teaching and learning.

This preconference will take place at the Art Institute of Chicago's Ryan Education Center, a state-of-the-art facility that hosts education programs for families, groups, teachers, and teens.

SUN

5:30 pm  
6:25 pm

NEWCOMERS RECEPTION

Museum of Contemporary Art Chicago,  
Education Center

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.

Note: This will be roughly a 3-block walk. Participants may choose to go by cab as needed.

SUN

6:30 pm  
9:00 pm

OPENING EVENT

Museum of Contemporary Art Chicago,  
Museum Theater

- Welcome performance by Peter Sagal
- Reception to follow
- Music by Students from the Chicago Jazz Institute

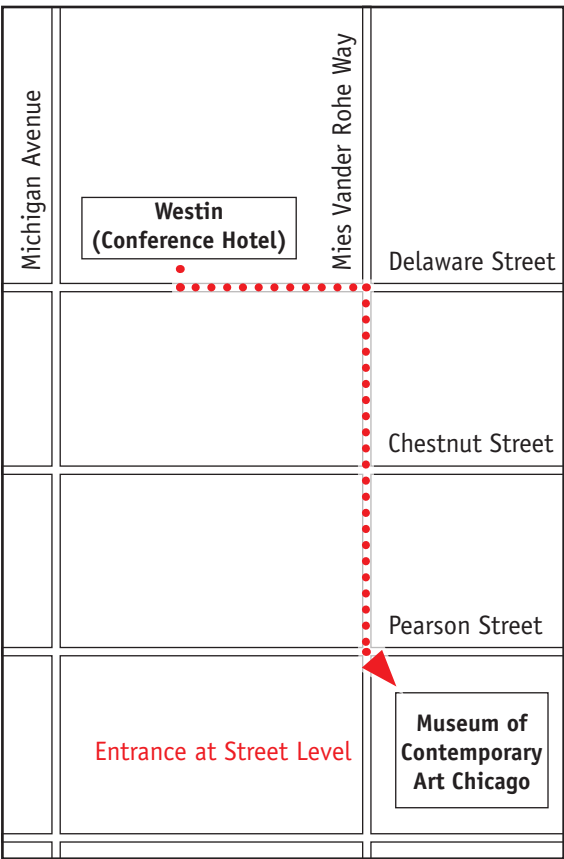
Note: This will be roughly a 4-block walk. Participants may choose to go by cab as needed.

Peter Sagal

A native of Berkeley Heights, N.J., Peter Sagal attended Harvard University and subsequently squandered that education while working as a literary manager for a regional theater, a movie publicist, a stage director, an actor, an extra in a Michael Jackson video, a travel writer, an essayist, a ghost writer for a former adult film impresario, and a staff writer for a motorcycle magazine.

He is the author of numerous plays that have been performed in large and small theaters around the country and abroad, including Long Wharf Theater, Actors Theater of Louisville, Seattle Repertory, and Florida Stage. He has also written a number of screenplays, including *Savage*, a cheesy vehicle for obscure French kickboxer Olivier Gruner, and *Cuba Mine*, an original screenplay that became, without his knowledge, the basis for *Dirty Dancing: Havana Nights*.

In 1997, Sagal joined the panel of a new news quiz show on National Public Radio that made its debut on-air in January of 1998. In May of that year, he became the host of the show. Since then, *Wait Wait... Don't Tell Me* has become one of the most popular shows on public radio, heard by two and half million listeners a week, on 450 public radio stations nationwide, and via a popular podcast. In October 2007, Harper Collins published Sagal's first book, *The Book of Vice: Naughty Things and How to Do Them*, a series of essays about bad behavior.



Jazz Institute of Chicago Performance at Reception  
Music at the opening reception will be provided by students from the Jazz Institute of Chicago.

- Zakiya Powell, Trombone  
Sam Frampton, Guitar  
Lane Beckstrom, Bass  
Jeremy Carlson, Drums

The Jazz Institute of Chicago Jazz Links performance program nurtures young artists. It provides a real-life training ground for students to learn skills required to become professional musicians, offers internships at the Jazz Institute, and continues to support students' careers as they become working musicians and full members of the community.



MON

8:00 am  
10:00 am**PLENARY BREAKFAST SESSION****Wellington Ballroom**

- Opening Performance: Marc Kelly Smith and the Speak'Easy Ensemble
- Remarks by Rocco Landesman
- Introducing GIA's National Capitalization Project

**Opening Performance: *Navigating the Arts of Change 2.0***

At the opening of the 2009 GIA conference in Brooklyn, participants broke into groups and addressed questions about the state of arts philanthropy, their vision for the future, and the ways they were navigating change in October 2009. Chicago poet Marc Kelly Smith and the Speak'Easy Ensemble have used your remarks from those sessions in Brooklyn to craft this opening performance: *Navigating the Art of Change 2.0*.

**Marc Kelly Smith and the Speak'Easy Ensemble**

Marc Smith is the creator and founder of the International Poetry Slam movement. As stated in the PBS television series, *The United States of Poetry*, a "strand of new poetry began at Chicago's Green Mill Tavern in 1987 when Marc Smith found a home for the Poetry Slam." Since then, performance poetry has spread throughout the world, an export to over 500 cities large and small.

Chalking up more than 2,000 engagements in nightclubs, concert halls, libraries, universities—and on top of the occasional hot dog stand—Marc continues to entertain and inspire audiences as diverse and eager as any to be found in the realm of fine arts. He has performed at the Kennedy Center, the Smithsonian Institute, Galway's Cruit Festival, Denmark's Roskilde Festival, Ausburg's ABC Brecht Festival, and the Queensland Poetry Fest in Australia. He has hosted over 1,000 standing room only shows at the Green Mill's original slam and has been featured on CNN, *60 Minutes*, and National Public Radio. He narrated the Sourcebooks releases *Spoken Word Revolution* and *Spoken Word Revolution Redux*. Marc's volume of poetry *Crowdpleaser* (Collage Press) and his CDs *It's About Time*, *Quarters in the Juke Box*, and *Love & Politics* are available through his website [www.slampapi.com](http://www.slampapi.com).

Taking steps from live music, spoken word, drama, stand-up, improvisation, and story-telling, the Speak'Easy Ensemble taps, raps, recites, and tangos across the boundaries of all the performing arts to create a poetic interactive entertainment experience that is funny, risky, bizarre, and altogether new.

The group comprises Joel Chmara, Molly Meacham, Sarah Morgan, Tim Stafford, Dan Sullivan, Robbie Q. Telfer, Rik Vasquez, Laura Yes Yes, and Marc Kelly Smith. All have been published in a variety of literary magazines and anthologies and have toured throughout North America and Europe. Some have made appearances on

HBO's *Def Poetry Jam* and other local and national TV and radio programs. This is a seasoned and accomplished combination of talents.

**Rocco Landesman**

Rocco Landesman was born and raised in St. Louis, Missouri. He pursued his undergraduate education at Colby College and the University of Wisconsin, Madison and earned a doctorate in Dramatic Literature at the Yale School of Drama. At the completion of his course work, he stayed at the school for four years, working as an assistant professor.

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 theaters.

Before and after joining Jujamcyn, Mr. Landesman produced Broadway shows, the most notable of which are *Big River* (1985 Tony, Best Musical), *Angels in America*, a play in two parts which received the Tony for Best Play in 1993 and in 1994, and *The Producers* (2001 Tony, 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, an advocacy organization concerned with New York City's public spaces and preservation; the Times Square Alliance which has radically changed the heart of the city by improving its safety, sanitation, and aesthetic; The Actor's Fund; and the Educational Foundation of America. In addition and over the years, he returned to the Yale School of Drama and Yale Rep to teach.

**National Capitalization Project**

In January of 2010, Grantmakers in the Arts launched its National Capitalization Project. Formed in response to the observation that it has been the norm for the nonprofit arts sector to be poorly capitalized, the project convened representatives from 16 regional and national arts funders (some of whom had been in conversations about capitalization for nearly two years before convening), five subject experts, and GIA staff in two intensive working sessions to learn together, and to begin a conversation about what funders might do individually and collectively to address this long-standing condition.

A set of common practices developed in these meetings will be rolled out in this plenary session. A copy of the full summary and literature review is in your conference packet.

**MON**10:15 am  
11:15 am**FUNDER PEER GROUP DISCUSSIONS**

Breakout sessions will follow the breakfast plenary, providing an opportunity to respond to the National Capitalization Project recommendations and to reflect on the changes we've seen in the past year and. Please

note that you are assigned to a specific room. Look on your conference badge for your room assignment for this breakout session.

**MON**11:15 am  
11:45 am**BREAK****MON**11:45 am  
1:30 pm**LUNCHEON PLENARY SESSION****Wellington Ballroom**

- Welcome by Joseph Podlasek, (Ojibwe/Polish) executive director, the American Indian Center of Chicago
- GIA "State of the Organization" report and board election announcement
- Keynote by Joi Ito

**Joseph Podlasek**

Joseph Podlasek is the executive and technical director of the American Indian Center of Chicago, the nation's oldest urban Indian service, educational, and cultural center, founded in 1953. Podlasek has served as a co-curator for the Smithsonian National Museum of the American Indian, chairman of the National Urban Indian Family Coalition, and commissioner for the Chicago Department of Human Relations, among other positions.

The mission of the American Indian Center of Chicago is "to promote the fellowship among Indian people of all Tribes living in metropolitan Chicago, and to create bonds of understanding and communication between Indians and non-Indians in this city. To advance the general welfare of American Indians into the metropolitan community life; to foster the economic and educational advancement of Indian people; to sustain cultural, artistic and avocational pursuits; and to perpetuate Indian cultural values."

**Joi Ito**

Joi Ito is the CEO of Creative Commons. He has created numerous Internet companies including PSINet Japan, Digital Garage and Infoseek Japan and was an early stage investor in Twitter, Six Apart, Wikia, Technorati, Flickr, SocialText, Dopplr, Last.fm, Rupture, and Kongregate, among others. He is on the board of CCC and Tucows, as well as a number of nonprofit organizations, including The Mozilla Foundation, WITNESS, and Global Voices. Additionally, Ito is a Senior Visiting Researcher of Keio Research Institute at the Shonan Fujisawa Campus in Japan and the Chairman of Six Apart Japan. He has served and continues to serve on various Japanese central and local government committees and boards, advising the government on IT, privacy, and computer security issues.

Ito was listed by *Time Magazine* as a member of the "Cyber-Elite" in 1997 and, in 2000, was commended by the Japanese Ministry of Posts and Telecommunications. He was named one of the "Global Leaders for Tomorrow" by the World Economic Forum in 2001, chosen by *Newsweek* as a member of the "Leaders of The Pack" in 2005, and listed by *Vanity Fair* as a member of "The Next Establishment" in 2007.

Ito is researching "The Sharing Economy" as a Doctor of Business Administration candidate at the Graduate School of International Corporate Strategy at Hitotsubashi University in Japan. He maintains a weblog (<http://joi.ito.com>) where he regularly shares his thoughts with the online community.

**MON**1:30 pm  
2:00 pm**BREAK****MON**2:00 pm  
3:30 pm**BREAKOUT SESSIONS**
**Leveraging Longevity: Arts and Aging in America**  
**Consulate 1, 2nd floor**

*Organized by Rohit Burman, director, Culture & Public Broadcasting, MetLife Foundation; Gay Hanna, executive director, National Center for Creative Aging. Presented by Ken Cole, associate director, National Guild for Community Arts Education; Liz Lerman, founding artistic director, Liz Lerman Dance Exchange; Jorge Merced, associate artistic director, Pregones Theater.*

The "graying" of America promises dramatic change in every aspect of American life. A critical gap exists between arts provisions and aging services for this growing demographic. Arts participation is proven to increase the health and well-being of older adults, but few organizations offer quality professional arts programs for this expanding population. This session will explore opportunities for building capacity: leveraging resources across the spectrum of arts, aging, social services, health, and education portfolios to change facility and

**MON**  
2:00 pm  
3:30 pm

program development business models; broadening non-art partnerships; and expanding workforce development. Emphasis will be placed on lifelong learning, economic development, and civic engagement.

### **What's Treasured Is Measured: The 2009 National Arts Index**

#### **Consulate West, 2nd floor**

*Organized by Randy Cohen, vice president of local arts advancement, Americans for the Arts. Presented by Felicia Shaw, director of arts and culture, The San Diego Foundation.*

The session will focus on the 2009 National Arts Index, which offers a highly-distilled, annual measure of the health and vitality of arts in the United States from the period 1998 to 2009. With demand for the arts lagging capacity, the subsidy model struggling, and how we participate and consume the arts changing measurably, what is the role of public and private sector arts funders in ensuring the future vitality of the arts? Join this lively discussion about how the Index can be used to spur conversations about the value of the arts, shape strategies, educate decision makers, and improve the state of the arts in America.

### **International Art Exchanges: The Artists' Perspective**

#### **Regent 2, 3rd floor**

*Organized by Deepa Gupta, program officer, The John D. and Catherine T. MacArthur Foundation; Elspeth Revere, vice president, The John D. and Catherine T. MacArthur Foundation. Presented by Lane Alexander, founder/artistic director, Chicago Human Rhythm Project; Arlene Crewdson, director, Global Voices (former executive director, Pegasus Players); Bau Graves, executive director, Old Town School of Folk Music.*

What do artists and arts organizations gain, in the long and short terms, from international arts exchanges? This session will survey the grantmakers already supporting international arts exchanges and will assess the barriers (additional to funding support) to participation in such exchanges. Artists and grantmakers will share experiences and suggest new ways to approach supporting international projects and programs.

### **Motivating and Enabling Field-wide Learning**

#### **Regent 1, 3rd floor**

*Organized by Andrea Snyder, president & executive director, Dance/USA. Presented by Suzanne Callahan, founder, Callahan Consulting for the Arts; Rebecca Krauss-Hardie, partner, Audience Works; Ruby Lerner, executive director and president, Creative Capital Foundation; Jennifer Novak-Leonard, senior consultant, WolfBrown.*

To improve practices in the arts field at large, funders strive to spread learning from their granting programs beyond the organizations they support, often by encouraging grantees to share information and lessons learned. Questions arise about this philosophy: How can you engage grantees in field-wide learning? How do you focus grantees on learning that has benefit for the broader field? How do you structure grant programs so that developed tools are used and lessons are shared as they unfold beyond the grantee pool? By example, and by examining several learning systems, this interactive session addresses the possibilities and challenges of building shared learning systems to motivate and enable field-wide learning.

### **At the Intersection of Arts, Advocacy, and Immigrant Justice**

#### **Ontario, 3rd floor**

*Organized by Alison DeLuca, program director, Grantmakers Concerned with Immigrants and Refugees; Mario Lugay, consultant, Grantmakers Concerned with Immigrants and Refugees. Presented by David Feiner, producing artistic director, Albany Park Theater Project; Taryn Higashi, executive director, Unbound Philanthropy; Maria Poblet, executive director and poet, Causa Justa:: Just Cause (CJJC); Favianna Rodriguez, artist and online organizer, Presente.org.*

Through individual and collective action, artists are shifting and expanding public perception of key social issues. Their intentional engagement has amplified both past and present social movements and is laying the cultural groundwork for community organizing and public policy efforts. Participants in this session will have the opportunity to consider current examples of the arts and social justice interplay by exploring the contemporary topic of immigrant justice in the United States. Featured presenters will share experiences from their respective vantage points as artists, advocates, and funders; and participants will walk away with a fresh set of ideas for grantmaking in this area.

### **Measuring and Holding Change: Assessing Youth Art Programs**

#### **Michigan, 3rd floor**

*Organized by Klare Shaw, senior advisor for education, arts and culture, Barr Foundation. Presented by Julia Gittleman, principal, Mendelsohn, Gittleman & Associates; Brenda Rodriguez-Andujar, director of school based cultural programs, Hyde Square Task Force; Julie F. Simpson, executive director, Urban Gateways: Center for Arts Education; Kathe Swaback, program director and project leader, Raw Art Works and the Boston Youth Evaluation Project.*

**MON**2:00 pm  
3:30 pm

This session is an examination of the different ways we have measured the complex considerations, such as youth development and community impact, involved in the assessment of youth arts programs and organizations. Although nonprofits are attempting to successfully document the impact of long-term program initiatives, it is also difficult to document immediate program impact: what are the changes, which changes are the result of the programs, and how can we use this information to better meet the needs of the youth that are served? Panelists will share new tools, frameworks, and findings, and encourage discussions about how these might be replicated for widespread use in the youth arts field.

### 21st Century Arts Spaces

**Mayfair, 3rd floor**

*Organized by Roberta Uno, senior program officer, Ford Foundation; Risë Wilson, program manager, Leveraging Investments in Creativity (LINC). Presented by Marc Bathumi Joseph, artistic director, Youth Speaks; L. Kelley Lindquist, president, Artspace; Maria Rosario Jackson, senior research associate, Metropolitan Housing and Communities, and director, Cultural Creativity and Community Program, Urban Institute.*

As an increasing number of artists apply their creative practices to the public sphere or work at the intersections of art and related social sectors, new strategies for developing physical spaces and supporting contemporary creative practices are taking shape. This session will be an opportunity to pool observations about the ways in which new language, new value systems, and new definitions of success have surfaced as a result of artists and organizations working outside of conventional cultural facilities.

### Strategic Problem Solving (Overcoming Old Obstacles in Your New Normal)

**Huron, 3rd floor**

*Organized by Jonathan Katz, chief executive officer, National Assembly of State Arts Agencies.*

Policies, practices, perceptions, and relationships can all be difficult for grantmakers to alter during the best of times; but resource contractions intensify difficulties even further, revealing tenacious problems that hamper what we can achieve through our grant investments or collaborations. This session will offer a strategic problem-solving paradigm applicable to a variety of thorny leader-

ship challenges, including those with programs, politics, or people. Using current examples from participants, this session will demonstrate how to map and diagnose obstacles, assess possible solutions, and lead colleagues or constituents through a successful change process.

### Success in the City: Re-fashioning our Work for New Times

**Windsor, 2nd floor**

*Organized by Joe Smoke, director of grant programs, City of Los Angeles, Department of Cultural Affairs (DCA)). Presented by Mary Len Costa, interim president and CEO, Arts Council of New Orleans; Melissa Hines, director of civic partnerships & arts organizations, Seattle Office of Arts & Cultural Affairs; Sabrina Pratt, executive director, City of Santa Fe Arts Commission.*

What can private and public grantmakers learn from the various ways cities and local arts agencies have shifted strategies this past year? Presenters will recount stories about how their agencies have responded to/with stakeholders for advocacy, communications, political (re)alignment, research, and strategic partnerships. Attendees will be asked to present success stories (5-7 minutes each) about how they have acted (self- or environmentally determined) to establish balance in the new economy.

### The Art of Cinema

**Buckingham, 2nd floor**

*Organized by Pamela Harris, deputy director, Grantmakers in Film + Electronic Media; Alyce Myatt, executive director, Grantmakers in Film + Electronic Media. Moderated by Cara Mertes, director, Sundance Documentary Film Program. Presented by Cynthia Lopez, executive vice president, American Documentary | POV; Milos Stehlik, executive director, Facets Multimedia.*

This panel is designed to: 1) underscore the art and craft of filmmaking, and 2) update funders on the changing nature of production and distribution. During a year when the cost (\$460 million) of one commercial film, *Avatar*, exceeds the combined FY 2009 budget of the National Endowments for the Arts and the Humanities (\$155 million each), it is critical that funders know about the current state of filmmaking and the unique opportunities they have to use the art form to impact their issues.

**MON**3:30 pm  
4:00 pm

**BREAK**



MON

4:00 pm

5:30 pm

**BREAKOUT SESSIONS****Arts Philanthropy, Evaluation, Accountability & Social Change****Consulate West, 2nd floor**

*Organized by John Bare, vice president, The Arthur M. Blank Family Foundation. Presented by Alan Brown, principal, WolfBrown.*

Many arts funders rely on logic models and outcome-based evaluations to assess their investments in programs. This session will challenge conventional thinking about evaluation and accountability and provide participants with a new understanding of the harmful effects of philanthropy's accountability movement and why the movement places more emphasis on compliance and process than on generating external value for society. Participants will leave the session with knowledge of alternative approaches to evaluation that support nonlinear social change strategies, as well as a sense of how to choose evaluation tools based on the level of complexity required.

**Putting the Arts into the Constitution: Minnesota's Historic Victory****Mayfair, 3rd floor**

*Organized by Vickie Benson, arts program director, The McKnight Foundation; Sheila Smith, executive director, Minnesota Citizens for the Arts. Presented by Paul Austin, executive director, Conservation Minnesota.*

Minnesota recently passed the Clean Water, Land and Legacy Amendment, which increased the state's sales tax by three-eighths of one percent to create four new dedicated funds for land, water, parks, and art. Minnesota is now the only state with dedicated funding for the arts in its state constitution. A broad coalition of over 300 nonprofit arts and conservation groups, as well as some civic groups, spent over a decade passing the bill through the state legislature and then ran a \$5 million statewide political campaign to pass the amendment with the voters. Hear about the unique coalition that formed to pass the proposal, the highs and lows of the effort, and how The McKnight Foundation played a role, and discuss whether the proposal has lessons for other states and for arts advocates across the country.

**Arts Infusion Initiative: A Catalytic Approach to Restoring the Peace for Chicago's Youth****Michigan, 3rd floor**

*Organized by Suzanne Connor, senior program officer, The Chicago Community Trust. Presented by Beth Ford, deputy director of community policy, Chicago Police Department; Maud Hickey, professor of music, Henry & Leigh Bienen School of Music; Emily Lansana, curriculum supervisor, Office of Teaching and Learning/Arts Education, Chicago Public Schools; Christopher Mallette,*

*director, Community Safety Initiatives, Mayor's Office, City of Chicago; Marva Whaley-Anobah, principal, Nancy B. Jefferson Alternative School—Cook County Juvenile Detention Center, Chicago Public Schools.*

Challenging and engaging arts instruction can change the way high school teens see the world and their place in it. The Arts Infusion Initiative is a collaboration between Chicago's juvenile justice professionals and a dedicated cohort of teaching artists. It offers strategically designed arts instruction infused with communication and conflict resolution skills, all provided by role models of positive life choices. This session will feature unlikely collaborators that have joined forces in a catalytic approach to change the belief in violence as an inevitable outcome to the peaceful pursuit of a happy future.

**Assuring Equitable Arts Learning in Urban K-12 Public Schools****Consulate 1, 2nd floor**

*Organized by Grantmakers in the Arts and Grantmakers for Education. Moderated by John McCann, president, Partners in Performance. Presented by Julie Fry, program officer, Performing Arts, The William and Flora Hewlett Foundation; Richard Kessler, executive director, Center for Arts Education; Nick Rabkin, Teaching Artist Research Project, NORC at the University of Chicago.*

After 50 years of funding arts education, many urban schools are worse off today than in the past. In June 2010, GIA partnered with Grantmakers for Education to bring funders and education experts together to identify how private funders can interact positively with K-12 urban public schools to systemically enhance arts learning for all children. This session will outline recommendations made by presenters and actions proposed by the funders who participated in the discussion. Conference attendees are encouraged to add to the debate about how we can make the arts accessible in our urban public schools.

**No Strings Attached: Trust, Transformation, and Unrestricted Support to Artists****Huron, 3rd floor**

*Organized by Caitlin Strokosch, executive director, Alliance of Artists Communities. Presented by Caroline Black, program officer, The Pollock-Krasner Foundation, Inc.; Amada Cruz, program director, United States Artists; Esther Grimm, executive director, 3Arts; Linda Rodriguez, writer.*

What happens when we trust grantees with uncertainty and risk? How do we evaluate impact and efficacy when we don't dictate outcome? This conversation about unrestricted funding of individual artists will address the value and benefit of "no strings attached" support. While

**MON**  
4:00 pm  
5:30 pm

this type of funding is often empowering, validating, and transforming, artists can struggle or thrive with unrestricted support. For grantmakers giving or considering unrestricted funding, this session will also examine the challenges of assessment and demonstrating impact.

### **Breaking out of a Bifurcated World: A Bridge Conversation on Philanthropy**

**Ontario, 3rd floor**

*Organized by Caron Atlas, project director, Arts & Democracy Project; Tia Oros Peters, executive director, Seventh Generation Fund. Fishbowl catalysts: Amalia Deloney, grassroots policy director, Center for Media Justice; Timothy Dorsey, program officer, Open Society Foundations; Pepón Osorio, artist and professor, Temple University, Tyler School of Art.*

We will engage a paradox faced by many funders: While some of the most creative strategies for positive social change live at the intersections of sectors, disciplines, cultures, and generations; many of the practices and structures of philanthropy create silos and disconnect funders from their grantees and their full selves. The session, designed as an open fishbowl conversation to be generative and participatory, provides an opportunity for funders to reflect on what is needed to create hybrid and integrated programs and strategies. It will also address issues of power and privilege that are part of bridging in contexts of social justice.

### **The National Capitalization Project: Proposed Funding Principles for Sustainability**

**Regent 1, 3rd floor**

*Organized by Grantmakers in the Arts. Presented by Elizabeth Cabral Curtis, president, TDC; Susan Nelson, principal, TDC.*

The National Capitalization Project administered by GIA and sponsored by the Kresge Foundation encompassed four days of discussion with experts and national and regional funders to identify characteristics of successful capitalization that could become common practice nationally between funders and grantees. This session will present the outcomes of these discussions, including a literature review, tools for the field, and actions that funders might take to reverse the under-capitalized nature of the nonprofit arts sector. Session attendees will be encouraged to add to the body of information collected through the project.

### **Innovative Models of Support for Artists and Arts Organizations**

**Regent 2, 3rd floor**

*Organized by Deepa Gupta, program officer, The John D. and Catherine T. MacArthur Foundation. Presented by Charles Adler, co-founder, Kickstarter.com; Ruby Lerner,*

*executive director and president, Creative Capital Foundation; Lorelei Stewart, director, Gallery 400; Shannon Stratton, executive director, threewalls.*

This session features new methods of giving to the arts that fall outside traditional philanthropic models and highlights the ways these funding mechanisms differ from the traditional models in who and how they can provide support. The discussion will also address the possible positive and negative effects of the new models on current institutional and individual giving.

### **Social Media as an Artform that Gives Voice to Under-represented Communities**

**Buckingham, 2nd floor**

*Organized by Arnold Aprill, founding and creative director, Chicago Arts Partnerships in Education (CAPE); Cynthia Gehrig, president, Jerome Foundation.*

Moderated by Deidre Searcy, senior curriculum/design associate, Education Development Center. Presented by Michael Bancroft, executive director, Co-op Image; Mark Diaz, program associate, Chicago Arts Partnerships in Education; Nick Jaffe, chief editor, Teaching Artist Journal.

What are the authentic intersections between art-making and the social networks made possible by new media? How and when do under-represented communities expand their voices through these artmaking strategies? A panel of social media artists from Chicago will share documentation of their most innovative work in this area, followed by an interactive demonstration with conference attendees.

### **Innovation and Change: How Small Arts Organizations are Rethinking their Business Models**

**Windsor, 2nd floor**

*Organized by Marcia Festen, director, Arts Work Fund for Organizational Development; Laura Samson, executive director, Alphawood Foundation.*

*Presented by Richard Evans, president, EmcArts; Malik Gilani, executive director, Silk Road Theatre Project; Jacqueline Stone, managing director, TUTA Theatre Chicago.*

Small arts organizations are adapting to changing economic models and technological opportunities. Using modest capacity-building grants, some small organizations are fundamentally rethinking aspects of their business model to remain relevant in today's marketplace. The biggest changes, for most, have been technologically driven. This session will examine case studies, including The Utopian Theatre Asylum, a Chicago-area theater company that has re-energized loyal patrons while growing its donor and audience bases through social media marketing strategies. Panelists will also share practical lessons learned about issues of project design, adaptive capacity, and frameworks for innovation.

**MON**

6:00 pm

**DINE-AROUNDS GATHER AND DEPART****Wellington Foyer**

If you didn't sign up for a Dine-around, sign up will be at the registration desk until 5:45 pm, Monday. Join colleagues for an informal dinner and one of a variety of arts activities, including neighborhood tours, theater, and more.

Find your group at 6:00 pm in the Wellington Foyer and Ballroom. Departure will be as soon as groups can gather.

**MON**9:00 pm  
11:00 pm**GRANTMAKERS CABARET****Wellington Foyer**

Back by popular demand is the Grantmakers Cabaret hosted by Grammy-nominated performing artist and grantmaker Diem Jones of the Arts Council Silicon Valley. This is your chance to dust off your act and perform for your colleagues.

Performers booked at the time this program went to press include:

Paul Botts - Jazz Piano

Sherwood Chen - Dance

Bruce W. Davis "Arts Administrator Blues" via WebEx

Bill Cleveland - Singing

Julie Fry with John McGuirk

Peter Handler - Poetry

Rene Hayes - Singing

Lauren Hooten - Piano

Diem Jones - Poetry/Percussion

Johnathon Katz - Poetry

Hong Yee Krakauer - Piano

Frances Phillips - Poetry

Ron Ragin - Poetry/Singing

Carlton & Maurice Turner - Spoken Word & Trumpet

Marc Vogl - Comedy

**TUES**

8:00 am

9:00 am

**BREAKFAST ROUNDTABLES**

Wellington Ballroom

**Preparing for and Responding to Emergencies:****How Do We Do It Better?**

*Organized by Mollie Lakin-Hayes, deputy director, South Arts; with Cornelia Carey, executive director, CERF+ (Craft Emergency Relief Fund + Artists Emergency Resources); Gerri Combs, executive director, South Arts.*

2010 has presented a seemingly unprecedented number of disasters nationwide. From the Gulf oil spill to floods of historic proportions, artists and arts organizations have been negatively impacted, and foundations and arts councils have been called to respond. Let's discuss these responses and how efforts of the National Coalition for Arts? Preparedness and Emergency Responses are working to strengthen and improve them. Topics include the collaboration between California foundations and arts organizations that resulted in the first state-wide, arts-specific preparedness and response network; South Arts? ArtsReady business continuity planning tool and [www.ArtsReady.org](http://www.ArtsReady.org), a "go-to" forum for help in responding to community disasters; results of a survey on the economic impact of the oil spill; and more.

**Arts for Social, Civic, and Community Change: The Current Funding Landscape**

*Organized by Barbara Schaffer Bacon and Pam Korza, co-directors, Animating Democracy, Americans for the Arts.*

This session reports on findings from research conducted by Animating Democracy, a program of Americans for the Arts, to chart the landscape of funding for arts that foster civic engagement and social change. Resources from this study and the Arts & Social Change Mapping Initiative are designed to inform funders' internal conversations, program structure, case-making, and collaboration. We will report on the scope and range of arts and social change funders supporting this work, as well as what they're funding. To address a prevalent need for more concrete evidence of the impact of arts and culture on social and civic goals, Animating Democracy will also share frameworks for assessing social and civic change developed through its Arts & Civic Engagement Impact Initiative. New Web-based resources will be previewed.

**The National Endowment for the Arts Education Leaders Institute: The Illinois Team Shares Their Experience**

*Organized by Sydney Sidwell, director of administration and senior program officer, Arts Education, Lloyd A. Fry Foundation.*

For four years, the NEA has conducted a three-day conference designed to increase the commitment of

school leaders, state legislators, and policy makers to arts education. The NEA Education Leaders Institute (ELI) gathers teams of school leaders, legislators, policymakers, educators, professional artists, consultants, and scholars from up to five states to discuss a shared arts education challenge and engage in strategic planning to advance arts education in their respective states. Illinois has hosted the event and this year will field a team to participate in the Institute. Members from the Illinois ELI team, along with members of the local organizing committee, will be available to talk about how the ELI experience will support arts education at the state level.

**Leveraging Longevity: Arts and Aging in America**

*Organized by Rohit Burman, director, Culture & Public Broadcasting, MetLife Foundation.*

A continuation of the Leveraging Longevity Member Session, we will offer a facilitated roundtable discussion on the "graying" of America. A critical gap exists between arts provisions and aging services for this growing demographic. Arts participation is proven to increase the health and well-being of older adults, but few organizations offer quality professional arts programs for this expanding population. This facilitated conversation will explore opportunities for building capacity: leveraging resources across the spectrum of arts, aging, social services, health, and education portfolios to change facility and program development business models; broadening non-art partnerships; and expanding workforce development. Emphasis will be placed on lifelong learning, economic development, and civic engagement.

**Legacy Funding for Artists and Artist-led Organizations**

*Organized by Julie Fry, program officer, Performing Arts, The William and Flora Hewlett Foundation; Shelley Trott, program officer for the arts, the Kenneth Rainin Foundation.*

As arts funders, we may work with individual artists as well as nonprofit organizations created to implement the artistic vision of one or two people. This roundtable discussion will engage participants in a range of topics, from best practices to formats for the preservation of artists' legacies to our responsibility as grant makers in supporting the documentation of artistic work. What are some strategies in helping artist-led organizations either develop into sustainable entities that live beyond the founders or gracefully close up shop? We will bring some ideas to the table and will look forward to hearing how other funders are approaching this opportunity.



**TUES**8:00 am  
9:00 am**What's Next for Single-choreographer Companies:  
An Open Dialogue***Organized by Kerry McCarthy, program officer, The New York Community Trust.*

Single-choreographer companies appear to be contending with fewer touring dates, shorter performance runs, and an economic climate that makes sustaining a company artistically and administratively difficult. This open dialogue will give participants time to discuss the appearance of more project-based, pick-up companies; the emergence of companies developing their own real estate ventures; and legacy and preservation issues. Funders will have the opportunity to explore how we can ensure that single-choreographer companies remain vibrant and strong.

**Educating America for Great Leadership and  
Economic Strength through the Arts***Organized by Marete Wester, director of arts policy, Americans for the Arts.*

The 2010 Americans for the Arts National Arts Policy Roundtable, "Educating America for Great Leadership and Economic Strength," focused on the arts as a major factor in responding to growing societal concern about the need to re-imagine as well as re-invest in education to improve workforce readiness, ensure national security, and prepare our students to compete successfully in a global society. Join us in a thought-provoking discussion that uses the recommendations from the Roundtable to challenge the way we think about what it truly means to be an educated person in the 21st century—and why ensuring these educational opportunities are available to everyone is a matter of national security.

**Helping Individual Artists and Small Arts Groups  
Raise Funds for New Work:****Lessons Learned from the Fund for Artists Program***Organized by Diane Sanchez, director of grantmaking and donor services, East Bay Community Foundation.*

If you are working to build fundraising capacity among individual artists and small arts groups, come learn about a highly successful effort in the Bay Area jointly run by the East Bay Community Foundation and the San Francisco Foundation. Presenters will outline the structure of the Fund for Artists Matching Commissions program, offer stories about how grantees made their matches, and detail the results of an extensive survey of donor motivations.

**(E)merging Ideas: Thoughts Heard "Round  
the Table"***Organized by Matty Sterenchock, program officer, The Herb Alpert Foundation.*

Can we still make progress when we don't know all the answers? Let's start by asking the right questions: Who defines innovation? Can ideas be new anymore? What defines community? If you build it, should they come? The word philanthropy comes from the Greek *philanthropia*, meaning "love of mankind." Why else are we doing what we do? This discussion is an opportunity for everyone around the table to share what is new and interesting to them. What's emerging, what's challenging, what's at stake for them as individuals and as leaders in their communities? Together, we may not find solutions, but we might identify the way to take a collective step forward.

**Fly Me to the Moon: Some Surprising (and Not So  
Surprising) Findings about What Artists Really Need***Organized by Ute Zimmermann, program manager, Artadia: The Fund for Art and Dialogue.*

Artadia is in the process of expanding and systematizing the professional services it provides to visual artists. In order to ensure we actually offer the kinds of services artists are looking for—rather than impose our notions of what artists need upon them—this summer, Artadia conducted a survey of its over 200 awardees from around the country, a representative cross section of artists living and working in the U.S. today. By highlighting the major findings of the survey, participants will walk away with an enhanced understanding of artists' needs and with the tools to determine what these are. We will also investigate the source of the difference between perceived and actual needs.

**New Research: Communicating About the Arts  
to Build Broad Support***Organized by Julie Goodman Hawkins, executive vice president, Greater Philadelphia Cultural Alliance; Margy Waller, vice president, ArtsWave.*

Many of us have spent years seeking the strongest message and case to build support for the arts. Yet, to date, the messages used have not yielded the broad sense of shared responsibility or the support base we seek. In Cincinnati and Philadelphia, arts leaders are taking a new approach. Through extensive research, Cincinnati's Fine Arts Fund developed an inclusive community dialogue leading to broadly shared public responsibility for the arts. The Greater Philadelphia Cultural Alliance has developed a messaging framework and organizing strategy that incorporates existing arguments and builds a broader base of support. Join us to talk about these projects, the results, and implementation in both regions as we discuss better ways to "make the case."

**TUES**8:00 am  
9:00 am**Health Care Reform and its Impact on the Arts***Organized by Randy Cohen, vice president of local arts advancement, Americans for the Arts.*

The passage of the national health care reform legislation is expected to provide greater coverage options for artists and arts organizations. Already nonprofit organizations are eligible for a small business tax credit and eligibility regulations regarding individuals are under consideration. It will be important for artists and arts organizations to stay current on these developments so that all elements of this major legislation can be extended throughout every facets of the arts community. The discussion will focus on how arts groups, service organizations, and funders can work together to ensure that artists and arts administrators are able to take full advantage of the opportunities granted under the health care reform legislation.

**Community Foundations and the Arts***Organized by Daniel Kertzner, grant program officer, The Rhode Island Foundation; with Suzanne Connor, senior program officer, The Chicago Community Trust; Sharon DeMark, program officer, The Saint Paul Foundation; Leslie Ito, program officer, California Community Foundation.*

Designed primarily for Program Officers and other staff at Community Foundations, this session will provide an opportunity for those affiliated with community foundations to share successes, strengthen our connections as colleagues, and think together about the challenges and opportunities that we face in our particular work.

**A Preview of Live from Your Neighborhood: A National Study of Outdoor Arts Festivals from the National Endowment for the Arts***Organized by Mario Garcia Durham, director of artist communities & presenting, National Endowment for the**Arts; Sarah Sullivan, senior program analyst, National Endowment for the Arts.*

The National Endowment for the Arts has just completed a national study on outdoor arts festivals in the U.S. The purpose of the study was to gather new insights and information about the ways in which the nation's art festivals—exemplified by seven case studies—contribute to the artistic and creative lives of the American public. For the report, researchers collected data on how festivals broaden and deepen access to the arts, offer unique artistic experiences, and connect with their communities. A national survey component examined arts festival audiences, the diversity of festival programming, the arts festival workforce (including artists, full- and part-time staff, and volunteers), and festival expenses, revenues, and sponsoring organizations. The National Endowment for the Arts wishes to thank the Association of Performing Arts Presenters, which was a valuable partner in this work.

**Generating New Sources of Support for International Cultural Engagement***Organized by Margaret C. Ayers, president and CEO, Robert Sterling Clark Foundation*

A recent study conducted by the Robert Sterling Clark Foundation shows that public and private support for international cultural engagement has declined precipitously over the last decade. At a time when the US needs to promote understanding among nations and with increasing interest from the Obama administration, it is increasingly important for the private sector to reinvest in this field. Participants in the roundtable will receive an overview of the research and discuss opportunities for involvement and leadership for a new era of international cultural engagement.

**TUES**9:00 am  
9:30 am**BREAK****TUES**9:30 am  
11:00 am**BREAKOUT SESSIONS****Crossing Borders: The Value of Cultural Exchange and How It Can Be Anchored, Encouraged, and Assessed****Mayfair, 3rd floor***Organized by Alan Cooper, executive director, Mid Atlantic Arts Foundation, on behalf of the six U.S. regional arts organizations. Presented by Ronald K. Brown, artistic director, Evidence, A Dance Company; Ken Fischer, president, University Musical Society; Simon Gammell, director, British Council, West Coast,**USA; Christopher Merrill, director, International Writing Program, University of Iowa; Pennie Ojeda, director, International Activities, National Endowment for the Arts; Maura M. Pally, deputy assistant secretary of state for professional and cultural exchange, U.S. Department of State.*

With global commerce and communications accelerating as a result of rapidly developing technologies, the world continues to become smaller and more connected. Yet people from different cultures increasingly find themselves in conflict or lacking basic understanding of each

**TUES**  
9:30 am  
11:00 am

other. In this evolving milieu, what contribution can cultural exchange in the arts make towards greater understanding between the United States and the rest of the world? This session will examine the impact of person-to-person international cultural exchange, as well as the systems that need to be in place to anchor, encourage, and assess the impact of international exchange.

### **Participatory Arts and Community Health: Challenges and Opportunities**

**Michigan, 3rd floor**

*Organized by Amy Kitchener, executive director, Alliance for California Traditional Arts; Maria Rosario Jackson, senior research associate, Metropolitan Housing and Communities Center, and director, Cultural Creativity and Communities Program, Urban Institute. Presented by Beatriz Solis, director, Healthy Communities Strategies, South Region, The California Endowment; Josephine Ramirez, arts program director, The James Irvine Foundation; Alaka Wali, director, cultural understanding and change, The Field Museum.*

Participatory arts are a crucial aspect of a healthy community. Illustrated with examples from throughout the country, discussants representing different perspectives, an artist working at the intersection of arts and health, a funder in the health field, a funder from the arts field, and an urban cultural anthropologist, explore the challenges and opportunities inherent in the work of programs designed to overlap arts and community health. The conversation will address several issues: validation of the work in the arts and health fields (including attention to financial support), criticism, peer networks, and training for this kind of work.

### **Holding on to What We've Got: New Approaches to Retaining Emerging Arts Leaders in the Field**

**Consulate 1, 2nd floor**

*Organized by Jeanne Sakamoto, senior program officer, The James Irvine Foundation; Marc Vogl, program officer, The William and Flora Hewlett Foundation.*

In late 2009, amidst a challenging economic environment, the Hewlett and Irvine Foundations jointly invested nearly \$1 million to keep smart, talented, motivated young professionals in the arts sector. In this session, Hewlett and Irvine program officers will share their research on developing and retaining next generation arts leaders and describe their collaborative approach to supporting leadership networks and capacity building at arts organizations in California. Audience members will be called upon to share their expertise, experience, and perspectives on this topic and to respond to the Hewlett/Irvine findings and grantmaking strategies.

### **Shifting the Educational Focus: Can the Arts Help Students Thrive in a Global Economy?**

**Consulate West, 2nd floor**

*Organized by Julie Fry, program officer, Performing Arts, The William and Flora Hewlett Foundation. Presented by Richard Kessler, executive director, The Center for Arts Education; Bob Lenz, CEO and founder, Envision Schools; Chris Shearer, program officer, Education, The William and Flora Hewlett Foundation.*

Recognizing that America's schools must shift focus to help students succeed, The Hewlett Foundation's Education Program recently introduced a strategic plan to support a quality education that includes 21st century workforce skills. This "deeper learning" approach embraces a series of skills that enables K-12 students to go beyond the basics and master core academic content by learning to think critically, collaborate, communicate, and learn independently—proficiencies that the arts can engender. This panel will share different perspectives on the opportunities and challenges of this approach and will engage participants in a lively debate on how to effectively weave the arts into preparing young people for their future in a fiercely competitive and complex global economy.

### **Public & Private: Foundation Partnerships with State and Local Arts Agencies**

**Regent 1, 3rd floor**

*Organized by Ashley Sklar, program officer, Emily Hall Tremain Foundation. Presented by Mary Len Costa, interim director and CEO, Arts Council of New Orleans; John Cusano, community development coordinator, Connecticut Commission on Culture & Tourism; Barbara Koenen, director of Chicago artists resources, City of Chicago, Department of Cultural Affairs.*

This session will highlight the benefits of foundations partnering with state and local arts agencies to leverage dollars and provide greater services and support to individual artists with a particular focus on professional development opportunities. The session will kick off with three case studies from New Orleans, Connecticut, and Chicago that emphasize the importance of working and collaborating with city and state government entities in the cultural sector. In addition, panelists and audience members are invited to address and discuss the potential obstacles that can arise from making grants directly to a municipality and how to best be prepared to overcome them.

**TUES**  
9:30 am  
11:00 am

### **Serving Incarcerated Youth: An Alliance between Storycatchers Theatre and the Chicago Symphony Orchestra**

**Buckingham, 2nd floor**

*Organized by Consuella Brown, program director, Woods Fund of Chicago; Nancy McCarty, executive director, Storycatchers Theatre. Presented by Cayenne Harris, director of learning and access initiatives, Chicago Symphony Orchestra; Phyllis Johnson, board of directors co-chair, Storycatchers Theatre; Meade Palidofsky, artistic director, Storycatchers Theatre.*

An exploratory meeting about serving incarcerated youth resulted in a partnership that brings classical musicians, such as the internationally renowned cellist Yo-Yo Ma and conductor Riccardo Muti, into youth prisons. Since 2002, the Storycatchers Theatre Fabulous Females program has served adolescent girls incarcerated at the Illinois Youth Center, Warrenville by using the performing arts to guide in-depth explorations of the issues and challenges they face. In 2009, Storycatchers began a unique partnership with the Chicago Symphony Orchestra (CSO) that integrates CSO teaching artists into the Fabulous Female program. This session will provide details about the value, challenges, and outcomes of the partnership, as well as the impact of the interactions on both the girls and the artists.

### **Protecting Investments Through Public Policy Advocacy: You Can Do It**

**Ontario, 3rd floor**

*Organized by Susan Hoechstetter, senior advisor, foundation advocacy and advocacy evaluation, Alliance for Justice. Presented by Abby Levine, deputy director of advocacy programs, Alliance for Justice; Penelope McPhee, president, The Arthur M. Blank Family Foundation.*

Opportunities for new public revenue streams for the arts are continually being developed, discussed, and implemented in our cities and states. Funders can protect their long-term arts investments and provide more dollars for the arts by engaging in successful advocacy like the Clean Water, Land and Legacy Amendment in Minnesota and the Denver Zoo tax. Supporting advocacy organizations or those groups marketing change in public policy is essential for this success. This session will cover the

principles of funding and evaluating advocacy, as well as assessment of nonprofits' advocacy capacities.

### **Evolving Expectations: Implications for Grantmakers**

**Huron, 3rd floor**

*Organized by Kelly Barsdate, chief program and planning officer, National Assembly of State Arts Agencies; Jonathan Katz, chief executive officer, National Assembly of State Arts Agencies.*

While most headlines in recent years have focused on economic and financial shifts, American attitudes and behaviors are going through major changes, too. How are public expectations of philanthropy and government changing? What social and political trends are most influential? Do Americans view or experience the arts differently now than they did ten, twenty, or fifty years ago? How do—or should—these changes affect our grantmaking roles and our key relationships with boards, grantees, and constituents? This session will offer a facilitated discussion of trends and how we expect them to influence our work in the future.

### **Media Policy Meets Cultural Policy: Bedtime Stories for the Digital Age**

**Regent 2, 3rd floor**

*Organized by Pamela Harris, deputy director, Grantmakers in Film + Electronic Media; Alyce Myatt, executive director, Grantmakers in Film + Electronic Media. Presented by Michelle Coffey, director, Lambent Foundation Fund of Tides Foundation; Helen De Michiel, producer/director, Thrifty Leaves Production, (former co-director) National Alliance for Media Arts and Culture.*

Rarely do the advocates meet, but there is much common ground. In the spirit of “better together,” we will conduct a participatory session to elevate the intersections of the arts & social justice and media justice movements. The aim is to identify opportunities for the sharing of best practices and to foster collaborations that enable both arts & social justice and media justice practitioners to more effectively use media, more artfully craft their messages, and more efficiently reach their target audiences. Session presenters will consider such common issues as representation, access to audiences, and mainstream vs. marginal.

**TUES**  
11:00 am  
11:30 am

## **BREAK**



**TUES**11:30 am  
1:30 pm**LUNCHEON PLENARY SESSION****Wellington Ballroom**

- Keynote by Aaron Dworkin
- Performance by the Catalyst Quartet

**Aaron Dworkin**

A 2005 MacArthur Fellow and member of the Obama National Arts Policy Committee, Aaron Dworkin is the Founder and President of the Sphinx Organization, a leading national arts organization that focuses on youth development and diversity in classical music.

A lifelong musician, Mr. Dworkin is an accomplished acoustic and electric violinist as well as a spoken-word and visual artist. He has strong interests in politics, world history, and issues of economic and social injustice. In addition to various genres of music, he enjoys travel and culinary arts.

Mr. Dworkin received his Bachelor of Music and Master of Music in Violin Performance from the University of Michigan School of Music. He attended the Peabody Institute, the Philadelphia New School, and the Interlochen Arts Academy.

**Catalyst Quartet**

The Catalyst Quartet comprises top Laureates and alumni of the internationally acclaimed Sphinx Competition for young Black and Latino string players. The mission of the ensemble is to advance diversity in classical music and inspire new and young audiences with dynamic performances of cutting-edge repertoire by a wide range of composers. Along with recordings later this year on Naxos and White Pine labels, the Catalyst Quartet made their debut at Carnegie Hall on October 5th, 2010 and will appear as the featured Guest Artists for the 14th annual Sphinx Competition.

Karla Donehew-Perez, violin  
Bryan Hernandez-Luch, violin  
Christopher Jenkins, viola  
Karlos Rodriguez, cello

*Mu Kkubo Ery'Omusaalaba (On the Way of the Cross) for String Quartet (1988)*  
Justinian Tamusuza (b.1951)

**Justinian Tamusuza (composer)**

Justinian Tamusuza was born in Uganda in 1951. His music combines elements of traditional Ugandan and Western music. *Mu Kkubo Ery'Omusaalaba (On the Way to the Cross)* gained critical acclaim after the world-renowned Kronos Quartet featured it on their 1992 CD *Pieces of Africa*. Tamusuza was initially trained in traditional music, followed by training in the Western tradition of modern composition in Belfast, Ireland and at Northwestern University.

**TUES**1:30 pm  
2:00 pm**BREAK****TUES**2:00 pm  
5:00 pm**OFFSITE SESSIONS**

Because space is limited on offsite sessions, tickets are required. Tickets will be available at 7:30 am on Tuesday morning at the registration desk. If tickets for a given session are gone, you will know that the session is filled and can make another choice. Note that departure times are slightly staggered, and vary from session to session.

Meet your group for offsite sessions in the location shown on the map.

**Design Matters: Bridging the Gap between the Arts and Architecture**

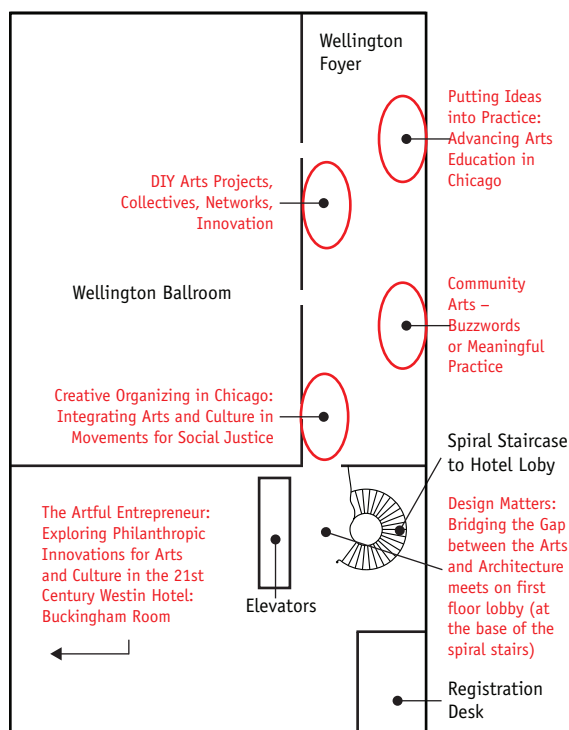
2:00 Group departs on foot from the 1st floor hotel lobby at the bottom of the spiral stairs.

Note: This will be roughly a 10-minute walk. Participants may choose to go by cab as needed.

**Access Living**

115 West Chicago Avenue

Organized by Sunny Fischer, executive director, The Richard H. Driehaus Foundation; Peter Handler, program manager, The Richard H. Driehaus Foundation. Presented by Monica Chadha, Studio Gang Architects, co-founder Converge: Exchange, adjunct assistant pro-



**TUES**2:00 pm  
5:00 pm

*fessor, Illinois Institute of Technology; Jason Shupbach, design director, National Endowment for the Arts.*

Against the background of Chicago's rich and varied architectural history, this session will examine the intersection of architecture, design, and the arts and highlight the opportunities for funders interested in and willing to explore the borders of these disciplines. Architecture and design often fall between the cracks of foundations' guidelines, not easily fitting into any one discipline or another. The common ground, however, is both broad and fertile, its borders increasingly crossed by artists, designers, and planners with surprising and successful results that enhance quality of life in communities, help maintain or reflect the character of neighborhoods, and encompass answers to pressing social problems.

The session will include a tour of the new headquarters of Access Living, a nonresidential center for independent living servicing people with disabilities - and an example of state-of-the-art universal and green design. The tour will include the center's Permanent Collection, which comprises art by professional artists with disabilities and non-disabled artists who have made disability a central focus of their work.

### **Putting Ideas into Practice: Advancing Arts Education in Chicago**

**1:45 pm** Gather in the Wellington Foyer

**2:00 pm** bus departs – directly across the street from the Westin.

#### **Chicago High School for the Arts**

3200 S. Calumet Avenue, Suite 110

*Organized by Frank Baiocchi, program officer, Polk Bros. Foundation. Presented by Suzanne Connor, senior program officer, The Chicago Community Trust; Sandra Guthman, board chair and chief executive officer, Polk Bros. Foundation; Terri Milsap, principal and chief academic officer; Chicago High School for the Arts; Jose Ochoa, executive and artistic director, Chicago High School for the Arts.*

Chicago grantmakers have collaborated to initiate a number of projects designed to build a more cohesive and meaningful arts education community, while addressing issues of access, effectiveness, and coordination. Examples include the launch of the Chicago High School for the Arts, which offers a college-preparatory and pre-professional arts-training program; the publication of The Chicago Guide for Teaching and Learning in the Arts, a PreK-12 curricular map of the major arts disciplines that allows schools and arts partners to align programs with system-wide standards to measure success; and the Chicago Arts Learning Initiative (CALI), a planning group

comprising 300 arts education stakeholders convened to address concerns and ensure increased access to arts learning opportunities for youth across the district.

### **DIY Arts Projects, Collectives, Networks, Innovation**

**1:45 pm** Gather in the Wellington Foyer

**2:00 pm** bus departs – directly across the street from the Westin.

#### **Co-Prosperity Sphere**

3219-21 South Morgan Street

*Organized by Barbara Koenen, director of Chicago artists resources, City of Chicago, Department of Cultural Affairs. Presented by Edward Marszewski, co-director, Public Media Institute; Lauren M. Pacheco, executive director & co-founder, Chicago Urban Art Society (CUAS); Shannon Stratton, executive director, throwwalls.*

Innovative artist-led and produced creative activity—arts collectives, artist-run music festivals, expos, and publications—often operate under the radar of institutional support. These DIY projects are nimble, experimental, and create a space for ground-breaking ideas. Long-term sustainability, however, is often a conceptual or actual challenge. This panel will showcase some of the best examples of DIY work in Chicago, consider its impact on the city's cultural climate, and discuss issues of sustainability. Combining earned income, in-kind support, and sweat equity, how do grantors fund/participate in this type of practice? Grantmakers to emerging arts organizations will be interested.

### **Creative Organizing in Chicago: Integrating Arts and Culture in Movements for Social Justice**

**2:00** Gather in the Wellington Foyer

**2:15** bus departs – directly across the street from the Westin.

#### **Puerto Rican Cultural Center**

2739-41 West Division Street

*Organized by Caron Atlas, project director, Arts & Democracy Project; Denise Brown, executive director, Leeway Foundation; Naomi Jackson, program associate, Rockefeller Brothers Fund. Presented by Salome Chasnoff, executive director, Beyondmedia Education; Jose Lopez, executive director, Puerto Rican Cultural Center; Asad Jafri, director of arts and culture, Inner-City Muslim Action Network (IMAN).*

Join some of Chicago's most creative organizations in a discussion about integrating arts and culture into movements for social justice. Learn about efforts to support youth leadership development, resist gentrification, and improve prison conditions, and hear how several local programs have effectively transformed and amplified the stories of under-represented groups.

**TUES**

2:00 pm

**Community Arts—Buzzwords or Meaningful Practice: Making Sense of the Expanding Universe of Community-based Arts Practice**

2:00 pm Gather in the Wellington Foyer

2:15 pm bus departs – directly across the street from the Westin.

Gallery 37 Center for the Arts

66 East Randolph Street

*Organized by Janet Brown, executive director, Grantmakers in the Arts. Presented by Bill Cleveland, consultant, The McKnight Foundation; Barbara Schaffer Bacon, co-director, Animating Democracy, Americans for the Arts.*

Twenty-five years ago, “community arts” funders and grantees used expressions like beautification, quality of life, and community animation to describe their efforts. Today, we hear terms like social justice, sustainable economic development, and neighborhood revitalization to describe the outcome of these arts-based initiatives. Such goals dramatically raise the stakes and broaden the playing field for the creators, investors, and communities involved. And, as more and more public and private resources are invested in this work, many feel a need for increased clarity of definition and intention from all involved. This session will address such questions as: What standards of practice are applicable across the broad range of intentions represented in the field? And are there investment, assessment, and communication strategies employed by other community sectors in ways that could be useful here?

**The Artful Entrepreneur: Exploring Philanthropic Innovations for Arts and Culture in the 21st Century**

2:00 Session begins in the Buckingham Room, Westin Hotel, 2nd floor

*Organized by Dennis Scholl, Miami program director and vice president/arts, John S. and James L. Knight Foundation; Marete Wester, director of arts policy, Americans for the Arts.*

Social entrepreneurs and venture philanthropists are driving new investment and philanthropic strategies aimed at implementing innovative ideas that address social causes and create positive financial impacts on the communities they wish to improve. Little is understood about how the arts are employed as a strategy within these models, or whether these models can be effectively deployed on a broader scale to support cultural development. This was the topic of the 2010 Americans for the Arts-Aspen Institute Seminar for Leadership in the Arts, a meeting of thirty leading philanthropists and cultural leaders. Participants in this session will discuss and debate the ideas that emerged and the infrastructure that is needed to encourage more entrepreneurial initiatives within the arts and culture sector.

**TUES**6:15 pm  
10:00 pm**PARTY TIME AT NATIONAL MUSEUM OF MEXICAN ART!**

1852 West 19th Street

**Buses will begin loading at 6:15 pm, and depart as they are filled - directly across the street from the Westin.**

**Return buses will begin loading at the museum at 8:30 pm and continue until 10:00 pm.**

This evening we'll venture across town for margaritas, music, performances, craft demonstrations, and a Mexican dinner hosted by the National Museum of Mexican Art. The NMMA Permanent Collection, containing over 6,000 objects, is one of the largest collections of Mexican art in the nation. The NMMA is also the only Latino museum accredited by the American Association of Museums and one of only a handful of museums of color in the country to receive accreditation.

**WEDS**

8:00 am

**WHERE'S MY BREAKFAST?**

Because our plenary brunch begins at 10:30 am, we are providing morning coffee and rolls in the Wellington Foyer beginning at 8:00 am. If you need a hearty break-

fast to get started, you may want to choose room service or the hotel restaurant this morning.

**WEDS**8:30 am  
10:00 am**BREAKOUT SESSIONS****Thinking Beyond Our Limitations: A Foundation Capacity-Building Collaborative****Michigan, 3rd floor**

*Organized by Sharon Rodning Bash, ArtsLab program director, Arts Midwest; Sharon DeMark, program officer, The Saint Paul Foundation. Presented by Vickie Benson, arts program director, The McKnight Foundation; Kathy Mouacheupao, executive director, Center for Hmong Arts and Talent.*

Five foundations came together around a common question, found alignment, and created a strong collaborative to accomplish a robust capacity-building program designed to sustain the artistic work of small and mid-sized arts organizations, while increasing community benefit. Offering a diverse set of program elements and a holistic curriculum, the program is a robust tool for strengthening organizations and their individual leadership. Through this session, we will explore the value of 1) thing beyond our own limitations as foundations by seeking values alignment with other funders, 2) seeing our work through new lenses with multi-foundation planning and the execution of a multi-year initiative, and 3) thinking differently about capacity building in an era demanding rapid adaptation to change.

**Creative Synergy: Funders and Service Organizations as Partners****Consulate West, 2nd floor**

*Organized by Rohit Burman, director, culture & public broadcasting, Metlife Foundation; Jonathan Herman, executive director, National Guild for Community Arts Education. Moderated by John McCann, president, Partners in Performance. Presented by Ken Cole, associate director, National Guild for Community Arts Education; Sandra Gibson, president and CEO, Association of Performing Arts Presenters; Cheryl Ikemiya, senior program officer for the arts, Doris Duke Charitable Foundation.*

Across the country, numerous collaborations between arts funders and service organizations are aimed at addressing systemic challenges and opportunities, conducting research, spurring innovation, building capacity, and promoting sustainability. While such partnerships can generate lasting, field-wide impact, tensions can impede their success. In this session, we will examine the unique challenges and opportunities facing service organizations and how long-standing funder-service organization part-

nerships, at both the national and regional/state levels, have thrived over time. Participants will be invited to share their own experiences as we explore lessons that have been learned about how those on both sides of the equation can best work together to increase impact and advance the field.

**Data-Driven Decision Making****Regent 1, 3rd floor**

*Organized by John E. McGuirk, performing arts program director, The William and Flora Hewlett Foundation. Presented by Philip Horn, executive director, Pennsylvania Council on the Arts; Rick Noguchi, senior program officer, the James Irvine Foundation; Greg Rowe, director, Cultural Initiatives, and deputy director, The Philadelphia Program, The Pew Charitable Trusts.*

Arts and cultural data are used to achieve real policy results, to improve planning and management of cultural organizations, and to support thoughtful program planning and decision making by grantmakers. Using the Cultural Data Project and other sources, funders are making informed decisions about strategic frameworks and individual grant applications. Join national, regional, and local funders to discuss how new sources of data are enhancing our understanding of the arts and cultural sector's impact and evolving our philanthropic practice.

**To Partner or Not to Partner—That Is the Question!****Buckingham, 2nd floor**

*Organized by Russell Kelley, head, music section, Canada Council for the Arts; Douglas Riske, executive director, Manitoba Arts Council.*

This session will be an interactive conversation about partnerships in the grantmaking world: collaborations that work and why, those that don't work and why. Participants will be asked to come prepared with their own examples for discussion and debate and to consider: What is the real value of a partnership? How much does it actually cost in time, energy, and money? What do we need to do to make it work (or how do we get out of a bad relationship)? What are the common interests necessary to bring together partners that might profit from a relationship? How do you negotiate the relationships, the terms and conditions, the expected outcomes? Participants will come away with not just one but many answers.



**WEDS**  
8:30 am  
10:00 am

## **Funding Together, Learning Together: The Arts for All Pooled Fund and Chicago Arts Education Collaborative**

**Consulate 1, 2nd floor**

*Organized by Talia Gibas, arts education coordinator, Arts for All: LA County Regional Blue Print for Arts Education, Los Angeles County Arts Commission; Sarah Murr, arts and culture community investor, The Boeing Company. Presented by Peggy Mueller, senior program officer, The Chicago Community Trust; Janice Pober, senior vice president, corporate social responsibility, Sony Pictures Entertainment; Sydney Sidwell, director of administration, senior program officer, The Lloyd A. Fry Foundation.*

This session will examine how funding communities in two urban centers have come together to cultivate sustainable funding partnerships for long-term, systemic arts education reform: 1) The Arts for All Pooled Fund in Los Angeles supports the restoration of all arts disciplines into the core curriculum for each of Los Angeles County's public school students and has effectively encouraged participants to revise grant guidelines, while changing its own funding priorities; 2) The Chicago Arts Education Collaborative spearheads the Chicago Arts Learning Initiative, a community-wide effort to ensure equitable and sustainable access to innovative arts learning in Chicago Public Schools. Panelists will discuss the history, benefit, and challenges of these collaborative funding models and invite participants to brainstorm how they might be implemented in other communities.

## **Community Artists Responding to Unnatural Disasters**

**Mayfair, 3rd floor**

*Organized by the Arts and Social Justice Preconference Committee. Presented by Ashley Milburn, cultural organizer, CultureWorks.*

In the 1960's, cities across the nation were subjected to urban renewal projects that destroyed many stable and, most often, minority communities. Baltimore, Maryland was one such city. More than 19,000 people were displaced, their homes lost, and a once cohesive and economically prosperous community cleaved in two for a highway that goes nowhere. Amazingly, a sign of resilience is that local artists continue to express themselves. These artists seek to reclaim and rebuild a community, using the arts as a catalytic force to shine a light on the people and this place.

## **What Is Capitalization and Why Do Balance Sheets Matter?**

**Ontario, 3rd floor**

*Organized by Rodney Christopher, VP, Consulting Services, Nonprofit Finance Fund. Presented by Shilpi Shah, associate director, Chicago, Nonprofit Finance Fund.*

This is an active session. Bring the complete audit of one of your grantees and we will work with you to identify the elements of their existing capital structure. We will also offer guidance on how to engage your grantees on the subject of their capital needs—by helping them directly and by helping them communicate with their other stakeholders. Bring your favorite calculator or use one of ours.

## **Are the Arts Gaining or Losing Ground in America Today?**

**Huron, 3rd floor**

*Organized by Paul Botts, director of Chicago programs, Gaylord and Dorothy Donnelly Foundation. Presented by Deb Clapp, executive director, League of Chicago Theatres; Randy Cohen, vice president of local arts advancement, Americans for the Arts; Marian Godfrey, senior director, Culture Initiatives, The Pew Charitable Trusts; Peter Linett, partner, Slover Linnett Strategies.*

A growing wave of new data about the arts sector is rendering a picture that seems clear...as mud. Attendance is down but individual arts participation is rising. College conservatories boom while primary arts education shrivels. A number of major symphonies are staggering while a wave of new classical ensembles emerges. Broadway sets sales records while overall theater numbers are flat. Trend lines in arts funding turn out to depend a lot on the precise definition of "funding"; regardless, the number of arts nonprofits keeps rising. And so forth. Several leaders in understanding the field will discuss the big picture: is the new wave of hard data revealing a glass that's half full? half empty? tipping over? freezing? something else?

## **New Grantmaking: Tender Response and Tough Love**

**Regent 2, 3rd floor**

*Organized by Janet Brown, executive director, Grantmakers in the Arts. Presented by Robert Bush, senior vice president, cultural and community investment, Arts and Science Council; Ellen Holtzman, program director for American art, The Henry Luce Foundation; Martha Richards, executive director, James F. & Marion L. Miller Foundation.*

**WEDS**  
8:30 am  
10:00 am

This session explores three innovative approaches by funders to respond to grantees during the recession and beyond. Examples include a group of funders in Portland that took a leadership role in helping major institutions change their capitalization practices, a private foundation in New York City that changed its long tradition of project funding to offer general operating grants to meet the needs of their grantees, and a local arts agency in North Carolina that developed an objective method for reviewing financial data that leaves no question about the health of the organization applying for operating support.

## **Re-granting Today: Creating a New Generation of Funders and Reaching Marginalized Arts Communities**

**Windsor, 2nd floor**

*Organized by Maria Lopez De Leon, executive director, National Association of Latino Arts and Culture (NALAC). Presented by James Kass, founder and executive director, Youth Speaks; Lori Pourier, president, First Peoples Fund; Clyde Valentin, executive director, Hip Hop Theater Festival.*

This panel will examine four successful re-granting programs that demonstrate how new grantmakers are reaching artists in communities of color who fall through the cracks of the traditional grantmaking paradigm. The panel will outline best practices and share how these re-grant programs are promoting artistic production and inspiring social change by supporting artists and vital community art spaces in marginalized communities.

**WEDS**  
10:00 am  
10:30 pm

## **BREAK**

**WEDS**  
10:30 am  
12:30 pm

## **PLENARY BRUNCH**

- Keynote by Buffy Sainte-Marie
- Preview of 2011 Conference
- Closing Remarks

### **Buffy Sainte-Marie**

Buffy Sainte-Marie is an artist, performer, philanthropist, and social activist. Born on a Cree reservation in Qu'Appelle Valley, Saskatchewan, she was adopted and raised in Maine and Massachusetts. She received a Ph.D. in Fine Art from the University of Massachusetts. She also holds degrees in Oriental Philosophy and teaching, influences that form the backbone of her music, visual art and social activism.

As a college student in the early 1960s, Sainte-Marie became known as a writer of protest songs and love songs. Many of these have become hit classics of the era, performed by hundreds of other artists including Barbra Streisand, Elvis Presley, Chet Atkins, Janis Joplin, Roberta

Flack, Neil Diamond, Tracy Chapman, The Boston Pops Orchestra, Cam'ron, Neko Case, and Courtney Love.

In 1969, Sainte-Marie started a philanthropic non-profit fund, Nihewan Foundation for American Indian Education, devoted to improving Native American students participation in learning. She founded the Cradleboard Teaching Project in October 1996 with funds from her Nihewan Foundation and with a two-year grant from the W.K. Kellogg Foundation. Classes of elementary, middle, and high school students across Mohawk, Cree, Ojibwe, Menominee, Coeur D'Alene, Navajo, Quinault, Hawaiian, and Apache communities in eleven states partner with a non-native class of the same grade level in the disciplines of Geography, History, Social Studies, Music and Science. Cradleboard also sponsored the production of a multimedia curriculum CD, "Science: Through Native American Eyes."

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