

GRANTMAKERS IN THE ARTS 2011 CONFERENCE



**EMBRACING THE
VELOCITY OF CHANGE**

OCTOBER 9-12, 2011 SAN FRANCISCO, CA



WELCOME TO SAN FRANCISCO!

Each year, Grantmakers in the Arts invites funders from across the country to pause from our daily routines, assess the state of the field, and share emerging research and best practices. As we immersed ourselves this year in the conference planning process, one thing became quickly apparent: Whichever direction we looked, things were changing, and they were changing faster and more frequently than ever before. Like it or not, we're not going to escape it. We ignore it at our peril, so our best option is to embrace it and move forward.

Three broad interlocking themes emerged from this planning: changing demographics, changing technology, and changing understanding of arts and social justice.

San Francisco and the greater Bay Area provide the ideal landscape and resources for our exploration of these themes. It is no secret that California is the bellwether of demographic change, and new immigrant populations and cultures further enhance this rich mix of peoples and traditions. We have deep roots in social justice, progressive activism, and innovation. The area is home to the one of the greatest concentrations of arts organizations per capita and the highest arts participation rates in the country.

We listened to your suggestions and used them to shape our conference agenda. More than half the presentations come from GIA members. Additional input from committees on technology, support for individual artists, arts and social justice, and arts education played a large role in developing content. In response to members' ideas on increasing participatory programming, we devoted a large number of session slots to "salons" designed to address topics through interactive conversation, rather than traditional panels.



At the root of all support for arts and culture, is the work of the individual artist. In this conference you will find artists as the majority of keynote presenters, artists in breakout sessions and leading salons, artists both developing and participating in pre-conferences, and artists featured in a special conference edition of the *GIA Reader*.

GIA membership comprises a wide diversity of funders with markedly different priorities, strategies, and methods. The conference themes of changing demographics, technology, and social justice touch on all our grantmaking work. In turn, we challenge you to take a look at the conference schedule and consider choices outside of your traditional comfort zone so you might experience something new. I guarantee you won't be disappointed.

Welcome to San Francisco!

John McGuirk, The William and Flora Hewlett Foundation
Conference Committee Chair

Cover artwork by Favianna Rodriguez

Favianna Rodriguez is a celebrated printmaker and digital artist based in Oakland, California. Using high-contrast colors and vivid figures, her composites reflect literal and imaginative migration, global community, and interdependence. Whether her subjects are immigrant day laborers in the U.S., mothers of disappeared women in Juárez, Mexico, or her own abstract self portraits, Rodriguez brings new audiences into the art world by refocusing the cultural lens. Through her work we witness the changing US metropolis and a new diaspora in the arts. <http://www.favianna.com/>



CONFERENCE AT A GLANCE

SUNDAY, OCTOBER 9

8:00 AM

Single-Day Preconferences

- *INDIVIDUAL ARTISTS & SOCIAL JUSTICE PRECONFERENCE*
- *ART & TECHNOLOGY PRECONFERENCE (SAN JOSE)*

6:00 PM

Newcomers Reception

FAIRMONT HOTEL'S FOUNTAIN ROOM

7:00 PM

Opening Reception

FAIRMONT HOTEL'S VENETIAN ROOM

- *MUSIC BY LAVAY SMITH AND HER RED HOT SKILLET LICKERS*

MONDAY, OCTOBER 10

8:00 AM

Opening Breakfast Plenary

- *KEYNOTE/PERFORMANCE BY MARC BAMUTHI JOSEPH*

10:00 AM

Breakout Sessions and Salons

12:00 PM

Luncheon Plenary

- *KEYNOTE BY MANUEL PASTOR*

2:00 PM

Breakout Sessions and Salons

4:00 PM

Breakout Sessions and Salons

5:45+ PM

Dine-arounds hosted by Bay Area grantmakers

TUESDAY, OCTOBER 11

8:00 AM

Breakfast Roundtables

9:30 AM

Breakout Sessions and Salons

11:30 AM

Luncheon Plenary

- *KEYNOTE/PERFORMANCE BY MASON BATES AND THE DEL SOL QUARTET*

2:00 PM

Offsite Sessions (Mostly)

- *SEE PAGES 20-22 FOR DEPARTURE TIMES*

6:15 PM

Dinner at the Oakland Museum of California

SPONSORED BY BANK OF AMERICA

WEDNESDAY, OCTOBER 12

8:00 AM

Breakfast Roundtables

9:30 AM

Breakout Sessions and Salons

11:30 AM

Closing Brunch Plenary

- *KEYNOTE/PERFORMANCE BY EUGENE RODRIGUEZ, LINDA RONSTADT, DAVID HIDALGO AND LOS CENZONTLES*



CONFERENCE POLICIES

A BRIEF WORD ON FUNDRAISING ETHICS

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

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.

GUESTS

By pre-registration, guests of participants are welcomed at the following social events: Sunday Opening Reception, Monday Dine-arounds, Tuesday evening dinner at the Oakland Museum of California. 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 in the Garden Room to the left of the main lobby on the first floor of the hotel, and is open at these times:

Saturday	10/8	4:00 - 8:00 pm
Sunday	10/9	7:30 - 8:30 am 2:00 - 7:00 pm
Monday	10/10	7:30 - 12:00 pm 1:30 - 6:30 pm
Tuesday	10/11	7:30 - 11:30 am 1:30 - 2:30 pm 5:30 - 6:30 pm
Wednesday	10/12	7:30 - 11:30 am

PREFER YOUR CONFERENCE PROGRAM ON YOUR PHONE?



NEVER BEEN TO A GIA CONFERENCE?

New GIA members and conference participants are invited to meet GIA's board, staff, and other GIA members and to learn the ins and outs of GIA conference activities. This Newcomers Reception will be on Sunday, October 9 at 6:00 pm in the Fairmont Hotel's Fountain Room. This reception precedes the Opening Event.

TWEET THE CONFERENCE! #GIA2011



CONFERENCE SPECIAL EVENTS

MONDAY EVENING DINE-AROUNDS

Dine-arounds, organized by San Francisco-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 in the main lobby to depart at around 6:00 pm. Consult the sign-up posted sign-up sheets for actual departure times.

PARTY AT THE OAKLAND MUSEUM OF CALIFORNIA!

Sponsored by Bank of America.

When the Oakland Museum of California (OMCA) opened its doors in 1969, it was heralded as a bold new advancement in the development of American museums. Created by the City of Oakland, the institution merged three smaller museums founded in the early 20th century: the Oakland Public Museum, the Oakland Art Gallery, and the Snow Museum of Natural History. Today, it is the only museum in the state devoted exclusively to the people, history, art, and ecology of California. Average annual attendance is approximately 200,000 people, including over 40,000 children from Bay Area schools who participate in the Museum's education programs.

OMCA recently completed two-thirds of a major renovation to and expansion of its landmark building, as well as a groundbreaking reinstallation of its collections. With the \$66 million transformation, the Museum created a more inclusive and interactive exhibition environment and achieved greater integration of its collections.

OMCA's mission is to connect communities to the cultural and environmental heritage of California. Through collections, exhibitions, education programs, and public dialogue, OMCA inspires people of all ages and backgrounds to think creatively and critically about the natural, artistic, and social forces that characterize California and influence its relationship to the world. The final element of the renovation project is the Gallery of California Natural Sciences, which will be completed in 2012.

OMCA has historically been a public museum, jointly operated by the City of Oakland and the private, nonprofit Oakland Museum of California Foundation. In early 2011, the Oakland Museum of California Foundation and the City of Oakland commenced conversations about the Foundation becoming OMCA's sole operator in order to better and more efficiently serve its mission and the public. While the collections and facilities remain owned by the City of Oakland, the Foundation has assumed responsibilities for all ongoing institutional operations and programming as well as collection care, stewardship, presentation, and interpretation.

This new operational model offered the institution an extraordinary opportunity. The new agreements with the City opened the door for OMCA to dramatically change its structure so that 'forms' and 'functions' support the impact OCMA

hopes to have in its community, as well as the fulfillment of its role as a 21st century cultural institution. Through a collaborative and transparent process with the Board and staff, the organization has been restructured into six cross-disciplinary, cross-functional "centers." Built upon the new ways of working that Museum staff members have embraced as part of this major transformation, the reorganization ensures our ability to be a forum for public dialogue, learning, reflection, and creative exploration of California and its people.

Buses begin departing at 6:15 pm on Tuesday.

2011 CONFERENCE IN THE BLOGOSPHERE

GIA is pleased to have another group of eminent bloggers covering the 2011 conference:

- Richard Kessler, author of *Dewy21C* on Arts Journal: <http://www.artsjournal.com/dewy21c/>
- Barry Hessenius, author of *Barry's Blog* at Western States Arts Foundation: <http://blog.westaf.org/>
- Hoong Lee Yee Krakauer, author and occasional illustrator of her blog, *Hoong Lee Yee Krakauer*: <http://hoongyee.com/>

2011 CONFERENCE FILM FESTIVAL

Co-sponsored by Grantmakers in Film + Electronic Media (GFEM)

LATE NIGHTS ON GIA CHANNEL 76 IN YOUR HOTEL ROOM!

This year we are pleased to present an exciting series of documentaries related to our 2011 conference themes. The program, co-curated by GIA and GFEM can be found on channel 76 on the television in your room.

SUNDAY, OCTOBER 9, 8:30 PM

RiP! A Remix Manifesto (2009)

Director: Brett Gaylor

Immerse yourself in the energetic, innovative, and potentially illegal world of mash-up media.

The film follows biomedical engineer turned live-performance sensation Greg Gillis (better known as Girl Talk), who has received immense commercial and critical success for his mind-blowing sample-based music. Utilizing technical expertise and a ferocious creative streak, Girl Talk repositions popular music to create a wild and edgy dialogue between artists from all genres and eras. But are his practices legal? Do his methods of frenetic appropriation embrace collaboration in its purest sense? Or are they infractions of creative integrity and violations of copyright?

Web activist Brett Gaylor serves as your digital tour guide, engaging with copyright law activists Lawrence Lessig and Cory Doctorow in a probing investigation into how culture builds upon culture in the information age, and asking whether US policy is endangering the freedom to create by draining public domain.



CONFERENCE SPECIAL EVENTS

SUNDAY, OCTOBER 9, 9:50 PM

Waste Land (2010)

Director: Lucy Walker

Filmed over nearly three years, *Waste Land* follows renowned artist Vik Muniz as he journeys from his home base in Brooklyn to his native Brazil and the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. There he embarks on a unique collaborative effort to capture photographs of an eclectic band of "catadores"—self-designated pickers of recyclable materials. Muniz's initial objective was to "paint" the *catadores* with garbage. However, his work with these inspiring characters, as they recreate photographic images of themselves out of garbage, reveals both the dignity and despair of the *catadores* as they begin to re-imagine their lives. Director Lucy Walker and co-directors João Jardim and Karen Harley have great access to the entire process and, in the end, offer stirring evidence of the transformative power of art and the alchemy of the human spirit.

MONDAY, OCTOBER 10, 8:30 PM

Stage Left: A Story of Theater in San Francisco (2011)

Director: Austin Forbord

Note: A Breakfast Roundtable is scheduled Wednesday at 8:00 am to discuss this film.

Stage Left is a documentary film in celebration of the Bay Area's unique theater community. The film begins with the founding of The San Francisco Actor's Workshop in 1952 and extends through 2010. Inspired by a Western history of risk taking and exploration, a climate of political and social activism, a particular multicultural mix, and a geography that is seismically unstable, San Francisco Theater artists have focused on pushing the boundaries of the form. Their interest in redefining performance—where it takes place, how it is staged, and what it encompasses—has had a lasting influence on theater in the United States and around the world. *Stage Left* brings together the directors, actors, composers and playwrights, the artists and the eccentrics that have made the Bay Area theater scene an experimental, multidisciplinary and political hotbed: Herbert Blau (Actor's Workshop), R.G. Davis (The Mime Troupe), Peter Coyote (actor), Bill Irwin (Pickle Family Circus), Robin Williams (actor), Oskar Eustis (Eureka Theater), Tony Taccone (Berkeley Repertory Theatre), Scrumby Koldewyn (the Cockettes) and many more.

MONDAY, OCTOBER 10, 9:50 PM

Sounds Like a Revolution

Directors: Summer Love, Jane Michener

Sounds Like a Revolution is about a new generation of activist musicians who are living proof that music is an important and powerful tool in the ongoing struggle for social change. This film is the journey of four musicians—Michael Franti, Fat Mike, Paris, and the band Anti-Flag—who started their careers when corporate consolidation in the music industry began to make it virtually impossible for political artists to be heard in the mainstream. But these artists became pioneers, setting an example for many to follow as they were forced to

invent new and unique ways to sidestep and breakthrough every attempt to censor them. Through their music and message they have "enraged, enlightened and inspired" a whole new generation of activists around the world. The film is a collection of live performances, political rallies, music videos and uncensored commentaries from some of the most outspoken icons in the business—folk legend Pete Seeger, The Dixie Chicks, David Crosby, Steve Earle, Jello Biafra, Ani DiFranco, Wayne Kramer and more. *Sounds Like a Revolution* offers a unique historical perspective behind the new wave of protest music sweeping America and is a testament to the power of indie artists everywhere who are committed to expressing dissent and telling the truth as they see it, whatever the consequences.

TUESDAY, OCTOBER 11, 9:30 PM

Copyright Criminals (2009)

Director: Benjamin Franzen, Kembrew McLeod

Copyright Criminals examines the creative and commercial value of music sampling, including the related debates over artistic expression, copyright law, and (of course) money. It traces the rise of hip-hop from the streets of New York to its current status as a multibillion-dollar industry. For more than thirty years, innovative hip-hop performers and producers have been re-using portions of previously recorded music in new, otherwise original compositions. When lawyers and record companies got involved, what was once referred to as a "borrowed melody" became a "copyright infringement." The film showcases many of hip-hop music's founding figures like Public Enemy, De La Soul, and Digital Underground—while also featuring heavily sampled artists like funk legend George Clinton and Clyde Stubblefield, James Brown's drummer and the world's most sampled musician.

TUESDAY, OCTOBER 11, 10:30 PM

Trust: Second Acts in Young Lives (2010)

Director: Nancy Kelly

Moving, intimate, and celebratory, *Trust: Second Acts in Young Lives* follows the teenage actors of Chicago's Albany Park Theater Project as they transform through courage, storytelling and community. *Trust* begins in a small theater as a group of teenage actors receive a standing ovation. The film then takes us back to the beginning, when Marlin, an 18-year-old *Hondureña* shares a little bit about her childhood with the company. It is a traumatic story. Amazing things unfold as the young actors make the story into a daring, original play. This film is about creativity and the unexpected resources inside people who are often discounted because they are poor, young, or of color. It is the third in a documentary trilogy by Marin filmmakers Nancy Kelly and Kenji Yamamoto about the unexpected roles art plays in the lives of individuals and communities.



SUNDAY

8:30 am

Art & Technology Preconference

San Jose City Hall, 200 E Santa Clara St, San Jose

Participants rooming at the Fairmont San Jose will check baggage at the hotel and walk or take a taxi six blocks to the San Jose City Hall.

This preconference takes you to the capital of the tech revolution for an up-close look at the intersection of technology and the arts from the grantmaker's perspective. As funders, we need to be ahead of the curve, to understand the trends of technology in culture and how it's being utilized in our world. This conference will examine the impact of technology on funder practice, as well as its impact on artists and nonprofits. We'll mutually examine the values

behind the technology. With presentations by leading technologists like Joaquin Alvarado of American Public Media and thoughtful analyses of nonprofit practices by expert presenters, you'll learn things to immediately apply as you do your work, and you'll be well versed as you receive proposals from potential grantees applying the latest technologies. In one day, you can catch up to and, for once, get a step ahead of the rapidly changing world of technology. The preconference will take place at San Jose's City Hall, an award-winning and modern masterpiece by renowned 21st century architect Richard Meier.

7:30 am

Individual Artists & Social Justice Preconference

SOMArts, 935 Brannan St, San Francisco

Gather for coffee in the Fairmont San Francisco lobby. Buses will leave at 7:45.

A simple question frames this preconference: How are artists changing the world?

Facilitated by keynote presenter performing artist Rhodessa Jones, participants will engage in a dialogue rooted at the intersection of individual artistic practice and a diverse array of social justice issues that may

include environmental justice, immigrant justice, racial/indigenous justice, and food justice. The preconference content will be grounded in artistic practice and will take the form of a series of case studies that explore the impact, methodologies, opportunities, and challenges that arise for artists doing this work, as well as the funders who support it. There will be an emphasis on conversation, creative participation, and engagement with artworks through presentations, performances, and small group breakout sessions.

6:00pm -

7:00 pm

Newcomers Reception

The Fairmont San Francisco, Fountain Room

New GIA members and conference participants are invited to meet GIA's board, staff, and other GIA members and to learn the ins and outs of GIA conference activities.

7:00 pm -

8:30 pm

Opening Reception

The Fairmont San Francisco, Venetian Room

• Music by Lavy Smith & Her Red Hot Skillet Lickers

Join colleagues for a drink, and light hors d'oeuvres, and some great music! GIA's recession-era no-host bar features \$5 wine and beer, and complimentary soft drinks. Dinner on Sunday is on your own.

"The San Francisco-based Lavy Smith & Her Red Hot Skillet Lickers are a notable exception to the retro-

swing norm. The saucy vocalist and her [seven]-piece crew actually know the difference between jump music and bland R&B in corny suits. They have been a working unit since 1989 and sound as tight as the legendary musicians they choose to emulate."

— Bob Blumenthal, Boston Globe

8:30 pm

2011 Conference Film Festival

GIA CHANNEL 76 IN YOUR HOTEL ROOM!

8:30 pm

RiP! A Remix Manifesto (2009)

See page 6 for details.

9:50 pm

Waste Land (2010)

See page 7 for details.



MONDAY

8:00 am

PLENARY BREAKFAST SESSION

GOLD BALLROOM, LOBBY LEVEL

• KEYNOTE/PERFORMANCE BY MARC BAMUTHI JOSEPH

Marc Bamuthi Joseph is one of America's vital voices in performance, arts education, and artistic curation. He has developed several works for the stage, including *the breaks*, *Scourge*, and *Word Becomes Flesh*, which was remounted in December 2010 as part of the National Endowment for the Arts's American Masterpieces series. His next performance project, *red black and GREEN: a blues*, documents the eco-equity movement towards green collar jobs in Black neighborhoods. He recently received the 2011 Alpert Award in the Arts.

Joseph is the artistic director of the seven-part HBO documentary Russell Simmons presents *Brave New Voices*, an inaugural recipient of the United States Artists Rockefeller Fellowship, and the recipient of the 2011 Alpert Award in Theater. A gifted and nationally acclaimed educator and essayist, Joseph has lectured at more than 200 colleges and universities. His proudest work has been with Youth Speaks where he mentors writers ages 13-19 and curates the Living Word Festival and Left Coast Leaning.

9:30 pm -

10:00 am

BREAK

10:00 pm -

11:30 am

BREAKOUT SESSIONS

Surviving the Arts

PRESENTATION SESSION

FRENCH ROOM, LOBBY LEVEL

Organized by Esther Grimm, executive director, 3Arts.

Presented by Courtney Fink, director, Southern Exposure; Tony Grant, director, Sustainable Arts Foundation; Carolyn Somers, executive director, Joan Mitchell Foundation.

Performance by C.C. Carter, Sage Xaxua Morgan-Hubbard, Keli Stewart.

This session begins with a performance piece by three spoken-word artists from Chicago whose work dynamically presents the complex issues and impediments associated with working as an artist. Following

the performance, three leaders in the field will talk about the innovative programs they are implementing (in tandem with, or in place of, cash grants) that successfully address artists' particular needs. The presenters will then engage the audience in an open dialogue to explore what can and should be done to strengthen both the ability of artists to survive in the arts and the advocacy efforts of the funders who support them.

The Big Shift: The Velocity of Change in America's Aging Society

PRESENTATION SESSION

EMPIRE ROOM, LOBBY LEVEL

Organized by Rohit Burman, director, Culture and Public Broadcasting, MetLife Foundation; Gay Hanna, executive director, National Center for Creative Aging.

Presented by Tim Carpenter, founder and director, EngAGE; Marc Freedman, founder and CEO, Civic Ventures.

Session participants will take away key information about "Boomers," who are redefining the second half of life, as well as opportunities for cultural organizations to meaningfully engage this demographic. Marc Freedman, one of the fifty most powerful and influential individuals in the nonprofit sector in 2010

according to the *Nonprofit Times* and author of *Encore: Finding Work that Matters in the Second Half of Life* and *Prime Time: How Baby Boomers Will Revolutionize Retirement and Transform Retirement*, will be interviewed by Tim Carpenter, radio host of *Experience Talks* and 2011 Winner of the James Irvine Leadership Award. The conversation will focus on innovation, sustaining work later in life, creativity, lifelong learning, and much more, all within the context of the cultural sector.



10:00 am -
11:30 am

How Strong is Your Social Net? A National Review of Arts Organizations' Digital Communications Practices and Perceptions

PRESENTATION SESSION

CALIFORNIA ROOM, LOBBY LEVEL

Organized by Cinda Holt, business development specialist, Montana Arts Council, Tom Kaiden, president, Greater Philadelphia Cultural Alliance.

Presented by Rory MacPherson and Mary Trudel, principals, Trudel/MacPherson.

This session will report on a 2011 national survey which measured field utilization of and satisfaction with the digital media efforts of more than 1,300 arts groups (as of June 2011). The discussion will highlight alignment, resourcing, and ROI of com-

munications across multiple platforms among state and local arts agency grantee cohorts. Researchers will discuss perceptions of effectiveness and examine internal policies and institutional protocols. The presentation will probe how funders can enable groups to better communicate authentically with patrons and fans and create communities of interest. Tom Kaiden of the Philadelphia Cultural Alliance will discuss the Alliance's support of arts groups who have initiated audience-building efforts via social media.

Strategic Planning Towards Equitable Development: A Case Study

PRESENTATION SESSION

HUNT ROOM, MEZZANINE LEVEL

Organized by Roberta Uno, senior program officer, Ford Foundation; Risë Wilson, program manager, Leveraging Investments in Creativity.

Presented by Eugene Rodriguez, executive director, Los Cenzontles Mexican Arts Center; Joshua Simon, director of real estate consulting, Northern California Community Loan Fund.

Like many small and mid-sized organizations—especially those serving communities of color—Los Cenzontles Mexican Arts Center has been operating for decades from a facility that does not match the scale of its impact in San Pablo, CA. They are cur-

rently planning a move from their modest storefront location to a larger facility where they can continue developing a *zócalo* (community plaza) centered on art, music, dance, and cultural programs. Their well-established artistic excellence and community impact has helped them to leverage critical support from city officials to assist in these efforts. Eugene Rodriguez and Joshua Simon will discuss what it means to bring equitable artist space projects to fruition, from the vantage points of both community development and cultural equity issues.

Working with Fiscal Sponsors: Creative and Effective Ways to Support the Breadth of the Arts in Your Community

PRESENTATION SESSION

INTERNATIONAL ROOM, MEZZANINE LEVEL

Organized by Christine Elbel, executive director, Fleishacker Foundation; Tere Romo, program officer, The San Francisco Foundation; San San Wong, director of grants, San Francisco Arts Commission.

Presented by Deborah Cullinan, executive director, Intersection for the Arts; Wayne Hazzard, executive director, Dancers' Group; Jessica Robinson Love, executive director, CounterPULSE.

Many arts funders have found that including fiscally sponsored projects in their arts grantmaking has allowed them to be more responsive to community needs and to better support more creative and/or

culturally specific working structures within the arts field. Three exemplary San Francisco arts organizations, CounterPULSE, Dancers' Group, and Intersection for the Arts, will describe their financial, managerial, artistic, marketing, and production support for fiscally sponsored artists and ensembles that do not have their own nonprofit status. The presenters will discuss the essential components and best practices of effective fiscal sponsorships, and how they can help arts funders conduct due diligence and meet their grantmaking goals.

The Art of Copyright Reform

SALON SESSION

FOUNTAIN ROOM, LOBBY LEVEL

Organized by Helen Brunner, director, Media Democracy Fund; Yolanda Hippensteele, associate director, Media Democracy Fund; Maurine Knighton, program director arts and culture, The Nathan Cummings Foundation.

Sometimes threats to free expression and creativity come in obvious forms like censorship. Sometimes they come dressed as incomprehensible legal mumbo jumbo. Copyright laws—those governing “intellectual property”—are an example of the latter.

Yet these laws have grown so expansive that they have a chilling effect on art works that involve borrowing, remixing, rehashing, and sampling. Techniques that have been a part of art making throughout history could now land you in court. If you're interested in maintaining artists' ability to comment on culture, or in protecting free expression in the digital age, this discussion is the place for you.



MONDAY

10:00 am -
11:30 am

Arts 2.0: Five Action Plans for the Future of Arts Journalism

PRESENTATION SESSION

CRYSTAL ROOM, MEZZANINE LEVEL

Organized by Bill O'Brien, senior advisor for program innovation, National Endowment for the Arts; Dennis Scholl, vice president/arts, John S. and James L. Knight Foundation.

Journalism is in crisis, and arts coverage has been disproportionately hard hit, literally disappearing from some local communities. The John S. and James L. Knight Foundation and the National Endowment for the Arts have selected five innovative ideas that promise to ensure the future of quality arts coverage.

These models leverage new technologies, repurpose legacy media platforms, and return locally relevant arts coverage to communities. And these ideas have been funded to be formalized into action plans, the most promising of which will be implemented in the coming year. Join us to see if these new business models also hold promise for your community.

Capitalization Salon: Going One Step Further

SALON SESSION

PAVILION ROOM, LOBBY LEVEL

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

This salon will expand on GIA's National Capitalization Project and illuminate key ideas from the articles published in the Spring 2011 GIA Reader. A facilitated conversation for grantmakers with all levels of capitalization expertise, the room will be peppered with grantmakers who have extensive experience

with capitalization strategies. We will delve further into the challenges and benefits of capitalization grantmaking, looking at what works well and what doesn't, long-term grantmaking in capitalization, the notion of risk capital, the possibilities of sustaining operating reserves established with capitalization grants or surpluses, and more.

GIA Offers Conversations on Capitalization and Community, 2012-13

Created and delivered by senior staff of the Non-profit Finance Fund, NY, and TDC, Boston, daylong workshop for funders will be staged in at least twelve cities and states over the next two years. The discussion will focus on local funding and

nonprofit ecosystems, community capital drivers, and funder values. Conversations will assist arts funders who wish to "act independently and think collectively" in support of better capitalization among organizations in their region. Contact the GIA office for more information: (206) 624-2312, gia@giarts.org

11:30 am -
12:00 pm

BREAK

12:00 pm -
1:30 pm

LUNCHEON PLENARY SESSION

GOLD BALLROOM, LOBBY LEVEL

• KEYNOTE BY MANUEL PASTOR

Dr. Manuel Pastor is Professor of Geography and American Studies & Ethnicity at the University of Southern California where he also serves as Director of USC's Program for Environmental and Regional Equity and co-Director of USC's Center for the Study of Immigrant Integration. A founding director of the Center for Justice, Tolerance, and Community at the University of California, Santa Cruz, Pastor holds an economics Ph.D. from the University of Massachusetts, Amherst, and has received grants from The James Irvine Foundation, The Rockefeller Foundation,

Ford Foundation, the National Science Foundation, William & Flora Hewlett Foundation, the California Environmental Protection Agency, the California Wellness Foundation, among others. In recent years, his research has focused on the economic, environmental, and social conditions facing low-income urban communities in the US. He has also conducted research on Latin American economic conditions. Dr. Pastor writes and speaks frequently on issues of demographic change, economic inequality, and community empowerment.

1:30 pm -
2:00 pm

BREAK



2:00 pm -
3:30 pm

BREAKOUT SESSIONS

Redistricting the Arts: When Boundaries Are Drawn

PRESENTATION SESSION

FOUNTAIN ROOM, LOBBY LEVEL

Organized by Emiko Ono, program officer, performing arts, The William and Flora Hewlett Foundation.

Presented by Jaime Cortez, artist and arts program associate, San Francisco Arts Commission; Catherine D'Ignazio, artist, educator, and founder, The Institute for Infinitely Small Things; Terence McFarland, chief executive officer, LA Stage Alliance.

Specialists will highlight a number of cultural mapping and cultural "census" projects and explore the opportunities and issues inherent in this work. Case studies include ArtsCensus, a community database

of arts patrons with geographic, demographic, and psychographic information from 100 organizations; SpaceFinderLA.org, a website of creative spaces in Los Angeles County; and Place + Displaced in Brooklyn and Queens; and a Bay Area artist's reinterpretation of the traditional atlas, with insights on documenting Latino communities. Join us for a conversation about defining place, neighborhood self-determination, and issues of who is, and is not, counted. Participants will be asked to consider critical questions and discuss imaginative ideas to address them.

Professional Development for Artists: A View from Three Sides of the Table

PRESENTATION SESSION

CALIFORNIA ROOM, MEZZANINE LEVEL

Organized by Alyson Pou, director, Professional Development Program, Creative Capital.

Presented by Roberto Bedoya, executive director, Tucson Pima Arts Council; Cora Mirikitani, president and CEO, Center for Cultural Innovation; Nancy Trovillion, deputy director, North Carolina Arts Council.

In these tough economic times the funding community is striving to leverage limited resources to continue supporting artists in ways that will help them succeed and flourish. Providing artists with the tools for

a sound professional practice is a good way to do this. Drawing on ten years experience delivering professional development workshops to artists, Alyson Pou, designer of Creative Capital's Professional Development Program model, will present case studies that highlight what she and her grantmaking colleagues has learned about artists needs, and what curricula and teaching methods have been most (and least) successful.

Networks to Support Digital Media Learning for Youth

PRESENTATION SESSION

HUNT ROOM MEZZANINE LEVEL

Organized by Kerry McCarthy, program officer for the arts, culture and historic preservation, The New York Community Trust.

Presented by Christian Greer, program director for learning networks, Chicago Community trust, Chicago and New York City Learning Networks, Chicago Community Trust; Stephanie Schipper, vp, web strategy, The Mozilla Foundation.

The way kids learn is rapidly changing with the proliferation of networked digital media technology. Content is more readily available and remixable; social networks create communities of learners; and

museums, libraries, and other informal learning institutions are helping kids use digital media constructively. Given this new landscape, funders are learning how to move beyond their traditional boundaries. In this session we describe the purpose and function of two learning networks of practitioners—forty-seven arts and education nonprofits—in Chicago and New York City, as well as the network of funders supporting their work. The audience will come to understand both the opportunities and challenges of working in a networked philanthropic environment.

Ethnic Media Audiences

PRESENTATION SESSION

FRENCH ROOM, LOBBY LEVEL

Organized by Peter Pennekamp, executive director, Humboldt Area Foundation.

Presented by Mike Henry, CEO, Paragon Media Strategies; Hugo Morales, executive director, Radio Bilingue, Inc.

As the number of people of color in America continues to grow, media organizations (both public and private) must also respond by serving an increasingly diverse audience. LA Public Media (LAPM) has done

extensive research on this changing demographic in Los Angeles and has launched a service geared specifically towards Latinos, African-Americans, and Asian Americans ages 25-40. Through focus groups, digital usability studies, and content testing, LAPM has uncovered unique information on what kinds of content needs to be created to attract this demo and how it should be made available to them. How do



MONDAY

2:00 pm -
3:30 pm

mainstream media organizations create programming for these diverse audiences without isolating their mainstream audiences? What are the new media op-

portunities to reach this demographic? How important is marketing in this effort?

Americans and the Muslim World: Improving Understanding through the Arts

PRESENTATION SESSION

CRYSTAL ROOM, LOBBY LEVEL

Organized by Caitlin Strokosch, executive director, Alliance of Artists Communities.

Presented by Betsey Fader, Building Bridges program director, Doris Duke Foundation for Islamic Art; David Fraher, executive director, Arts Midwest.

This session will explore ways in which grantmakers can invest in Islamic arts and develop meaningful engagement with the Muslim world through the arts. Participants will gain a better understanding of the opportunities and challenges in supporting this

work through examples of funded projects that are impacting audiences and communities in the US and through research and data on some of the underlying problems regarding Americans' perceptions of the Muslim world. Hear from the Doris Duke Foundation for Islamic Art about their efforts to improve Americans' understanding of the Muslim world through the arts and learn about programs bringing Muslim music, film, and literature to locations throughout the States.

Canaries in the Mineshaft: The State of Public Funding for the Arts

SALON SESSION

EMPIRE ROOM, LOBBY LEVEL

Organized by Robert Booker, executive director, Arizona Commission on the Arts.

According to reports from the National Assembly of State Arts Agencies (NASAA), six state arts agencies faced elimination proposals in 2010 and, so far in 2011, four state agencies defeated elimination proposals. Earlier this year, Kansas Governor Sam Brownback issued a reorganization order eliminating the Kansas Arts Commission, and the general fund

appropriation for the Arizona Commission on the Arts was eradicated. Budget projections by NASAA for state arts agencies show eleven states projecting flat funding for 2012, with thirty-one states projecting decreases. How do changes in private funding mirror the reductions to public funding for the arts? Who is at risk in the nonprofit arts sector? Are we prepared to address changes in the public and private funding infrastructure in our country?

Shift Happens: What Do Demographic Shifts Mean for Grantmaker Policy and Practice?

SALON SESSION

INTERNATIONAL ROOM, MEZZANINE LEVEL

Organized by Ted Russell, senior program officer, arts, The James Irvine Foundation.

In a world of changing ethnicities and age distributions, how must we as funders change and adapt? Baby boomers grow older, while many immigrant communities skew younger. How do we adjust to these demographic shifts and advance beyond old-

school outreach and audience development? Are new goals and strategies required? Do we need different metrics to assess age- and community-specific projects and organizations? And are there resources already serving these communities that we might partner with?

Equity in Private Foundation Support for Arts and Culture

SALON SESSION

PAVILION ROOM, LOBBY LEVEL

Organized by Grantmakers in the Arts.

Moderated by Bill Cleveland, director, Center for the Study of Art and Community. Grantmakers in the Arts has served in an advisory capacity to the National Committee for Responsive Philanthropy in the development of an essay, Fusing Arts, Culture and Social Change: High Impact Strategies for Philanthropy, researched and written by Holly Sidford, president

of Helicon Collaborative. The essay analyzes inequities in current arts grant-making and—in light of evolving demographic, cultural and economic trends—argues for increased focus on the arts' role in addressing and supporting social change.

Note: The essay will be published in September and made available on the GIA website.

3:30 -
4:00 pm

BREAK



MONDAY

4:00 -
5:30 pm

BREAKOUT SESSIONS

Dance and Theater Grant Impact Research

PRESENTATION SESSION

VANDERBILT ROOM, TERRACE LEVEL

Organized by Jane Preston, director of programs, New England Foundation for the Arts.

Presented by Evelina Fernandez, playwright and theater artist; Angela Mattox, performing arts curator, Yerba Buena Center for the Arts.

New England Foundation for the Arts is developing new models for measuring the impact of strategic investments in touring dance and theater with M. Christine Dwyer, RMC Research. With funding from the Andrew W. Mellon Foundation, selected National Dance Project grantees and awardees of the

National Theater Pilot are utilizing tools that include online journals to establish goals and track progress. Impact is measured by gathering information from artists, presenter/production-partners, and touring presenters using several different data gathering techniques. This session will include sample findings, as well as reflections from an artist and arts presenter. Attendees will have the opportunity to work with the research tools and engage in conversation about the user's experience from the artist, presenter and funder perspectives.

Mobilizing Support for Artists and Small Arts Organizations

PRESENTATION SESSION

FOUNTAIN ROOM, LOBBY LEVEL

Organized by Diane Sanchez, director of grantmaking & donor services, East Bay Community Foundation; Anne Vally, senior program officer, special initiatives, The James Irvine Foundation.

Presented by Joanie McBrien, dramaturg and development director, Shotgun Players; Laura Zucker, executive director, Los Angeles County Arts Commission.

Nine California community foundations have taken on the challenge of catalyzing new financial support for local artists and small to midsize arts organizations—with significant results. In this highly interactive session, attendees will learn the key elements in the

program design of The James Irvine Foundation's Communities Advancing the Arts initiative, representing a \$9 million investment between 2004 and 2011, and understand how to apply "what worked" at their own institutions. One community foundation in the initiative, the East Bay Community Foundation, together with a participating arts organization, will share how its strategies unfolded, and a public arts funder, the Los Angeles County Arts Commission, will share how it is adapting the program to reach individual artists.

Developing Sustainable Mission-Based Models for the New Economy

PRESENTATION SESSION

CRYSTAL ROOM, LOBBY LEVEL

Organized by Ted Russell, senior program officer, The James Irvine Foundation.

Presented by Karyl Lynn Burns, founder and producing artistic director, Rubicon Theatre Company; Ron Eichman, general director, Fresno Grand Opera; Susan Misra, associate director, program/grants management & capacity building, TCC Group.

This session will highlight two organizations that questioned their assumptions about mission, programs, and finances in order to overcome deficits, build new networks of support, and create new business mod-

els. The Fresno Grand Opera and Rubicon Theatre will share the questions they struggled with and the answers they developed. They will also share their experience with capacity building through the James Irvine Foundation's Arts Regional Initiative, and what elements helped to enhance their organizations' adaptability and sustainability. Finally, we will have a discussion with the audience about how to balance and align mission and market forces with the role that funders can play in getting organizations ready for transformation.

Building Advocacy Networks

PRESENTATION SESSION

HUNT ROOM, MEZZANINE LEVEL

Organized by Sofia Klatzker, senior manager, Los Angeles County Arts Commission.

Presented by Danielle Brazell, executive director, Arts for LA; Joe Landon, executive director, California Alliance for Arts Education.

Representatives from Arts for LA, the Los Angeles County Arts Commission, and the California Alliance for Arts Education will share lessons learned

from their respective programs designed to develop community advocacy teams and networks around arts education. This session will feature sample arts education advocacy campaigns from across California, including the direct and immediate impact they had on local policy outcomes. Participants will have an opportunity to discuss the pros and cons of instant electronic access to local policy makers and when



MONDAY

4:00 pm -
5:30 pm

this is most effective as a strategy. We will also look at the various advocacy strategies a community can employ (i.e. online campaign to school board, board

presentations, or personal conversations with decision makers) and when each strategy has been most successful.

Art of the AIDS Crisis at 30

PRESENTATION SESSION

INTERNATIONAL ROOM, MEZZANINE LEVEL

Organized by Frances Phillips, program director, arts and the Creative Work Fund, Walter and Elise Haas Fund.

Presented by Jaime Cortez, artist and arts program associate, San Francisco Arts Commission; Jonathan David Katz, associate professor, SUNY Buffalo; Joël Tan, director of community engagement, Yerba Buena Center for the Arts; Marvin K. White, poet.

San Francisco's arts community was devastated by the AIDS epidemic, generating a robust artistic and activist response. The infected population in San Francisco in the 1980s was predominantly composed of white men, but the AIDS demographic is

changing to include more people of color, women, and transgender community members. How did artists respond to the crisis? How did grassroots and major institutions respond? Have the approaches and messages changed? This session combines brief artist presentations of poetry, film clips, and documentation with discussion among all session participants of the artistic leaders and institutions that mourned, protected, celebrated, or educated, and those that are sustaining a response to the epidemic. Bring stories from your communities.

Support for Individual Artists within an Arts and Culture Funding Program

SALON SESSION

PAVILION ROOM, LOBBY LEVEL

Organized by Cynthia Gehrig, president, Jerome Foundation; Michael Royce, executive director, New York Foundation for the Arts.

The GIA Individual Artist Group Steering Committee recently issued a case statement advocating for support of individual artists within an overall arts and culture funding program. This Committee-facilitated discussion will examine the reasons why funding for individual artists has been challenging and even problematic within an arts funding program. The con-

versations will examine the decline in public sector support for individual artists, direct and indirect strategies for aiding individual artists, legal and procedural issues that present both challenges and opportunities, and information on how effective strategies for supporting individual artists are being implemented and why. Reports from the salon discussion groups will be distributed to attendees after the conference to build an ongoing network of colleagues.

Creation|Migration|Change: Innovation and Evolving Art Forms

PRESENTATION SESSION

CALIFORNIA ROOM, MEZZANINE LEVEL

Organized by Timothy Dorsey, program officer, Open Society Foundations; Amy Kitchener, executive director, Alliance for California Traditional Arts; Tia Oros Peters, executive director, Seventh Generation Fund for Indian Development; Lori Pourier, president, First Peoples Fund.

Presented by Kawika Alifiche, musician and director, Kaula-lehua Hawaiian Cultural Center; Lily Kharrazi, program manager, Living Cultures Grants Program, Alliance for California Traditional Arts; L. Frank Manriquez, artist and culture bearer.

Native communities (reservation, rural, and urban) have been greatly influenced by ever-changing

populations and movement. Contact, relocation, intertribal marriages, and an increasingly mobile population have brought many changes to Native creative thought and expression, presenting both challenges and opportunities for the future of Native arts and cultural continuity. This session will explore Native artistic expression, collective creativity, Re-indigenization, emerging freedoms from constrained thoughts, and the de-colonization of Native arts as a remedy for social justice.

Networks of Color: Development of a New Collaborative Model

PRESENTATION SESSION

FRENCH ROOM, LOBBY LEVEL

Organized by Maria Lopez De Leon, executive director, National Association of Latino Arts and Culture.

Presented by Vicky Takamine, executive director, Pa'i Foundation; Carlton Turner, executive director, Alternate ROOTS.

Rather than continuing historical separations and divisions, networks of color, specifically inclusive of Native American, African American, and Latino artists and organizations and other groups, are working col-

lectively to allow for the dispersal of knowledge and resources and the creation of an alternative model for capacity building. Through a collective process, these networks honor place-based traditions and the common threads found in each group's experience. Together, networks of color add new, authentic voices to the national narrative of this country.



MONDAY

5:45 -
6:15 pm

DINE-AROUNDS DEPART HOTEL

Dine-around sign-up sheets will be posted at the registration desk until 5:45 pm on Monday, and participation is first-come-first-served. Join colleagues for an informal dinner and one of a variety of arts activities, including neighborhood tours, theater, and more.

Departure times vary from 5:45 to 6:15, and are noted on the sign-up sheets. Find your group at the designated time in the Lobby. Departure will be as soon as groups can gather.

8:30 pm

2011 Conference Film Festival **GIA CHANNEL 76 IN YOUR HOTEL ROOM!**

8:30 pm

Stage Left: A Story of Theater in San Francisco (2011)

See page 7 for details.

9:50 pm

Sounds Like a Revolution (2010)

See page 7 for details.

9:30 pm

No-Host Grantmaker Nightcap **LAUREL COURT, LOBBY LEVEL**

Close the evening by joining your colleagues at the Laurel Court bar for a casual, no-host nightcap. The piano will be available for use by any grantmaker crooners, songbirds, and troubadours.



TUESDAY

9:30 am -
11:00 am

CONTINENTAL BREAKFAST AND BREAKFAST ROUNDTABLES

VENETIAN BALLROOM, LOBBY LEVEL

Continental breakfast is available for all conference participants from 8:00 to 9:00 am in the Venetian Room. Breakfast roundtable discussions will be in this

room, and there are plenty of extra tables for those who simply want to eat and read the paper...or check your email.

Does Art = Creativity?

Organized by Emily Peck, director of private sector initiatives, Americans for the Arts.

Studies from Americans for the Arts and The Conference Board, IBM, and others show that creativity is one of the most important skills needed for the 21st

Century workforce. However, funders and business leaders question the connection of the arts to creativity and what it means for arts and arts education funding. Join us to hear how some funders are making the link between their grantmaking and creativity.

EngAGED: The Velocity of Change in America's Aging Society

Organized by Rohit Burman, director, culture and public broadcasting, MetLife Foundation.

A final report from the MetLife Foundation Partnership Project between Grantmakers in the Arts, Grantmakers in Aging, and the National Center for Creative Aging will be distributed and findings discussed. Participants will take away new knowledge about

the benefits and challenges in funding arts programs that engage a vast aging demographic who are searching for work and social purpose. This breakfast conversation will additionally address how this demographic can positively affect lifelong learning, civic engagement, and health & wellness initiatives.

Innovating for Impact: Arts-based Solutions for a Stronger America

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

This roundtable will feature a "sneak peak" at the preliminary recommendations from the 2011 Americans for the Arts National Arts Policy Roundtable at Sundance, taking place September 22-24, 2011. Each year the roundtable convenes 30 high-level leaders from the corporate, foundation, individual philanthropy, arts, and culture communities to discuss issues of importance to the arts and society. Partici-

pants will learn how corporate leaders, and their CEO counterparts in foundations and in the social sector, perceive the arts as change agents—worthy of increased investment? (Or not?)—as they seek to fulfill other philanthropic priority areas such as alleviating economic disparity, improving health, fueling innovation, and reinvigorating neighborhoods. Strategies for stronger cross-sector understanding and collaboration and for extending the arts value proposition will be discussed.

Exploring Contemporary Issues through the Traditional Arts

Organized by the Mark and Margery Pabst Charitable Foundation for the Arts.

How can art forms deeply rooted in the past help communities understand contemporary issues and find a pathway toward the future? Our communities have a rich resource in traditional artists who have mastered the art forms of their ancestors, not simply to

preserve the past, but to honor the culture and its values and bring them forward to the concerns of today. Share your ideas, experiences, insights and specific examples about the ways traditional artists and their work can help communities explore and deepen their understanding of or involvement in contemporary local, regional, national, or global issues.

Performing Arts Alliances: Lessons from the Field

Organized by John MacIntosh, consultant, The Lodestar Foundation, and Lois Savage, president, The Lodestar Foundation.

Performing Arts organizations that have been through the process of exploring and consummating an alliance—from sharing back-office functions to full-blown mergers—can offer important information and insights to groups that are considering doing the same—information about the real-world opportunities and challenges that an organization may face in pursuing an alliance to better advance its artistic mission in the current environment. Performing Arts Alliances is a recently-launched initiative to collect,

analyze, and disseminate detailed information on approximately fifty alliances involving a diverse set of performing arts organizations from across the country. Performing Arts Alliances builds upon the work of the SeaChange-Lodestar Fund for Nonprofit Collaboration and the Lodestar Foundation's 2009 and 2011 Collaboration Prize. At breakfast, we will describe the initiative, discuss what we have learned so far, and solicit ideas and feedback, including taking suggestions for alliances that should be included as models for the field.



TUESDAY

9:30 am -
11:00 am

USA Projects: A Demo of United States Artists' Microphilanthropy Website

Organized by Katharine DeShaw, executive director, United States Artists.

USA Projects is a new microphilanthropy website created exclusively for award-winning artists from across the country as a place to raise project funds from friends, fans, and followers. In nine short months, USA Projects has raised over \$1 million from 7,500

donors for artists' projects nationwide. The site's robust matching gifts program—with funds coming from both private and public sector donors—will also be discussed. See a demo of the site and hear about how top artists now harness the power of the internet to support their work.

9:00 am -
9:30 am

BREAK

9:30 am -
11:00 am

BREAKOUT SESSIONS

Designing Resilient Communities

PRESENTATION SESSION

FOUNTAIN ROOM, LOBBY LEVEL

Organized by Sunny Fischer, executive director, The Richard H. Driehaus Foundation; Peter Handler, program director, The Richard H. Driehaus Foundation; Ellen Rudolph, program director, Thriving Cultures, Surdna Foundation.

Presented by Bryan Bell, founder and executive director, Design Corps; Thomas Fisher, dean, College of Design, University of Minnesota; Theaster Gates Jr., artist and founder, The Rebuild Foundation.

Growing numbers of architects and architecture and design students are determined to wed their professional practice to the design needs of disadvantaged communities, and to make that work central to their

practice. Simultaneously, community leaders are demanding good and responsive design as part of the creation of vibrant neighborhoods. As the field develops, practitioners also are developing promising evaluation tools. This movement, into which artists also figure prominently, has been featured in recent museum exhibitions such as the Cooper Hewitt's "Designs for the Other 90%" and the Museum of Modern Art's "Small Scale Big Change." In both urban and rural areas, it has the potential to support and build resilient communities.

The Local Arts Index: Benchmarks, Measures & Community Aspirations

PRESENTATION SESSION

CALIFORNIA ROOM, MEZZANINE LEVEL

Organized by Randy Cohen, vice president of research and policy, Americans for the Arts.

Presented by Nancy Glaze, executive director, Arts Council Silicon Valley.

Americans for the Arts has spent the past two years developing and testing the Local Arts Index, a measure of the performance, vitality, and character of the arts at the county level, and the local complement to the National Arts Index. The Local Arts Index pro-

vides a "common currency of language"—a way that funders, arts professionals, and community leaders can talk about the value of the arts, connect the arts to community priorities and aspirations, and gauge progress. This session will provide preliminary findings from the pilot phase of the study, conducted in partnership with 100 communities across 35 states, and engage participants in a lively conversation about its applications.

Community Health and the Participatory Arts: Crucial Issues and Exciting Opportunities

PRESENTATION SESSION

FRENCH ROOM, LOBBY LEVEL

Organized by Maria Rosario Jackson, senior research associate in the Metropolitan Housing and Communities Center and director of the Culture, Creativity, and Communities Program, Urban Institute; Amy Kitchener, executive director, Alliance for California Traditional Arts.

Presented by Ming Ng, director of programming, Active Arts at the Music Center, Music Center/Performing Arts Center of Los Angeles County; Beatriz Solis, director, Healthy Communities South Region, The California Endowment.

This session builds on prior GIA sessions exploring the intersection between participatory arts and

community health. Discussants representing different perspectives will share examples from their own programs and/or research. The conversation will cover several issues: new collaborations between health funders and arts organizations; validation of the work in the arts and health fields, including attention to financial support; criticism; peer networks; and training for this kind of hybrid work. The session will identify and explore critical issues for GIA members engaged in and/or thinking about this kind of work.



TUESDAY

9:30 am -
11:00 am

Enabling Engagement: Launching Irvine's New Arts Strategy

PRESENTATION SESSION

HUNT ROOM, MEZZANINE LEVEL

Organized by Josephine Ramirez, program director, arts, The James Irvine Foundation.

Contributions by Alan Brown, principal, WolfBrown; Sandra L. Gibson, independent consultant, Association of Performing Arts Presenters (APAP); Maria Rosario Jackson, senior research associate in the Metropolitan Housing and Communities Center and director of the Culture, Creativity, and Communities Program, Urban Institute; Steven J. Tipper, associate director, The Curb Center for Art, Enterprise & Public Policy.

This session provides an inside look into Irvine's arts grantmaking strategy do-over. How did we do it?

How is it launching? What are we learning? What does it mean? We'll include information about what influenced this new strategic direction—stronger alignment with overall foundation goals, field research, new practices related to the pervasiveness of digital technology, opportunities to better serve California's "minority majority" communities—and the potential policy-relevant implications for arts philanthropy. Using video-, cellphone- and internet-based platforms, the session features pre-taped and live feedback from celebrity arts policy wonks and pithy text messages from session participants.

Creating Community through Media Works

PRESENTATION SESSION

CRYSTAL ROOM, LOBBY LEVEL

Organized by Mark Valdez, executive director, Network of Ensemble Theaters.

Presented by Joe Lambert, founder and executive director, Center for Digital Storytelling; Nick Slie, artistic director, Mondo Bizarro.

The media ecology is providing whole new ways for arts organizations to directly engage their base communities. Building on a rich tradition of community-engaged art making, artists are now employing new media and technology—iPhone apps, Google maps,

cell phones, or Facebook—as part of their activities (and without the need for expensive web portals or elaborate media production strategies). In this session we will look at real world examples, including iWitness Central City in New Orleans' 7th Ward, the Beck Cultural Tour iPhone app used in Knoxville, and the work of the Center for Digital Storytelling, to examine how artists are applying media to create, invigorate, and redefine both art and community.

Crossing Borders: International Cultural Exchange

SALON SESSION

CROWN ROOM (VIA TOWER ELEVATOR)

Organized by Alan Cooper, executive director, Mid Atlantic Arts Foundation.

In an increasingly interconnected world, the need for authentic and direct cultural engagement has never been more important. This session will provide an opportunity to share information about new programs, to receive updates on existing ones, and to consider ways to encourage and expand this important work. Since the last GIA conference, new programs such as SmARTpower, Center Stage, Caravanserai, and

Southern Exposure: Performing Arts of Latin America have been launched. These programs and existing initiatives such as Dance Motion USA, USArtists International, and Performing Americas Project are working to foster greater mutual understanding and enriching artists and communities around the world. If you know about other efforts supporting international cultural exchange, please come and share that information.

Grantmaking with a Racial Equity Lens

SALON SESSION

PAVILION ROOM, LOBBY LEVEL

Organized by Justin Laing, program officer, Arts & Culture Program, The Heinz Endowments.

If racial equity implies an America in which race is neither an advantage nor a disadvantage, how do Grantmakers think about approaching a non-equitable America, one rooted in centuries of legal and quasi-legal race-based bias? If racism is first a

mental framework, how do Grantmakers challenge, navigate, and even compromise with racism in their own institutions and communities? How does race impact our grantmaking choices and strategies, and what stories of victory or missed opportunities can we tell? How can we collaborate and share ideas to deepen this work?



TUESDAY

11:00 am -
11:30 am

BREAK

11:30 am -
1:30 pm

LUNCHEON PLENARY SESSION

GOLD BALLROOM

- **GIA "STATE OF THE ORGANIZATION"**
- **KEYNOTE BY MASON BATES AND THE DEL SOL QUARTET**

Mason Bates

Mason Bates is an American composer of symphonic music. Distinguished by his innovations in orchestration and large-scale form, Bates is best known for his expansion of the orchestra to include electronics. One of the most-performed composers of his generation, he has worked closely with the San Francisco Symphony and currently holds the position of

composer-in-residence with the Chicago Symphony. In 2010, Bates was commissioned to write for the YouTube Symphony Orchestra 2011, an ensemble composed of musicians from around the world. His YouTube contribution, *Mothership*, was performed by the London Symphony Orchestra.

Del Sol Quartet

The San Francisco-based Del Sol String Quartet is a two-time winner of the top Chamber Music America/ASCAP Award for Adventurous Programming. Quartet members Kate Stenberg, Rick Shinozaki, Charlton Lee, and Kathryn Bates Williams explore new ways to interact with audiences, composers, and artists across cultures and art forms, performing

on prominent concert series nationwide, including the Kennedy Center, Symphony Space in New York City, and the Other Minds Festival of New Music in San Francisco. Deeply committed to education, Del Sol has reached thousands of K-12 and university students through inventive school performances, workshops, coaching, and residencies.

1:30 pm -
2:00 pm

BREAK

2:00 pm

OFFSITE SESSIONS (MOSTLY)

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.

Cultural Equity Grantmaking: How Far Have We Come? What's Next?

CHINESE HISTORICAL SOCIETY OF AMERICA, 965 CLAY STREET

1:45 PM GATHER IN THE PAVILION ROOM, FAIRMONT HOTEL, LOBBY LEVEL

2:00 GROUP DEPARTS ON FOOT

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

Organized by San San Wong, director of grants, San Francisco Arts Commission.

Presented by Marcelle Hinand Cady, principal, Helicon Collaborative; Lorraine Garcia-Nakata; commissioner, San Francisco Arts Commission.

The San Francisco Arts Commission is undertaking a review of its 19-year-old Cultural Equity Grants Program, which was borne out of the civil rights movements and Expansion Arts programs, but designed to be future-facing towards a time of the "emergent majority." We will share findings from three studies, including the Cultural Equity Grants Program review, conducted by Helicon Collaborative, that looks at its impact, as well as the evolution and current landscape of cultural equity in San Francisco and nation-

ally. At this time of shifting demographics, we seek to engage our fellow arts funders to better understand and embrace the arts and cultural practices, and their "place" within culturally diverse communities. How do we as arts funders, develop culturally sensitive grantmaking strategies that can strengthen organic artistic practices and community development?

Founded in 1963, Chinese Historical Society of America is the oldest and largest organization in the country dedicated to the documentation, study, and presentation of Chinese American history. Session participants will receive an overview of the organization by Historical Society Staff and have the opportunity to view several historical and cultural exhibits, including an exhibition of paintings by artist Jake Lee.



TUESDAY

2:00 pm

Engaging Practice: Making Cultural Spaces for Local and Transnational Dialogues

GALERÍA DE LA RAZA, 2857 24TH STREET

1:45 PM BUS DEPARTS FROM THE DIRECTLY OUTSIDE THE FAIRMONT'S MAIN ENTRANCE

Organized by Amy Kitchener, executive director, Alliance for California Traditional Arts; Frances Phillips, program director, Arts & The Creative Work Fund, Walter and Elise Haas Fund.

Presented by Marion Coleman, artist; Russell Rodríguez, independent scholar and musician; Deborah Wong, chair and professor of music, University of California, Riverside.

Recognizing that audiences seek experiences beyond the observational, this session explores vibrant cultural participation in three Bay Area communities involving artists, informal networks, and institutions. Demonstrations and perspectives will be offered by three presenters who are creating African American quilts; Son Jarocho music, verse, and dance; and Taiko drum music. Each of these practices has achieved a critical mass of participation within and between culturally-specific, multi-cultural, local, and

transnational communities, all of which are fostering new dialogues, practices, and collaborations. This discussion will involve contemplating ways we can learn from culturally-specific participatory practice in thinking about new modes of audience engagement; support structures for nurturing participatory practice; roles and relationships between institutions and artists; and epistemology within community contexts.

Founded in 1970, session host Galería de la Raza's mission is to foster public awareness and appreciation of Chicano/Latino art, while serving as a laboratory for artists. The Galería supports Latino artists in the visual, literary, media, and performing art fields whose works advance cultural/social justice and promote intercultural dialogue.

How Do We Know a Good Arts Education Program When We See It?

TERRACE ROOM, TERRACE LEVEL

2:00 PM SESSION BEGINS

Organized by Julie Fry, program officer, Performing Arts Program, The William and Flora Hewlett Foundation; Stan Hutton, senior program officer, Clarence E. Heller Charitable Foundation.

Presented by Heather DiMaggio, 4th Grade Teacher, James Madison Elementary School; Gerhard Grotke, principal, James Madison Elementary School; Jessica Mele, executive director, Performing Arts Workshop; Laurie Schell, executive director, California Alliance for Arts Education.

As arts education grantmakers, we support a variety of delivery methods: in-school, out-of-school, and

after-school. How do we know whether this mosaic approach makes an impact on students? This roundtable session will explore what factors go into making a good arts education program. What should funders be looking for during site visits? What questions should we ask? Who should we talk to—the classroom teacher, teaching artists, principal, students? Join experienced arts educators in a facilitated discussion about how to assess arts education programs and develop site visit protocols. Come prepared to share what you look for on a site visit.

Turning Museums Inside Out

SAN FRANCISCO MUSEUM OF MODERN ART (SFMOMA)

151 THIRD STREET

1:45 PM BUS DEPARTS FROM THE DIRECTLY OUTSIDE THE FAIRMONT'S MAIN ENTRANCE

Organized by Frances Phillips, program director, Arts & The Creative Work Fund, Walter and Elise Haas Fund.

Presented by Lori Fogarty, executive director, Oakland Museum of California; Jill Sterrett, director of conservation and collections, San Francisco Museum of Modern Art.

Using two museums as case studies, we'll explore how technology and new approaches to engaging the public are changing the way museums organize their departments and staffs, involve artists and the public, and envision their community roles. At the San Francisco Museum of Modern Art, we'll see how documentation of artwork delves into questions of artists' intentions and how digital archives are actively used by education, marketing, and curatorial depart-

ments—not isolated in the field of conservation. At the Oakland Museum of California, a capital project raised opportunities for rethinking and reshaping the visitor experience. The permanent collection now reflects how the holdings of the museum's traditional wings of science, history, and fine art inform and enrich one another.

Founded in 1935, session host the San Francisco Museum of Modern Art was the first museum on the West Coast devoted to modern and contemporary art. Following the session, participants will have an opportunity to tour the museum's current exhibitions.



2:00 pm

Queering the Arts: Aesthetics and Economies**COUNTERPULSE****1310 MISSION STREET****2:00 PM BUS DEPARTS FROM THE DIRECTLY OUTSIDE THE FAIRMONT'S MAIN ENTRANCE**

Organized by Kevin Seaman, program assistant, arts and culture, The San Francisco Foundation; Beatrice Thomas, program associate, San Francisco Arts Commission.

Presented by Vanessa Camareno-Arredondo, independent consultant and vocalist; T. Kebo Drew, managing director, Queer Women of Color Media Art Project; Sean Dorsey, choreographer and artistic director, Sean Dorsey Dance and Fresh Meat Productions.

With its rich and vibrant queer history, San Francisco has always been identified as an enclave of queer artists. This session will give an introduction to professional queer arts organizations with presenting standards in alignment with mainstream arts organizations and the strategies they employ in dealing with the lack of avenues for funding, production, and distribution. No longer willing to wait to enter the mainstream, these organizations are building alliances, creating economic opportunities, and

defining aesthetics. Leading with the screening of a reel representing a critical density of work from queer artists creating and presenting in San Francisco, and wrapping with a discussion with individual artists and representatives from professional arts organizations centered on queer work, session participants will be able to examine and respond to characteristics of the emerging queer arts community.

This session will take place at CounterPULSE, a nonprofit theater, performance space, community center, and gallery with deep roots in the Bay Area's provocative performance and dance scenes. Following the panel will be a excerpt from VivvyAnne ForeverMORE's *WORK MORE!*, a group performance that merges theatre and nightlife spectacle by bringing together a diverse group of local drag and performance superstars.

Too Progressive, Too Elite: Public Value and the Paradox of the Arts**+ FREE TIME IN THE NORTH BEACH NEIGHBORHOOD****EMERALD TABLET, 80 FRESNO STREET****2:00 PM BUS DEPARTS FROM THE DIRECTLY OUTSIDE THE FAIRMONT'S MAIN ENTRANCE**

Organized by Barbara Schaffer Bacon, co-director, Animating Democracy, Americans for the Arts; Marete Wester, director of arts policy, Americans for the Arts.

Field debates on the merits of promoting the intrinsic, versus the instrumental, value of the arts are ubiquitous. But we rarely confront the paradox that the arts are simultaneously perceived and labeled as elitist and left leaning. Some hope for strategies to combat each label and others believe we need to address the truths behind them. What truths are inherent in these labels? What do we need to address as a field? What role can funders play in unpacking the paradox? This salon session, a forum for dialogue,

will start with a short, lively documentary play by Tommer Peterson and KJ Sanchez of American Records Theater Company, based on interviews with a number of individuals with divergent opinions on the topic. The play will be performed by actors Britney Frazier, Elise Hunt, and Sean San Jose.

This session will be held at Emerald Tablet, a community arts center in San Francisco's historic North Beach neighborhood. Following the session, participants will have free time to visit City Lights Books and explore the North Beach neighborhood, home of The Beat Museum, Caffè Trieste, and Little Italy.

6:15 pm

DINNER AT THE OAKLAND MUSEUM OF CALIFORNIA**1000 OAK STREET, OAKLAND****BUSES WILL BEGIN LOADING AT 6:15 PM IN FRONT OF THE HOTEL, AND DEPART AS THEY ARE FILLED.****RETURN BUSES WILL BEGIN LOADING AT THE MUSEUM AT 9:00 PM AND WILL CONTINUE TO DEPART UNTIL 9:30 PM.**

When the Oakland Museum of California (OMCA) opened its doors in 1969, it was heralded as a bold new advancement in the development of American museums. Created by the City of Oakland, the institution merged three smaller museums founded in the early 20th century— the Oakland Public Museum, the Oakland Art Gallery, and the Snow Museum of

Natural History. Today, it is the only museum in the state devoted exclusively to the people, history, art, and ecology of California. The average annual attendance is approximately 200,000 people, including over 40,000 children from Bay Area schools who participate in the Museum's education programs.



TUESDAY

9:30 pm

2011 CONFERENCE FILM FESTIVAL

GIA CHANNEL 76 IN YOUR HOTEL ROOM!

9:30 pm

Copyright Criminals (2009)

See page 7 for details.

10:30 pm

Trust: Second Acts in Young Lives (2010)

See page 7 for details.



9:30 am -
11:00 am

CONTINENTAL BREAKFAST AND BREAKFAST ROUNDTABLES

VENETIAN BALLROOM, LOBBY LEVEL

Continental breakfast is available for all conference participants from 8:00 to 9:00 am in the Venetian Room. Breakfast roundtable discussions will be in this

room, and there are plenty of extra tables for those who simply want to eat and read the paper...or check your email.

Funding & Changing Business Models

Organized by Valerie Beaman, private sector initiatives coordinator, Americans for the Arts; Marete Wester, director of arts policy, Americans for the Arts.

More and more, new arts organizations are being advised to avoid the 501c3 business model, both because the top-heavy infrastructure can be hard to sustain and because it can strangle the risk-oriented creative process. With the shift in philanthropic style

toward more personal investments and entrepreneurial models, how will foundation funding adapt to support these new business models and ensure that arts and culture remain vital and relevant? Participants will take away a better understanding of the new arts business models and ideas for how grantmakers can restructure their funding processes.

Breakfast for Trustees: How Can GIA Better Serve Us?

Organized by Margaret Conant Reiser, trustee, John H. and Wilhelmina D. Harland Charitable Foundation, Inc.

GIA would like to expand and improve opportunities for trustees of our member organizations, while increasing trustee participation in member programs. To this end, all trustees attending the conference are invited to join a conversation about potential confer-

ence sessions and ongoing services GIA could offer that would be most helpful to your work. With your input, we will explore and define the unique position of trustees in the GIA membership and chart a path for future professional development and collaborative opportunities.

A Growing Latino Population Without Cultural Equity

Organized by Maria Lopez De Leon, executive director, National Association of Latino Arts and Culture.

How will our nation's growing Latino populations access their artistic traditions and engage in cultural

dialogue when the Latino arts and cultural sector remains undercapitalized and segregated by national cultural policy?

The Artist as Philanthropist: The Emergence of Artist-Endowed Foundations in Cultural Philanthropy

Organized by Charles C. Bergman, chairman and CEO, The Pollock-Krasner Foundation; Cynthia Gehrig, president, Jerome Foundation.

Drawing on findings of the Aspen Institute's National Study of Artist-Endowed Foundations, the first in-depth look at private foundations endowed by visual artists in the US, the roundtable will highlight lessons learned about best practices for artists in creating foundations; consider forces spurring regional growth in foundation formation, particularly in California

and western states; weigh the potential of these new philanthropies' activities; and explore possible roles they might play in the GIA community. This discussion will be moderated by Study Director Christine J. Vincent, joined by two leaders of newer artist-endowed foundations: Mark McKenna, President, Herb Ritts Foundation (Los Angeles) and Richard Grant, Executive Director, Richard Diebenkorn Foundation (San Francisco).

Stage Left: A Story of Theater in San Francisco

Organized by Shelley Trott, program officer, Kenneth Rainin Foundation.

A special Fairmont in-room television channel will feature the documentary Stage Left: A Story of Theater in San Francisco as part of a small film festival of work related to conference themes. (See conference program for time and channel info.) This roundtable is an opportunity for those who viewed the film or would like to learn more about it to discuss the content

with the filmmaker, Austin Forbord. Stage Left was commissioned by the Kenneth Rainin Foundation to document and raise awareness about the important legacy of innovative and socially conscious Bay Area theater artists. Although the film is regional in focus, it serves as a catalyst for dialogue and storytelling, locally and nationally. Discussion topics will include the corporatization of the arts, politics in art, keeping theater relevant and vital, the funders role, and more.



WEDNESDAY

9:30 am -

11:00 am

Rethinking How We Track Giving for the Arts, Culture, Humanities, and Media

Organized by Steven Lawrence, senior director of research, The Foundation Center.

Data can tell the story of philanthropy best if they reflect the ways that grantmakers think about the field now. Yet the terms used to classify arts funding by the Foundation Center, the leading source of information on grantmaking trends, have changed little since they were introduced in the late 1980s. To move its

representation of arts philanthropy into the twenty-first century, the Center will be working with Grantmakers in the Arts to identify the new concepts, terminology, and practices that will be critical to mapping the field going forward. Join Steven Lawrence, to share your thoughts on what works, what should be dropped, and what might be added to better capture the reality of today's arts grantmaking.

9:30 am -

11:00 am

BREAKOUT SESSIONS

This Is Not a Time for Protests: Relevance in Philanthropy and Artistic Practice

SALON SESSION

CROWN ROOM (VIA TOWER ELEVATOR)

Organized by Michelle Coffey, executive director, Lambent Foundation Fund of Tides Foundation; Timothy Dorsey, program officer, Open Society Foundations; Lori Pourier, president, First Peoples Fund.

In *The Next American Revolution*, activist Grace Lee Boggs writes (at age 96): "Since I left the university in 1940, I have been privileged to participate in most of the great humanizing movements of the past seventy years. However, I cannot recall any previous period when the issues were so basic, so interconnected, and so demanding of everyone living in this

country." "This is not a time for protests," says Dr. Boggs. "This is a time for creating things ourselves."

This conversational session will engage participants in considering how, as artists, organizers, and whole communities face a landscape of unprecedented changes, we can imagine pathways for philanthropy and art making that move beyond relevance toward radical leadership for the 21st century.

Creative Fusion: The Cleveland Foundation's International Artist in Residence Program

PRESENTATION SESSION

FOUNTAIN ROOM, LOBBY LEVEL

Organized by Kathleen Cervený, director of institutional learning and arts initiatives, The Cleveland Foundation.

Presented by Colleen Porter, director of community engagement and education, PlayhouseSquare; Cristian Schmitt, artist/architect/designer.

This session explores how one community foundation is helping the city it serves globalize through long-term artist residencies sponsored in partnership with the local cultural community. Creative Fusion, now in

its second year, supports extended residency opportunities for artists whose cultures are not well represented in Cleveland. The program requires collaboration among cultural, educational, and civic organizations to ensure broad artistic and public engagement with the international artist. Christian Schmitt, a current resident artist, will participate with his host organization in presenting this unique residency program.

What to Do When the *\$!# Hits the Fan

PRESENTATION SESSION

HUNT ROOM, MEZZANINE LEVEL

Organized by Cornelia Carey, executive director, CERF+; Mollie Lakin-Hayes, deputy director, South Arts.

Presented by Amy Schwartzman, consultant, National Coalition of Arts Preparedness and Emergency Response; Felicia Shaw, director, arts and culture analysis & strategy, The San Diego Foundation.

Technology is bringing us, and our knowledge of events, together with ever increasing speed. And it is technology plus the irreplaceable human networks we build now that will ensure we continue operations when the *\$!# hits the fan. If you could not get

into your office, could you fulfill your mission? If your constituents turned to you after a disaster, what would you do? How prepared are you? Join the National Coalition for Arts Preparedness and Emergency Response as we reveal the results of the survey GIA and South Arts conducted to determine funders' crisis readiness. And take a test drive through tools designed to make sure an emergency, whether the result of Mother Nature or human nature, doesn't shut us down forever.



WEDNESDAY

9:30 am -
11:00 am

Forward to the Past

PRESENTATION SESSION

CRYSTAL ROOM, LOBBY LEVEL

Organized by Frances Phillips, program director, arts and The Creative Work Fund; Walter and Elise Haas Fund; Shelley Trott, arts program officer, Kenneth Rainin Foundation.

Presented by Austin Forbord, executive artistic director, Rapt Productions; Moriah Ulinskas, director of preservation, Bay Area Video Coalition.

New digital formats make it possible to preserve and share eroding documentation of artworks. Artists are using these formats to sustain repertoire, conduct research, and involve the public; but evolving technologies challenge us to make choices among an array

of options. Artists across all disciplines are struggling with how to record and share work, manage archives stored on obsolete formats, curate growing deposits of digital media, and brace for further advancements. This session addresses the continuum of performing arts preservation, from documentation to archiving to using digital media to engage the public. What are current best practices? How are organizations collaborating to protect archives and increase public access? What do grantmakers need to know about this rapidly evolving arena?

Don't Get Pwnd! | A Video-gaming Salon for Grantmakers

PRESENTATION SESSION

FRENCH ROOM, LOBBY LEVEL

Organized by Marian Godfrey, senior director, cultural initiatives, The Pew Charitable Trusts; Ron Ragin, program officer, The William and Flora Hewlett Foundation.

Presented by Jonathan Blow, independent video game developer; Alyce Myatt, director, media arts, National Endowment for the Arts.

Over the last forty years, video and computer games have grown steadily in complexity, sophistication, and diversity. Games as an art form have been recognized within the independent gaming community but not, as yet, broadly accepted in the visual

and performing arts worlds (or by the collectors and donors who comprise an important audience for the arts). Because the design and development of games can be fertile territory for artists, both in career/innovation and financial terms, this realm is properly of interest to funders concerned with understanding and supporting artists and their work. An independent game developer and a funder of artists working in digital and Web-based media, including game development, will discuss the state of this field with conference participants.

Building a Larger Table: Cross-Sector Collaborations in the Arts

PRESENTATION SESSION

CALIFORNIA ROOM, MEZZANINE LEVEL

Organized by Leslie Ito, program officer, California Community Foundation; Emiko Ono, grants and professional development, Los Angeles County Arts Commission.

Presented by Sarah Lyding, executive director, The Sheri and Les Biller Family Foundation; Bill Przylucki, lead organizer, People Organized for Westside Renewal (POWER).

The arts sector is increasingly engaged in cross-sector efforts that embed the value of the arts within other sectors and help tackle complex social issues. Varied examples include partnerships amongst federal agencies, a series of cross-sector conversations for

arts and civic leaders designed by the Los Angeles County Arts Commission and California Community Foundation, and The Sheri and Les Biller Family Foundation's Imagination Conversation, which is part of a national series designed to promote imagination and creativity in the business. Participants will consider current examples of cross-sector collaborations, share the successes and challenges of their own cross-sector efforts, explore what is lost and gained in common causes, and gain fresh ideas for supporting the development of broad coalitions.

The Challenge of Change: Public Policy Advocacy for Arts in Education

SALON SESSION

PAVILION ROOM, LOBBY LEVEL

Organized by Richard Kessler, dean, Mannes College The New School for Music.

What is the current status of arts in education, nationally and locally? Richard Kessler, dean of Mannes College The New School for Music and past director of the Center for Arts Education, moderates an open discussion about the changes and challenges in arts

in education. Discussion will include education policies like the Elementary and Secondary Education Act, Common Core, and STEM, as well as the local realities of how funders are reacting to cuts in public education and the loss of arts specialists. What has worked and what hasn't? Can a more active advocacy effort save the arts in education?



WEDNESDAY

11:30 am –
1:30 pm

PLENARY BRUNCH

- KEYNOTE AND PERFORMANCE BY EUGENE RODRIGUEZ, LINDA RONSTADT, DAVID HIDALGO, AND LOS CENZONTLES

Eugene Rodriguez

Eugene Rodriguez is a graduate of the San Francisco Conservatory of Music. In 1989, he founded what was to become the Los Cenzontles Mexican Arts Center (San Pablo, CA) by creating an environment where area youth could explore and play Mexican folk music. Rodriguez continues to find new, direct

ways to advance traditional Latino music and to create bridges to other musical genres. In 1994, Eugene was nominated for a Grammy Award for his production of *Papa's Dream* with Los Lobos and Lalo Guerrero.

Linda Ronstadt

Linda Ronstadt has earned ten Grammy Awards; two Academy of Country Music awards; an Emmy Award; an ALMA Award; numerous United States and internationally certified gold, platinum and multiplatinum albums; as well as Tony Award and Golden Globe nominations. In 2008, she was appointed artistic director of the San Jose Mariachi and

Mexican Heritage Festival. A political activist and arts advocate, Ronstadt spoke in 2009 to the United States Congress' House Appropriations Subcommittee on Interior, Environment & Related Agencies about the importance of funding the National Endowment of the Arts.

David Hidalgo

David Hidalgo is a prolific songwriter and multi-instrumentalist. Best known for his work with the band Los Lobos—one of the most inventive and durable bands of the past few decades—his other primary projects, Los Super Seven and the Latin Playboys, are equally well regarded. In addition to his work with these

projects, Hidalgo frequently plays accordion, violin, 6-string banjo, cello, *requinto jarocho*, percussion, drums and guitar as a session musician for other artists' releases. He collaborated with Los Cenzontles on two recent records: *Songs of Wood and Steel* (2008) and *American Horizon* (2009).

Los Cenzontles

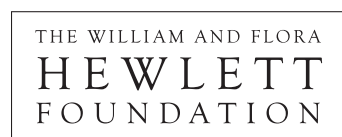
Los Cenzontles (The Mockingbirds) are musicians and dancers based at Los Cenzontles Mexican Arts Center. Under the direction of Eugene Rodriguez and a host of master folk artists, the group researches, documents, performs, and transforms various re-

gional Mexican folk genres in a manner that is both traditional and relevant to contemporary issues and aesthetics. Los Cenzontles have toured throughout the US and Mexico, recorded numerous albums, and produced documentaries and cultural online videos.



CONFERENCE FUNDERS AND ORGANIZERS

Primary Sponsor



Leadership Sponsors

WALTER & ELISE HAAS FUND

the James Irvine foundation



Presenting Sponsors

Adobe Systems
The Paul G. Allen Family Foundation
Bank of America
The Boeing Company
The Nathan Cummings Foundation
The Joyce Foundation
Lambent Foundation
The David and Lucile Packard Foundation
Kenneth Rainin Foundation
The San Francisco Foundation
Zellerbach Family Foundation

Sustaining Sponsors

Americans for the Arts
Applied Materials Foundation
Donor Circle for the Arts Fund at Silicon Valley Community Foundation
East Bay Community Foundation
Fleishhacker Foundation
Wallace Alexander Gerbode Foundation
Grants for the Arts San Francisco Hotel Tax Fund
Clarence E. Heller Charitable Foundation
The Hellman Family Foundation
Open Society Foundations
San Jose Office of Cultural Affairs

Supporting Sponsors

3Arts
Arts Council Silicon Valley
Humboldt Area Foundation
Leeway Foundation
Marin Community Foundation
Panta Rhea Foundation
Vodafone Americas Foundation

Conference Planning Committee

John McGuirk, chair, *The William and Flora Hewlett Foundation*
Frances Phillips, *Walter & Elise Haas Fund*
Ted Russell, *The James Irvine Foundation*
Diane Sanchez, *East Bay Community Foundation*
Janet Brown, *Grantmakers in the Arts*
Tommer Peterson, *Grantmakers in the Arts*

Preconference Planning Committees

ART & TECHNOLOGY PLANNING COMMITTEE

Kerry Adams-Hapner, co-chair, *San Jose Office of Cultural Affairs*
Ted Russell, co-chair, *The James Irvine Foundation*
Nancy Glaze, *Arts Council Silicon Valley*
Pamela Harris, *Grantmakers in Film + Electronic Media*
Julia Indovina, *Northern California Grantmakers*
Judith Kleinberg, *John S. and James L. Knight Foundation*

ARTISTS & SOCIAL JUSTICE PLANNING COMMITTEE

Ron Ragin, co-chair, *The William and Flora Hewlett Foundation*
Diane Sanchez, co-chair, *East Bay Community Foundation*
Melanie Cervantes, *Akonadi Foundation*
Maurine Knighton, *The Nathan Cummings Foundation*
Tia Oros Peters, *The Seventh Generation Fund*
Favianna Rodriguez, *Artist*
Laura Zimmermann, *McKnight Foundation*
Ute Zimmermann, *Artadia: The Fund for Art and Dialogue*

Arts Education Committee

Stan Hutton, chair, *Walter and Elise Haas Fund*
Frank Baiocchi, *Polk Bros. Foundation*
Julie Fry, *The William and Flora Hewlett Foundation*
Richard Kessler, *Center for Arts Education*
Sarah Murr, *The Boeing Company*
Jenny Siegenthaler, *Terra Foundation for American Art*
Sydney Sidwell, *Lloyd A. Fry Foundation*

Thanks to these Local Members Who Assisted With Conference Planning

Alliance for California Traditional Arts
Clarence E. Heller Charitable Foundation
East Bay Community Foundation
Fleishhacker Foundation
Grants for the Arts/The San Francisco Hotel Tax Fund
James Irvine Foundation
Nelson Fund at Silicon Valley Community Foundation
Seventh Generation Fund
The William and Flora Hewlett Foundation
Walter & Elise Haas Fund

Special Thanks to these Bay Area Organizations

Chinese Historical Society of America
City of San Jose
CounterPULSE
Emerald Tablet
Galería de la Raza
Oakland Museum of California
San Francisco Museum of Modern Art
San Jose Museum of Quilts and Textiles
SOMArts

Conference Volunteers

David Albright, *Theater Bay Area*
Josh Phillipson, *Metropolitan Atlanta Arts Fund*
Miranne Walker, *First Peoples Fund*



GIA Board of Directors

2010

Regina Smith, GIA president
The Kresge Foundation
Peter Handler, GIA vice president, *The Richard H. Driehaus Foundation*
Rose Ann Cleveland, GIA treasurer, *The Morris & Gwendolyn Cafritz Foundation*
Alan W. Cooper, GIA secretary, *Mid Atlantic Arts Foundation*
Justin D. Laing
The Heinz Endowments
John E. McGuirk
The William and Flora Hewlett Foundation
Michelle T. Boone
City of Chicago, Department of Cultural Affairs
Robert Booker
Arizona Commission on the Arts
Rohit Burman
MetLife Foundation
Arlynn Fishbaugh
Montana Arts Council
Derek Gordon
Arts Council of Greater Baton Rouge
Judith Jennings
Kentucky Foundation for Women
Kristen Madsen
The GRAMMY Foundation/MusiCares
Beth A. McGuire
Target Corporation
Laura Aden Packer
The Geraldine R. Dodge Foundation
Lori Pourier
First Peoples Fund
Margaret Conant Reiser
John H. & Wilhelmina D. Harland Charitable Foundation, Inc.
Diane Sanchez
East Bay Community Foundation
Edwin Torres
The Rockefeller Foundation
Huong Vu
The Boeing Company

GIA Staff

Jan Bailie, *Director of Finance & Operations*
Janet Brown, *Executive Director*
Steve Cline, *Web & Knowledge Manager*
Abigail Guay, *Program Manager*
Kathy Lindenmayer, *Director of Development & Membership*

Linda Mikkelsen, *Conference Planning Consultant*
Heidi Norgaard, *Administrative Assistant*
Tommer Peterson, *Deputy Director & Director of Programs*
Kitsy Roberts, *Development & Membership Associate*

GIA Funding Partners

2011

Funding Partner contributors are members who choose to make contributions above the amount required by the GIA dues structure. Funding Partner gifts assist GIA with both general operating support and special programs and services, including the annual conference and information and communication services. The President's Circle is made up of GIA Funding Partners making gifts of \$10,000 and above.

GIA would also like to acknowledge its Funding Partner donors who provide multi-year grants to support GIA. As a service organization, multi-year contributions are essential for the development and sustainability of relevant programs.

Donors Providing Multi-year Grants:

The Paul G. Allen Family Foundation
The Christensen Fund
The Cleveland Foundation
Doris Duke Charitable Foundation
The Ford Foundation
The Heinz Endowments
The William and Flora Hewlett Foundation
Jerome Foundation
John S. and James L. Knight Foundation
The Kresge Foundation
The John D. and Catherine T. MacArthur Foundation
The Andrew W. Mellon Foundation
M.J. Murdock Charitable Trust
The Pew Center for Arts & Heritage
The Rockefeller Foundation
The Emily Hall Tremain Foundation
Windgate Charitable Foundation

President's Circle

\$25,000 AND UP

The Paul G. Allen Family Foundation
The Ford Foundation
Walter & Elise Haas Fund
The Heinz Endowments
The William and Flora Hewlett Foundation
The James Irvine Foundation
John S. and James L. Knight Foundation
The Kresge Foundation
The John D. and Catherine T. MacArthur Foundation
MetLife Foundation
M.J. Murdock Charitable Trust
William Penn Foundation
San Francisco Arts Commission
The Wallace Foundation

\$10,000- \$24,999

Adobe Systems
Americans for the Arts
Bank of America
The Boeing Company
The Nathan Cummings Foundation
Doris Duke Charitable Foundation
The Getty Foundation
Jerome Foundation
The Joyce Foundation
Lambert Foundation
The Andrew W. Mellon Foundation
The David and Lucile Packard Foundation
The Pew Center for Arts & Heritage
Kenneth Rainin Foundation
The Rockefeller Foundation
The San Francisco Foundation
Windgate Charitable Foundation
Zellerbach Family Foundation

Contributors

\$5,000 – \$9,999

The Herb Alpert Foundation
American Express Foundation
Applied Materials Foundation
The Morris and Gwendolyn Cafritz Foundation
Robert Sterling Clark Foundation
The Cleveland Foundation
Geraldine R. Dodge Foundation
Donor Circle for the Arts Fund at Silicon Valley Community Foundation
East Bay Community Foundation
Fleishhacker Foundation
Wallace Alexander Gerbode Foundation

Grants for the Arts/San Francisco Hotel Tax Fund
Clarence E. Heller Charitable Foundation
The Hellman Family Foundation
Mertz Gilmore Foundation
Open Society Foundations
Rasmuson Foundation
The Surdna Foundation
The Emily Hall Tremain Foundation
The Andy Warhol Foundation for the Visual Arts

UP TO \$4,999

3Arts
Arts Council Silicon Valley
Atherton Family Foundation
The Arthur M. Blank Foundation
Hans G. and Thordis W. Burkhardt Foundation
The Christensen Fund
Columbus Foundation
The Richard H. Driehaus Foundation
The Durfee Foundation
The Fan Fox and Leslie R. Samuels Foundation
Good Works Foundation
The George Gund Foundation
John H. & Wilhelmina D. Harland Charitable Foundation
HRK Foundation (MAHADH Fund)
Humboldt Area Foundation
Kentucky Foundation for Women
Samuel H. Kress Foundation
Leeway Foundation
Mortimer Leviitt Foundation
Linde Family Foundation
Los Angeles Department of Cultural Affairs
Marin Community Foundation
McKnight Foundation
Panta Rhea Foundation
Polk Brothers Foundation
Posner-Wallace Foundation
Prince Charitable Trusts
Quixote Foundation
Rockefeller Brothers Fund
The San Francisco Foundation
Sewell Family Foundation
Sony Pictures Entertainment
Vodafone Americas Foundation

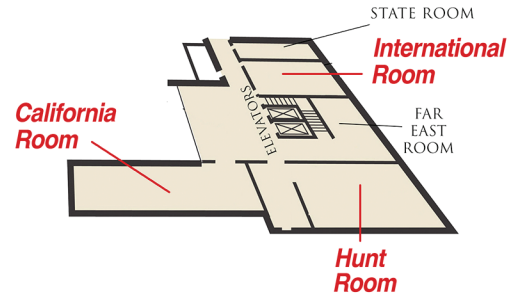
This listing of contributors was compiled as accurately as possible from GIA records as of 09/19/2011; however, errors can occasionally occur. If there are any discrepancies, please notify the Development and Membership Office at 206-624-2312.



WHAT'S WHERE AT THE FAIRMONT?

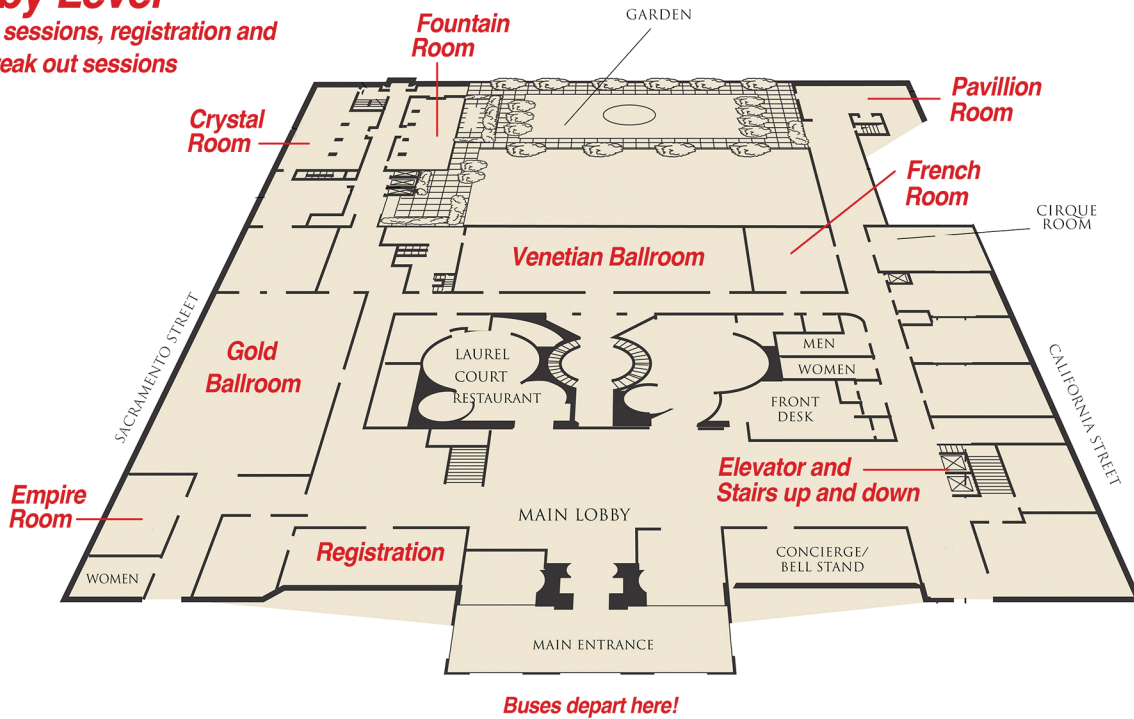
Mezzanine Level

Breakout sessions
one floor up from main floor



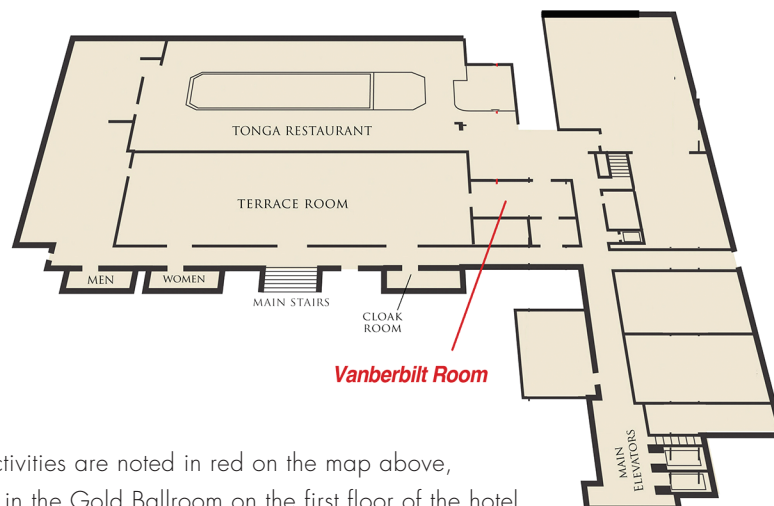
Lobby Level

Plenary sessions, registration and
most break out sessions



Terrace Level

Breakout sessions
two floors down



Rooms in the hotel used for conference activities are noted in red on the map above,

- **Conference Plenary sessions** are held in the Gold Ballroom on the first floor of the hotel.
- **Breakout sessions** are on the first floor, mezzanine level, and lower level of the hotel.
- **Breakfast and roundtables** will be in the Venetian Room on the main floor.
- **Registration** is located in the Garden Room on the first floor to the left of the main lobby.