



CONFERENCE PROGRAM



GRANTMAKERS IN THE ARTS
2012 conference **FORGING CONNECTIONS**
MIAMI BEACH OCTOBER 14 - 17



WELCOME TO MIAMI BEACH!

When asked what they value most about GIA membership, our members overwhelmingly say it is the annual conference. This year in Miami will not disappoint anyone!

This conference is about forging connections. In today's complicated world, the connections that we forge can make the difference between success and failure. The planning committee for 2012 selected three themes to "connect" our educational and inspirational content: "Creating an equitable future... building livable communities.... providing effective leadership." Educational sessions and keynote speakers will reflect these themes in ways that will help all participants forge better connections with other funders, grantees, and the communities we serve.

GIA is extremely grateful for the local committee members who have made this conference possible. Dennis Scholl and Tatiana Hernandez played a huge role not only in providing the Knight Foundation's lead gift but also in helping us with preconference and conference content. Our public agency members here in southern Florida were instrumental in introducing us to keynotes, artists, and off-site session and event locations. Many thanks to Michael Spring and Deborah Margol of the Miami-Dade County Department of Cultural Affairs and Mary Becht (now retired) and Jim Shermer of the Broward County Cultural Division. These folks spent hours on the phone with us as well local organizations and artists making this conference a reality.



Inspiration also came from non-Miami conference committee members Rohit Burman, MAC Aids Fund and Patrice Walker Powell, National Endowment for the Arts, who both had an uncanny passion for and knowledge of the Miami area. All our committee members are experienced grantmakers who understand the value and the opportunities of coming together as a community of practice to learn. Thank you all for your time and your energy.

Welcome to GIA 2012 in Miami. The Eden Roc Hotel is a standing memorial to the glorious days of MiMo architecture, the Rat Pack, and Lucy and Desi on vacation. The beaches of white sand greeted by the bluest ocean are scenes out of movies for most of us. It is a beautiful, historically relevant, and culturally stimulating city. The perfect place to "Forge Connections."

Janet Brown, President & CEO
Grantmakers in the Arts



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.

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 14 at 6:00 PM in the Eden Roc's Lapidus Room (Penthouse level of the Ocean Tower). This reception precedes the Opening Reception.

AUDIO AND VIDEO RECORDING

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

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, and Tuesday evening reception at the Wolfsonian. 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.**

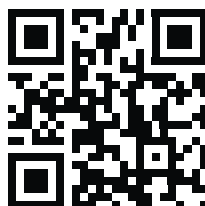
REGISTRATION HOURS

Registration is located on the lower level. Take the spiral stairs down from the main lobby. Hours are

Saturday	10.13	4:00 PM - 8:00 PM
Sunday	10.14	2:00 PM - 7:15 PM
Monday	10.15	7:30 AM - 6:30 PM
Tuesday	10.16	7:30 AM - 2:45 PM and 5:30 PM - 6:30 PM
Wednesday	10.17	7:30 AM - 11:30 AM

TWEET THE CONFERENCE! #GIA2012

PREFER YOUR CONFERENCE PROGRAM ON YOUR PHONE?





CONFERENCE SPECIAL EVENTS — A QUICK OVERVIEW

MONDAY EVENING NO HOST DINE-AROUNDS

Dine-Arounds, organized by GIA and Miami-area grantmakers, will include a variety of cuisines and experiences. These no-host, informal dinners provide a chance to socialize with colleagues. Sign-up will be onsite at conference registration. Groups gather in the Mona Lisa Ballroom, just off the main lobby, to depart at around 6:00 PM. Consult the posted sign-up sheets for actual departure times.

GIA PRESIDENT'S CIRCLE RECEPTION

Funding Partners who have made contributions of \$10,000 and above to GIA are invited to join GIA Board Chair Regina Smith for a reception on Monday evening from 5:30-6:30 PM in the Lapidus Room (Penthouse level of the Ocean Tower).

RECEPTION AT THE WOLFSONIAN MUSEUM

The Wolfsonian—Florida International University is a museum, library, and research center that uses objects to illustrate the persuasive power of art and design, to explore what it means to be modern, and to tell the story of social, historical, and technological changes that have transformed our world. The collections comprise approximately 120,000 objects from the period of 1885 to 1945 — the height of the Industrial Revolution to the end of the Second World War — in a variety of media including furniture; industrial-design objects; works in glass, ceramics, and metal; rare books; periodicals; ephemera; works on paper; paintings; textiles; and medals. Reception sponsored by J.P. Morgan

Buses begin departing at 6:15 PM on Tuesday. After the reception, you can stay in South Beach and enjoy the night life or return on the GIA buses which will depart the museum from 8:30-9:00 PM.

2012 CONFERENCE FILM FESTIVAL

CHANNEL 73

This year we are pleased to present an exciting series of documentaries related to our 2011 conference themes. The program, curated by GIA, can be found on channel 73 on the television in your room.

SATURDAY, OCTOBER 13, 9:00 PM

• MUHAMMAD ALI: MADE IN MIAMI (2008)

DIRECTOR: GASPAR GONZÁLEZ, ALAN TOMLINSON

In 1960, a young boxer named Cassius Clay came to Miami, determined to become world heavyweight champion. In the end, he became something more — a legend. Combining original footage with interviews of those who were closest to him — including his trainer, Angelo Dundee, fight doctor Ferdie Pacheco, and Ali's Miami neighbors and friends — *Muhammad Ali: Made in Miami* is the story of that evolution, as well as a chronicle of Miami's historic black community and the famed Fifth Street Gym. See why, without Miami, there might never have been a Muhammad Ali. (54 minutes)

SUNDAY, OCTOBER 14, 9:00 PM

• HECHO A MANO: CREATIVITY IN EXILE (2010)

DIRECTOR: BRETT O'BOURKE

Hecho a Mano weaves together the stories of four Cuban artists living in Miami: pianist Francisco 'Paquito' Hechavarría, sculptor Tony López, and ceramists Nelson and Ronald Currás. From their beginnings in Cuba to their early experiences in exile to today, the film explores their dedication to craft and their ability to keep creating under often challenging circumstances. A documentary about life's unexpected turns and the joy of working with your hands. (25 minutes)

SUNDAY, OCTOBER 14, 9:30 PM

• INOCENTE (2012)

DIRECTOR: SEAN FINE AND ANDREA NIX FINE

Inocente is the story of a talented 15-year-old Latina who, as an undocumented homeless immigrant, fiercely pursues her dream of becoming an artist. Inocente survived life's greatest challenges, punctuated by a father deported for domestic abuse, an endless shuffle, year after year, through the city's overcrowded homeless shelters, and the constant threat of deportation. By chronicling the journey of this immensely talented young woman, the documentary sheds light on the current lightning rod issues of immigration and homelessness in America in a strikingly personal way. (40 minutes)

MONDAY, OCTOBER 15, 9:00 PM

• MIAMI NOIR: THE ARTHUR E. TEELE STORY (2008)

DIRECTOR: SAM REGA AND JOSHUA I. MILLER

Miami's world of crime and injustice has long been a subject of fictional film and television. The story of Miami City Commissioner, Arthur E. Teele proves that fact is stranger than fiction. In the early 1980s, a young, bright, black politician moved to Miami from Washington, D.C. after directing \$220 million into Miami's transportation system as head of the Urban Mass Transit Administration under the Reagan administration. From the late 1980s until 2004, Arthur E. Teele, Jr. flourished in Miami as a county and city commissioner where he strived to improve the living conditions for impoverished black communities. (60 minutes)

TUESDAY, OCTOBER 16, 9:00 PM

• NEY MATOGROSSO: BATUQUE (2001)

Brazilian musical treasure, Ney Matogrosso takes the stage in Rio de Janeiro to perform classic repertoire from Samba's golden age of the 1920s, '30s, and '40s. Matogrosso is one of those charismatic, slightly odd performers who has managed to maintain his artistic integrity in spite of his success and popularity. Here he is joined by the talented choro band *Nó em Pingo d'Água* and several other excellent guest musicians, such as the percussionist Marcos Suzano and guitarist João Lyra. (70 minutes)



CONFERENCE QUICK OVERVIEW

SUNDAY, OCTOBER 14

8:00 AM

Single-Day Preconferences

- *THE ROLE OF THE ARTS AND ARTISTS IN HEALTH ACROSS THE LIFESPAN*
- *SUPPORT FOR INDIVIDUAL ARTISTS*
- *ARTS AND CULTURE IN IMMIGRANT COMMUNITIES*

6:00 PM

Newcomers Reception

7:00 PM

Opening Reception

- *MUSIC BY ORQUESTA HAVANA SOUL*

MONDAY, OCTOBER 15

8:00 AM

Opening Breakfast Plenary

- *PERFORMANCE OF DUCK SOUP: A PLAY ON EQUITY, A NEW WORK FROM AMERICAN RECORDS THEATER COMPANY*

10:00 AM

Equity Discussion Salons

12:00 PM

Luncheon Plenary

- *SALON POETRY PERFORMANCES*
- *PERFORMANCE OF NE 2ND AVENUE BY TEO CASTELLANOS*

2:00 PM

Breakout Sessions

4:00 PM

Breakout Sessions

6:00 PM

Dine-Arounds

TUESDAY, OCTOBER 16

8:00 AM

Breakfast Roundtables

9:30 AM

Breakout Sessions

11:30 AM

Luncheon Plenary

- *KEYNOTE BY ALBERTO CARVALHO*
- *PERFORMANCE BY THE NEW WORLD SCHOOL OF THE ARTS JAZZ ENSEMBLE*

12:45 PM

Picnic Lunch

2:00 PM

Buses depart for Offsite Sessions

6:30 PM

Buses Depart for Reception at the Wolfsonian Museum

WEDNESDAY, OCTOBER 17

8:00 AM

Breakfast Roundtables

9:30 AM

Breakout Sessions and Salons

10:30 AM

Closing Brunch Plenary

- *GIA "STATE OF THE UNION"*
- *KEYNOTE BY ROBERT VIJAY GUPTA*



SATURDAY & SUNDAY

SATURDAY

9:00 PM

2012 Conference Film Festival

GIA CHANNEL 73 IN YOUR HOTEL ROOM!

- **MUHAMMAD ALI: MADE IN MIAMI**
See page 5 for details.

SUNDAY PRECONFERENCES

The Role of the Arts and Artists in Health across the Lifespan

MUSEUM OF ART | FORT LAUDERDALE
ONE E LAS OLAS BOULEVARD, FORT LAUDERDALE

Gather for coffee in the Eden Roc's Mona Lisa Room at 7:30. Bus will depart at 7:45.

Working with the National Center for Creative Aging, the Society for the Arts in Healthcare, and national and local Florida arts and healthcare providers, GIA explores how artists are improving the lives and health of Americans from early childhood to end of life care. Learn from nationally acclaimed experts on how funders can support and promote these life-changing programs. The preconference will be held at the Museum of Art | Fort Lauderdale.

Support for Individual Artists

LIGHT BOX AT GOLDMAN WAREHOUSE
404 NW 26TH STREET, MIAMI

Gather for coffee in the Eden Roc's Mona Lisa Room at 7:30. Bus will depart at 8:00.

Join your colleagues at the Light Box at Goldman Warehouse in the heart of Miami's Wynwood Art District for a series of conversations exploring direct support of artists. Focusing on grant and non-grant support, these lively discussions will address community engagement, artist-centric evaluation, professional development services, and supporting underserved artists and emerging fields.

Participants will have opportunities to enter into existing conversations or to create their own, all the while collaborating with peers to develop new strategies and support tools. A national panel of artists moderated by Maria Rosario Jackson of The Kresge Foundation will open and close the day, offering both a grantee viewpoint and feedback on the day's proceedings.

Arts and Culture in Immigrant Communities

LITTLE HAITI CULTURAL CENTER
212 NE 59TH TERRACE, MIAMI

Gather for coffee in the Eden Roc's Mona Lisa Room at 7:30. Bus will depart at 8:00.

This preconference will examine the role of arts and culture in maintaining and supporting healthy livable immigrant and refugee communities. The preconference will be held in the Little Haiti neighborhood in Miami.

Note that this preconference will be bilingual and the presentations available in both English and Spanish.

SUNDAY EVENING

6:00-6:45 PM

Newcomers Reception

EDEN ROC, LAPIDUS ROOM (PENTHOUSE LEVEL OF THE OCEAN TOWER)

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

7:00-8:30 PM

Opening Reception

EDEN ROC OCEAN GARDEN PATIO

- **MUSIC BY ORQUESTA HAVANA SOUL**

Join colleagues for a drink, 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.

Director Frank Díaz formed Orquesta Havana Soul as part of his effort to revive the Cuban music of the 1940s and 1950s, also known as the "Golden Age of Cuban Music," when the cha cha chá, the mambo, the rumba, the conga, the danzón, and many other rhythms went around the world.

Díaz began his career in Cuba at the age of four when he was selected to be the child singer of the well-known Spanish musical group, Los Gracias. At that young age, famed Cuban producer Gaspar Pumarejo sent him on a tour of the entire island, with a final stop at the world-famous International Hotel in Varadero Beach.

Havana Soul features conga player Freddy Cruz, who played with the great Celia Cruz (no relation) many times; Felipe Ramos, Director of New Jersey's famed Charanga Casino; and the renowned flutist from Oriente, Pepin Santos.

9:00 PM

2012 Conference Film Festival

GIA CHANNEL 73 IN YOUR HOTEL ROOM!

- **HECHO A MANO: CREATIVITY IN EXILE**
See page 5 for details.

9:30 PM

2011 Conference Film Festival

GIA CHANNEL 73 IN YOUR HOTEL ROOM!

- **INOCENTE**
See page 5 for details.



MONDAY MORNING

8:00 AM

PLENARY BREAKFAST SESSION

OCEAN TOWER BALLROOM II

• **PERFORMANCE OF DUCK SOUP: A PLAY ON EQUITY BY
AMERICAN RECORDS THEATER COMPANY**

Performed by: Sarahi Diaz, Brigitte Kali, Peter Paul De Leo, Kim Ostrenko, Kevin A. Walton.

Duck Soup: A Play on Equity is a new work commissioned for the conference from American Records Theater Company, written by KJ Sanchez and Tommer Peterson and directed by Sanchez. The play, an exploration of equity in the arts, is based on interviews with funders, artists, public officials, activists, and people from all walks of life. The plenary session will be followed by facilitated breakout discussion salons.

KJ Sanchez is founder/CEO of American Records. As a playwright, she has been produced at Asolo Rep, Actors Theater of Louisville, Two River Theater, Baltimore's CENTERSTAGE, Round House Theater, Working Classroom, Cornerstone, and Off-Broadway at Urban Stages. She is a Fox Fellow, the 2012 Douglas Wollop Fellow, an Albert Award Nominee, and an NEA CDP for directors recipient. As the producer, director, and co-author of *ReEntry*, KJ has contracted with the Department of Defense, utilizing the play as post-deployment training for service members at over thirty military bases and sites throughout the US and Internationally.

9:30 am -
10:00 am

BREAK

10:00 AM -
11:30 AM

DISCUSSION SALONS

GIA members have identified the topic of equity as a priority theme for this conference. Similarly, participants in past conferences have asked for fewer presentation sessions and panels, and more opportunities to share information and participate in focused discussions.

by participants on the equity challenges of their work and their communities. Quotes from the play define the essence of the discussion in each of the ten breakout rooms. Facilitators will guide conversations led by conference participants.

American Records Theater's *Duck Soup: A Play on Equity*, will lay the groundwork for candid discussions

Select the quote that resonates for you and participate in the discussion.

Ground Rules for Salon Participants

- Speak personally, for yourself as an individual, not as a representative of an organization or position.
- Go directly to your point without lengthy background or description of your work or funding program.
- Allow others to finish before you speak.
- Share "air time."
- Stay on topic.
- Honor new voices.

EQUITY SALON #1: *Equity? I almost feel like the word is null and void*

HIBISCUS ROOM

"Equity? I almost feel like the word is null and void. Because everybody is not at the table! Right?"

EQUITY SALON #2: *We're in the middle of this big experiment that is democracy*

BAYSHORE ROOM

"We're in the middle of this big experiment that is democracy . . . America is a project . . . a work-in-progress. We're sometimes blindly stumbling towards a commons . . . a place of shared values . . . and equity is maybe some part of that equation?"

EQUITY SALON #3: *For me . . . it isn't so much a place . . . or a state we're going to achieve*

STAR ROOM

"For me . . . it isn't so much a place . . . or a state we're going to achieve . . . or get to. It's a way of being in the world. What are the things I can do...ya know . . . within the narrow field of influence in my work, to create more equitable space?"



MONDAY MORNING

10:00 AM -
11:30 AM

EQUITY SALON #4: *We can't operate in a vacuum*

PALM ROOM

"We can't operate in a vacuum . . . or in the dark. We stand back, we look as we strategize within a landscape, where do we fit in in the entire landscape of support for the arts? That means looking at equity and diversity through a different lens."

EQUITY SALON #5: *I remember the first time when someone came at me with this "you're not cultured"*

LA GORCE ROOM

"I remember the first time when someone came at me with this "you're not cultured" bullshit. I was like . . . "Are you serious?" and someone said directly to me . . . "Well, you're not cultured." Ya' know I had no relation to classical music outside Looney-Tunes soundtracks . . . "

EQUITY SALON #6: *You have to broaden your knowledge*

KEY BISCAYNE A

"You have to broaden your knowledge. One has to educate him or herself about different cultural traditions, cultural expressions and only from having that information can one . . . only by listening to those cultural producers who bring the first person . . . can you begin to understand how to evaluate that work."

EQUITY SALON #7: *Right now 2 percent of the organizations get 65 percent of the funding*

KEY BISCAYNE B

"We look back at the report . . . right now 2 percent of the organizations get 65 percent of the funding . . . Uh . . . that's not like somebody made a little mistake, right? That's not just something that kinda just happened . . . and we're like 'Oops! Well, look at that!'".

EQUITY SALON #8: *Here's a point where there is definitely some tension*

SAN MARINO ROOM

"Here's a point where there is definitely some tension . . . the foundation hires a brown guy like me, and one of the benefits of bringing me on is the . . . claim of diversity. So . . . if I were to speak about issues of race, or racism, from the viewpoint that I have, uhm . . . I'm not speaking for the institution, I'm just speaking for myself."

EQUITY SALON #9: *You don't change an institution by putting people of color in the audience*

FISHER B

"Some people seem to think it is all about getting diverse-looking people into certain organizations. You don't change an institution by putting people of color in the audience . . . it, it really doesn't matter if there's not . . . kinda the courage, the conviction . . . the strategic thinking to actually effect some real and permanent change."

EQUITY SALON #10: *So say you've just moved here from a place where you don't trust government*

RIVO ALTO ROOM

"So say you've just moved here from a place where you don't trust government . . . like Sudan. Are you going to write your name and address and, y'know, your social security on a ten-page application? Yeah, like that's gonna happen!"

11:30 am -
12:00 pm

BREAK



MONDAY AFTERNOON

12:00 pm -
1:30 pm

LUNCHEON PLENARY SESSION

OCEAN TOWER BALLROOM II

• EQUITY DISCUSSION SALON REPORTS

A group of grantmaker poets and creative writers including Vickie Benson, Peter Handler, Frances Phillips, Diem Jones, and Ron Ragin, will present freshly created responses to the morning salon discussions.

• PERFORMANCE OF NE 2ND AVENUE BY TEO CASTELLANOS

Born in Puerto Rico and raised in Miami, Teo Castellanos is an actor/writer/director who works in theater, film, and television. Teo received his B.F.A. in Theater from Florida Atlantic University under a full scholarship where he studied with four-time Tony Award winner Zoe Caldwell. He is author of *War, Revolution, and the Projects*, a one man trilogy, which he has toured on the East Coast, as well as his one-man show *NE 2nd Avenue* based on Miami characters, which was commissioned and produced by Miami Light Project as part of their 2001-2002 Contemporary Performance Series and went on to be produced by Coconut Grove Playhouse in Miami.

NE 2nd Avenue was awarded the International Cultural Exchange Grant by Miami-Dade County Department of Cultural Affairs, which allowed Castellanos to bring it to the 2003 Edinburgh Fringe Festival where it won the Fringe First Award, the most prestigious theater award of the festival.

Castellanos has lectured and taught theater workshops at Temple University, University of Massachusetts, Saint Michaels College, Santa Fe College, University of South Florida, Florida Memorial University, and Miami-Dade College, as well as throughout several states and the US Virgin Islands. He is currently director of RAP (Rites And Passages), a men's prison theater/drumming program at ArtSpring, and Executive Producer of Miami Project Hip Hop (MPH), an annual event produced by Miami Light Project that honors Hip Hop roots and aesthetics.

1:30 pm -
2:00 pm

BREAK

2:00 pm -
3:30 pm

BREAKOUT SESSIONS

Community Health and the Participatory Arts: Crucial Issues and Opportunities

KEY BISCAYNE B

Organized by Maria Rosario Jackson, advisor to the Arts and Culture Program, Kresge Foundation; Amy Kitchener, executive director, Alliance for California Traditional Arts.

Presented by Ofelia Esparza, artist, altarista, educator; Sergio Aguilar-Gaxiola, M.D., director, UC Davis Center for Reducing Health Disparities, and professor, Internal Medicine, University of California, Davis; Beatriz Solis, director, Healthy Communities (South Region), The California Endowment.

Building on prior GIA sessions exploring the intersection between participatory arts and community health, discussants present and interrogate new developments in programming and research in this emerging arena. Drawing from the fields of public

health, urban planning, and the arts, the conversation will cover several important issues: how work at the intersection of arts and health contributes to more equitable outcomes for disadvantaged communities, new collaborations between health funders and arts organizations, and validation of work in the arts and health fields, including financial support, criticism, peer networks, and training for this kind of work. The session will serve to further discussions and networking among GIA members with a sustained interest in this topic, while addressing critical issues for those engaged in and/or thinking about this kind of work.

ArtPlace: A Collaborative Approach to Creative Placemaking

KEY BISCAYNE A

Organized by Carol Coletta, director, ArtPlace; Tatiana Hernandez, arts program associate, John S. and James L. Knight Foundation.

Presented by Anita Contini, program lead, Arts and Culture, Bloomberg Philanthropies; Dennis Scholl, VP/arts, John S. and James L. Knight Foundation; Dan Lurie, senior advisor and director of strategic partnerships, National Endowment for the Arts; Beth Takekawa, executive director, Wing Luke Museum of the Asian Pacific American Experience.

Based on the first eighteen months of operation (and two grants rounds) by ArtPlace, this session serves as a frank discussion of the rewards and challenges of accelerating creative placemaking. Participants will learn how ArtPlace defines creative placemaking, the expected results, and how outcomes are being measured, including the just-announced list of America's Most Vibrant Arts Neighborhoods. Participants will also hear how an effective collaboration among funders and the federal government is taking shape.



MONDAY AFTERNOON

2:00 PM -
3:30 PM

The Art of Investing in Immigrant Hubs

RIVO ALTO ROOM

Organized by Hoong Yee Lee Krakauer, executive director, Queens Council on the Arts; F. Javier Torres, senior program officer, The Boston Foundation; San San Wong, senior program officer in the arts, Barr Foundation.

What are the roles of local cultural identities and traditions in vitalizing communities? Immigrant ethnic hubs have long been naturally occurring sites of rich artistic and cultural production. With the current flow of immigration, the numbers are rapidly increasing and their character changing, yet little is widely known about the role of the arts and the community-

based organic support systems that often exist parallel to the formal 501(c)3 arts sector. In this interactive session, participants will share challenges and successful strategies to support and elevate the artistic and cultural production taking place in immigrant hubs. Touch points include cross-sector partnerships, public-private funding partnerships, entrepreneurial and business development, community-driven cultural planning, and building sustainable arts organizations within ethnic hubs.

Improved Final Reports: Collecting Grantee Stories While Developing Evaluative Capacity

HIBISCUS ROOM

Organized by Sofia Klatzker, director of grants and professional development, Los Angeles County Arts Commission.

Presented by Kamelia Tate, director of research & evaluation, Music Center.

Do your grantees understand what is expected from them in terms of assessment, evaluation, and reporting back? Are you using the evaluation process to build relationships with your grantees?

The Los Angeles County Arts Commission recently underwent an in-depth process to reimagine the purpose and outcomes of grantee progress and final reports. To investigate and develop a more effective and comprehensive evaluation instrument, the Arts Commission engaged in a community process that included exploring the evaluation philosophies and practices of five California funders; establishing

priorities for the Los Angeles County Board of Supervisors, arts deputies, and arts commissioners; and interviewing and surveying Arts Commission grantees to determine their capacity and needs. A major finding was that funders from other sectors have similar goals and emphasize a learning relationship where grantees can use evaluation to reflect on their work, funders can effectively evaluate their initiatives, and the community can learn new strategies.

Acknowledging our collective goal as arts grantmakers of supporting our grantees' organizational capacity-building efforts, increasing their internal evaluation capacity, and flattening the funder-grantee relationship, this session will provide a forum for funders to discuss the role of reporting and evaluation in their organizations and the impact on grantees.

Supporting the Development of Your Creative Entrepreneurs, or Doing Business As....

PALM ROOM

Organized by Nichole Hickey, manager of artist services, Cultural Council of Palm Beach County; James Shermer, grants administrator, Broward County Cultural Division.

Presented by Brandi Reddick, artists and communications manager, Miami-Dade County Office of Cultural Affairs.

Independent artists provide essential support for all industries in a local economy, and increased access to resources, professional development, art district development, creative business spaces, and live/work housing has been shown to promote greater

artist self-reliance while stimulating the area's creative economy. Because of this, artist professional development strategies should address issues of workforce development, job creation, economic development, and community character/cultural identity. Acknowledging that an integrated cultural economy includes nonprofits and artists, participants in this session will learn the background, and importance, of local arts agencies that offer a broad range of artist services, programs, and funding.

What the Numbers Are Telling Us: Fiscal Trends in the Performing Arts Sector

STAR ROOM

Organized by Teresa Eyring, executive director, Theatre Communications Group.

Presented by Amy Fitterer, executive director, Dance/USA; Sunil Iyengar, director of research and analysis, National Endowment for the Arts; Jesse Rosen, CEO, League of American Orchestras.

Performing arts organizations are using data and new analytical tools to reimagine their strategic approaches to capacity building and fiscal stability. This session will provide participants with data on fiscal trends gleaned from major national performing arts research studies, including Theatre Communications



MONDAY AFTERNOON

2:00 PM -
3:30 PM

Group's *Theatre Facts 2011* and *Fiscal Pulse 2012*, League of American Orchestra's *Strategy Money Alignment Readiness Tool* (SMART) and *Orchestra Statistical Reports*, and Dance/USA's *Annual Data Collection*. The presentation will focus on trends in areas such as ticket sales and attendance, earned and contributed income, endowments, and working capital. In addition, the panel will discuss how cur-

rent fiscal trends affect artistic programming, human capital, and the capacity to innovate. Attendees will leave this session with a better understanding of some of the operating and capital structures that are common in the performing arts sector, along with certain key challenges the disciplines are facing and addressing.

Arts Education Funders Coalition: A Report on GIA's Federal Education Advocacy

SAN MARINO ROOM

Organized by *Grantmakers in the Arts*.

Presented by Alex Nock, vice president, Penn Hill Group.

Alex Nock will report on the efforts of GIA's Arts Education Funders Coalition to enhance the status of the arts within federal education policy. Regardless of the outcome of the election, Congress and the ad-

ministration will act on education policies in 2013. Will their actions help fund or reinforce the arts at the local level?

Your suggestions and observations during the session will help inform GIA's ongoing work in this area.

Global Cultural Exchange/Local Arts Value: Models for Cultural Exchange Programs and Support

BAYSHORE ROOM

Organized by Olga Garay-English, executive director, City of Los Angeles Department of Cultural Affairs; Marete Wester, director of arts policy, Americans for the Arts.

Presented by Kathleen Cerveney, director of institutional learning and arts initiatives, The Cleveland Foundation; Mark Murphy, executive director, Roy and Edna Disney/CalArts Theater (REDCAT); Adriana Perez, projects administrator, Miami-Dade County Department of Cultural Affairs.

Miami is doing it. So are Los Angeles and Cleveland. Locally-based and locally-initiated international cultural exchange programs are paying dividends to citizens and the cultural community alike. Learn why and how local arts agencies and their private foundation partners are creating opportunities for artists, curators, and cultural researchers abroad, as well as opportunities for international artists to work in their local communities. Hear about the local ROI and how foundation officers and LAA leaders are making

the case for supporting international exchange and engagement. Discover how public-private funding partnerships in your community could leverage resources beyond the usual suspects. The session builds on key findings from the recent Americans for the Arts special report *Backyard Diplomacy: Prospects for International Engagement by Local Arts Agencies*. Lively case presentations will be followed by a facilitated discussion to surface additional examples and address questions.

The Americans for the Arts 2009 National Arts Policy Roundtable site features the 2012 follow-up special report, *Backyard Diplomacy: Prospects for International Cultural Engagement by Local Arts Agencies*, along with the LAA International Master Survey used to collect the data for the report.

GIA Support for Individual Artists Research Project

FISHER B

Organized by *Grantmakers in the Arts*.

Presented by Claudia Bach, principal and founder, AdvisArts Consulting; Alan Brown, principal, WolfBrown.

In 2012, GIA is embarking on a multi-year research project to establish benchmark national data on financial support provided to individual artists from

public, private, and nonprofit grantmakers. Research and interpretation will include recommendations for funders looking to initiate, improve, or expand their individual artists support practices. At the end of the first phase of this project in October, GIA staff and consultants will report on the initial field scan and obtain input from conference participants.

3:30 pm -
4:00 pm

BREAK



MONDAY AFTERNOON

4:00 pm -
5:30 pm

BREAKOUT SESSIONS

The Perfect Grantmaker

PALM ROOM

Organized by Esther Grimm, executive director, 3Arts.

Presented by Christy MacLear, executive director, Robert Rauschenberg Foundation; Sacha Yanow, director, Art Matters.

To improve is to change; to be perfect is to change often.

— Winston Churchill

Three grantmakers representing longstanding organizations that have experienced significant change will candidly talk about how they worked through organizational shifts that altered their founding missions and survived the emotional turbulence that accompanies such change, including staff and stakeholder response, press management, and board migration.

SmARTBiz: Increasing Awareness Among Businesses of the Importance of Arts and Culture

KEY BISCAYNE A

Organized by Rena Blades, president & CEO, Cultural Council of Palm Beach County, Inc.; Jan Rodusky, director of grants, Cultural Council of Palm Beach County, Inc.

Presented by Susie Dwinell, vice president, client and community relations director, PNC Financial Services Group, Inc.; Craig Grant, president, PNC Bank Florida Market, PNC Financial Services Group, Inc.; Steven Maklansky, director, Boca Raton Museum of Art.

This session will be a case study of the collaboration between the Palm Beach County Cultural Council and PNC Bank. The two corporations began the SmART-Biz program in 2010 to increase awareness among the business community of the economic impact of the cultural industry and to improve the operational capacity of cultural organizations. The project includes three strategies for achieving this goal:

- Direct grants to improve cultural organizations' operations;
- Professional development training in operations, financial management, and development;
- Marketing and promotions to the community communicating economic data and program results.

New models are required for the future of arts funding, and those attending this session will learn ways that corporate funders can partner with the cultural industry. Arts agency staff will find this particularly useful.

A New Lens on The Competitive Environment for the Arts

HIBISCUS ROOM

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

Presented by Diem Jones, director of grants, Houston Arts Alliance; Ted Russell, senior program officer, The James Irvine Foundation.

How well do small and emerging arts organizations compete in your community? The Local Arts Index calculates that the four largest nonprofit arts organi-

zations are responsible for nearly two-thirds of total arts spending in the average US county. What are the implications of such financial concentrations? This interactive session will consider implications, practical applications, and risks that public and private grantmakers will face when addressing — or not addressing — this issue, now that this conversation can be considered anew with annual county-level data.

Fusing Arts, Culture and Social Change: Update and Action Steps

LA GORCE ROOM

Organized by Judi Jennings, executive director, Kentucky Foundation for Women; Ron Ragin, program officer, performing arts, The William and Flora Hewlett Foundation; F. Javier Torres, senior program officer, The Boston Foundation.

Presented by Holly Sidford, president, Helicon Collaborative; Angelique Power, senior program officer, The Joyce Foundation.

At last year's conference, the National Committee for Responsive Philanthropy's report, *Fusing Arts, Culture and Social Change*, sparked fruitful discussions (and respectful differences) about how GIA members and allies can advance equity in arts and culture funding.

The report, GIA blogs, and a *Reader* article recognized challenges and also pointed to useful pathways to change, including sustaining the canons, nurturing the new, arts education, and arts-based community and economic development. In this session, participants will explore how funders and practitioners have mediated challenges, created awareness, and developed change strategies over the last year. Moving from conversation to action, participants will discuss concrete steps that funders and cultural organizations can take to create healthy funding ecosystems.



MONDAY AFTERNOON

4:00 PM -
5:30 PM

An Ideas Contest: Lessons from the Knight Arts Challenge Miami

SAN MARINO ROOM

Organized by Adrian Ellis, director, AEA Consulting; Mayur Patel, VP/strategy & assessment, John S. and James L. Knight Foundation; Dennis Scholl, VP/arts, John S. and James L. Knight Foundation.

The Knight Arts Challenge Miami is a \$20M five-year contest designed to recognize the best and most innovative ideas from local organizations and individuals seeking to transform the arts. The contest aims to strengthen Miami's cultural development and celebrate

the city's diversity by embracing the unpredictable and diffuse nature of artistic innovation. The panel will discuss the results of an interim assessment of the Challenge's impact to date and tease out key lessons learned about the role of contests in supporting a community's cultural development. The session will also explore the pros and cons of this approach and its implications on grantmaking in the cultural sector.

Arts & Health: New Momentum for Artists and Communities

KEY BISCAYNE B

Organized by Rohit Burman, executive director, Europe, Africa, and Middle East Programs, MAC AIDS Fund.

Presented by Anita Boles, executive director, Society for the Arts in Healthcare; Gay Hanna, executive director, National Center for Creative Aging.

Arts and healing is an age-old pairing enjoying a

contemporary renaissance. From neonatal units to end-of-life care, the arts and related therapies are accepted forms of preventative and clinical care. Join leaders in the arts and wellness field to learn more about innovative research and programs, strategies for funding in this area, and growing opportunities for artists working in community settings.

Arts Education Coalitions and Partnerships: Strange Bedfellows, Positive Results

STAR ROOM

Organized by Grantmakers in the Arts.

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

In a very difficult time, funders are joining together and creating broad-based partnerships to improve

the quality of and access to arts education. Are coalitions the key tool that lifts all boats? Can this work be sustained? What are the challenges? What are some promising practices? Come prepared to share stories, and kick the tires hard, about how such partnerships really work.

Conversations on Capitalization: Moving from Theory to Practice

RIVO ALTO ROOM

Organized by Grantmakers in the Arts.

Moderated by John McGuirk, director, performing arts program, The William and Flora Hewlett Foundation.

GIA will have had Conversations on Capitalization and Community with over 150 arts funders by the end of 2012. How are those who attended the workshop for funders putting capitalization principles to use in their programs and in their conversations

with grantees? Have funders reacted as a collective to address undercapitalization in their funding region? This salon session will be a discussion of the successes and challenges of moving theory to practice based on GIA's National Capitalization Project. Funders who have not attended a Conversations on Capitalization and Community workshop will learn how funder practices can change to promote better financial health for grantees.

GIA Offers Conversations on Capitalization and Community, 2012-13

Created and delivered by senior staff of the Non-profit Finance Fund, New York, and TDC, Boston, daylong workshop for funders will be staged in at least twelve cities and states in 2012-13. The workshop, already staged for grantmakers in Philadelphia, San Francisco, Seattle, and Lansing,

focuses on local funding and nonprofit ecosystems, community capital drivers, and funder values. Conversations 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



MONDAY AFTERNOON & EVENING

Valuing Nonprofit Talent and Leadership in the Arts

BAYSHORE ROOM

Organized by Ken Cole, associate director, National Guild for Community Arts Education; Teresa Eyring, executive director, Theatre Communications Group; Cheryl Green Rosario, director, philanthropy, American Express.

This session will bring awareness to The Initiative for Nonprofit Talent and Leadership, a blueprint of actionable goals and strategies to strengthen leadership in the nonprofit sector. Moderator Cheryl Green Ro-

sario will discuss how American Express, the funder of the White House Forum on Nonprofit Leadership that led to the initiative, has been a leader in elevating the issue. Ken Cole and Teresa Eyring will share their efforts and successes in bringing attention to this very important topic through the leadership training programs they have implemented with funding from American Express.

**5:30 -
6:00 pm**

BREAK

6:00 pm +

NO HOST 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 at one of a variety of popular Miami-area eateries!

Departure times vary 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.

9:00 pm

2012 CONFERENCE FILM FESTIVAL

GIA CHANNEL 73 IN YOUR HOTEL ROOM!

- **MIAMI NOIR: THE ARTHUR E. TEELE STORY**
See page 5 for details.



TUESDAY MORNING

8:00 AM -
9:00 AM

CONTINENTAL BREAKFAST AND BREAKFAST ROUNDTABLES

OCEAN TOWER BALLROOM II

Getting Down to Business: Corporate Grantmakers in the Arts

Organized by Glyn Northington, senior group manager, Target.

What's happening in corporate grantmaking in the arts today? This session gives corporate funders the opportunity to share trends, stories, lessons, and

plans for arts grantmaking in an informal setting.

Topics could include changes in corporate funding priorities, trends or challenges with arts sponsorships, funding of technology in the arts, and other topics of interest to those attending.

International Cultural Engagement

Organized by Adam Bernstein, deputy director, programs, Mid Atlantic Arts Foundation.

Changing global demographics, the democratization of international communications through technology, and the increased movement of populations across national borders due to conflict, economic, and environmental pressures are all factors that have made

cultural exchange more crucial than ever as a tool for greater mutual understanding. At the same time, the prolonged global economic slump has made access to international markets more important than ever for American artists. This session will offer grantmakers the opportunity to explore how international cultural exchange can enrich their communities and sustain artists' livelihoods.

Building a Robust Emergency Readiness, Response & Recovery Section on the GIA Website

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

Last year, GIA members began to define the types of assistance, information, and tools they would need to help their community in a crisis. The National Coalition for Arts Preparedness and Emergency Response, with GIA's support, is ready to build a more robust Emergency Readiness, Response & Recovery section

of the GIA website. Come join a roundtable discussion hosted by the Coalition to further discuss how to make that section of the website as helpful and accessible as possible. Drawing upon some of the baseline data from last year's GIA member survey on readiness, we will decide what information and resources should be available on the site and how members can best use the site on a regular basis, as well as in the wake of significant disasters.

Arts & Health: New Momentum for Artists and Communities

Organized by Grantmakers in the Arts.

A report from the MetLife Foundation Partnership Project between Grantmakers in the Arts, Grantmakers in Aging, Grantmakers in Health, Society for the Arts

in Healthcare, and the National Center for Creative Aging will be distributed and the findings discussed. Participants will take away new knowledge about the benefits and challenges of funding arts collaborations and initiatives within healing environments.

The Arts Education Field Guide

Organized by Narric Rome, senior director for federal affairs and arts education, Americans for the Arts.

Ever wonder if your philanthropy efforts in arts education are creating impact in our complicated education ecosystem? Unsure if an investment in advocacy or policy would affect change for arts education? This breakfast conversation will focus on the complex web of partners, players, and policymakers in the ecosystem of arts education. Learn who the key players and decision makers are. Learn more about the unique role each person plays in this ecosystem. Find new allies. Understand your relationship with other

stakeholders in arts education. Hear more about how all of these players interact.

Based on the newest publication from Americans for the Arts, *The Arts Education Field Guide*, this discussion will help program officers assess their role in strengthening arts education through their investment strategies, while providing greater insight into stakeholder motivations, and help leaders evaluate whether their efforts in broader education reform are reaching the right spheres of influence.



TUESDAY MORNING

8:00 AM -
9:00 AM

A Conversation about Art and Social Justice

Organized by Judi Jennings, executive director, Kentucky Foundation for Women; Ron Ragin, program officer, Performing Arts Program, The William and Flora Hewlett Foundation.

More and more artists, practitioners, and funders are working at the nexus of cultural expressions and social action to create a more just and equitable world. For several years, an informal Art and Social Justice Working Group has worked inside and outside GIA to strengthen and explore this vital nexus. Currently,

the Group is exploring new options for an effective organizational structure, discussing best practices in evaluation of art and cultural expressions aimed at advancing social justice, and working on cultural equity issues. Join Working Group members in this informal exchange to learn more about the Group's thoughts, conversations, and actions. Bring your questions, concerns, experiences, and insights, and be ready to join in dialogue about this exciting new area of arts, culture, and social change funding.

Tools You Can Use: What SNAAP Is Telling Us About The Lives and Careers of Alumni of Intensive Arts Training

Organized by Debbie McNulty, grant officer, Houston Endowment; Sunil Iyengar, director, research & analysis, National Endowment for the Arts.

The Strategic National Art Alumni Project (SNAAP) has established itself as the definitive data source for information on the lives and careers of arts graduates, whether they become artists or pursue different paths. The Indiana University Center for Postsecondary Research, in collaboration with the Vanderbilt

University Curb Center for Art, Enterprise, and Public Policy, designed this unprecedented annual online survey, data management, and institutional improvement system. GIA members from the public and private sectors provided critical start-up funds, and the project is on the road to self-sufficiency. We will discuss what we have learned and what is envisioned for the future.

9:00 am -
9:30 am

BREAK

9:30 am -
11:00 am

BREAKOUT SESSIONS

Co-Generate: Now

SAN MARINO ROOM

Organized by Roberto Bedoya, executive director, Tucson Pima Arts Council.

Presented by James D. Bewley, senior program officer, The Andy Warhol Foundation for the Visual Arts; Michelle Coffey, executive director, Lambent Foundation; Edwin Torres, associate director, The Rockefeller Foundation.

In 2000, at the GIA conference there was a panel presentation on the National Association of Artists' Organizations Co-Generate (Co-Gen) Project, 1998-2000. The Co-Gen project was the first national effort that addressed next generation leadership concerns as articulated by Gen X-ers working in the field

of artist-centered cultural practices. We will revisit that panel and the topic of leadership development by engaging alumni Co-Gen participants in a discussion on the urgency they felt then, which informed DIY and hip hop aesthetics and organizing practices, and the urgency they see now among 20/30 year olds. Discussion leaders, alumni of the Co-Gen project who are currently work in philanthropy, will talk about what they see as coming up behind them, their own career trajectory, and forms of leadership development. Moderating the panel will be Roberto Bedoya, who directed the Co-Generate project.

Collective Impact and the Arts: A Dispatch from Cincinnati

KEY BISCAYNE A

Organized by Ian David Moss, research director, Fractured Atlas; Victor Kuo, senior consultant, FSG; Mary McCullough-Hudson, president & CEO, ArtsWave.

Two years ago, Cincinnati's 84-year-old Fine Arts Fund transformed its name, mission, and grantmaking goals in response to new research findings on public perceptions of the arts. Meanwhile, a now-famous article in the *Stanford Social Innovation Review* argued that cross-sector coordination, or "collective impact,"

is better suited to large-scale social change than isolated interventions. Now, ArtsWave (as Fine Arts Fund is now known) has been invited to help develop a collective impact model for the Greater Cincinnati region along with funders representing education, human services, health, and other sectors. Presenters will share Cincinnati's story and discuss how the arts can be integrated into broader strategic conversations that have buy-in from the entire community.



TUESDAY MORNING

9:30 AM -
11:00 AM

Are We Making a Difference? Evaluating the Impact of Arts and Social Justice Projects

BAYSHORE ROOM

Organized by Judi Jennings, executive director, Kentucky Foundation for Women; Maurine Knighton, senior vice president and program director, arts & culture, Nathan Cummings Foundation; Lynn Stern, senior program officer, Thriving Cultures, Surdna Foundation.

Presented by Ken Chen, executive director, The Asian American Writers' Workshop; Jenny Lee, co-director, Allied Media Projects; Rinku Sen, president and executive director, Applied Research Center.

How do the twin goals of strong artistic expression and measurable social impact find balance in artists' creative work around social change? What does suc-

cess look like in arts and social justice projects from the viewpoint of aesthetics? Social justice advocacy goals? Is there a holistic definition of success that bridges the fields of arts & culture and social justice advocacy? In the opening panel conversation of this salon session, grantmakers will learn how artists and social justice advocates think about impact and the way it is measured in arts and social justice projects. Reflecting on this information, grantmakers will then discuss and define their understanding of success as it relates to these projects.

What Real Change Looks Like: Diverse Expression and Philanthropic Cultural Competency

HIBISCUS ROOM

Organized by Jonathon Freeman, program director, Seventh Generation Fund for Indian Development; Ted Russell, senior program officer, The James Irvine Foundation.

In this interactive session, participants will help unpack and explore deeper grantmaking that honors the diversity within the communities philanthropy serves. With many philanthropic organizations trying to increase the racial and gender diversity of their

staff and leadership, do the types of art projects they fund indicate that they also value an inclusive range of cultural and art expressions? This session will look at how foundations can begin to look at the issue of demographic change as an opportunity to broaden their definition of art, taking into account the culturally diverse arts already present in the communities they serve.

Connecting the Dots: The Creation of the Dayton Performing Arts Alliance

RIVO ALTO ROOM

Organized by Paul Helfrich, president & CEO, Dayton Performing Arts Alliance; David Ramey, president, Strategic Leadership Associates, Inc.; Barbra Stonerock, director of community relations, The Dayton Foundation.

This panel discussion will explore the boundary-breaking merger of the Dayton Philharmonic, Dayton Ballet, and Dayton Opera, a direct outcome of the Nonprofit Alliance Support Program (NASP) launched by The Dayton Foundation. NASP provided an innovative, multi-phase process that included opportuni-

ties for the organizations to evaluate their readiness to engage in some form of mission integration and a grant for consulting support. Upon receiving this grant, negotiations were undertaken to create a single management structure and shared artistic vision, which resulted in the newly formed Dayton Performing Arts Alliance. Attendees will hear an overview of the process that moved this dialogue from a conversation about greater collaboration in 2009 to the first US arts merger of its kind three years later.

Strength in Numbers: How National Data Can Build the Local Case for the Arts

PALM ROOM

Organized by Tom Kaiden, president, Greater Philadelphia Cultural Alliance.

Presented by Lane Harwell, director, Dance/NYC; Arin Sullivan, senior associate, state-based activities and New York State, Cultural Data Project.

Session attendees will actively explore the ways in which national data (from the Cultural Data Project and other sources) can be used to advance the local research, advocacy, and grantmaking that ultimately leads to increased public and private funding for the arts. Advocacy organizations Dance/NYC and the

Greater Philadelphia Cultural Alliance will illustrate their experience using the Cultural Data Project to create compelling reports (Dance/NYC's *State of NYC Dance* and the Alliance's *Portfolio*) which have sparked headlines and ignited important policy conversations about culture's capacity to lead civic change. This will serve as a jumping off point for a group discussion about how to exploit national data tools for advocacy and pragmatically deploy research that leads to action.



TUESDAY MORNING

9:30 AM -
11:00 AM

Game Changer

KEY BISCAYNE B

Organized by Jim Bildner, senior research fellow and adjunct lecturer in public policy, Hauser Center for Nonprofit Organizations, Harvard University; Dennis Scholl, VP/arts, John S. and James L. Knight Foundation.

Presented by Kiley K. Arroyo, research consultant, The Foundation Center; Larry McGill, vice president for research, The Foundation Center.

Two years ago, GIA launched the National Capitalization Project, aiming to bolster our nation's arts and cultural institutions via the balance sheet. Now, a diverse group of funders, service organizations, cultural leaders, and researchers are participating in one of the largest collaborations in recent memory to move that effort forward. The Initiative for Sustainable Arts in America (ISAA) will deliver a roadmap that links capitalization to changing demographics,

community engagement, audience participation, and community efforts to take responsibility for their arts and cultural assets; and for the first time, give communities the capacity to test new strategies in real time as they build new frameworks to meet these challenges. Will a new performing arts center strengthen or weaken the overall health of an arts community? What makes the application of capital successful in driving participation in one context and unsuccessful in another? What changes in programming will be needed to serve emerging audiences, and do the resources necessary to create these changes exist? These are just some of the questions the ISAA project will be answering as it challenges long standing conventional thinking.

Letting Off STEAM: A Debate about STEM and Where the Arts Fit into the Equation

STAR ROOM

Organized by Matty Sterenchock, program officer, The Herb Alpert Foundation.

Presented by Danielle Brazell, executive director, Arts for LA; Joe Smoke, grants administration division director, City of Los Angeles Department of Cultural Affairs.

What is the best method through which to teach and build a "21st Century workforce?" How can we make a better case for arts education in building that future? Where is arts learning most at home in our

schools? As part of the school day once, twice (or more!) a week? Integrated into other subject areas? After school? Should the arts community be working to be included as part of STEM initiatives or is it time for us to truly chart our own path and rally for the arts for art's sake? Join us for a lively debate as we dive into current research on STEM and explore how this may or may not enhance our own arts grantmaking strategies.

Art & Democracy: The Effects of the 2012 Election on the Arts

FISHER B

Organized by Grantmakers in the Arts.

Presented by Kelly Barsdate, chief program and planning officer, National Assembly of State Arts Agencies; Alex Nock, executive vice president, Penn Hill Group; Narric Rome, senior director for federal affairs & arts education, Americans for the Arts.

National arts advocates will discuss the challenges and opportunities facing the arts and cultural sector in the 2012 election at the federal, state, and local levels. How will the election play out and what results can we expect for the arts?

11:00 am -
11:30 am

BREAK



TUESDAY AFTERNOON

11:30 am -
12:30 pm

LUNCHEON PLENARY SESSION

OCEAN TOWER BALLROOM II

- **PERFORMANCE BY NEW WORLD SCHOOL OF THE ARTS JAZZ ENSEMBLE**
- **KEYNOTE BY ALBERTO M. CARVALHO**

ALBERTO M. CARVALHO

Alberto M. Carvalho is Superintendent of Miami-Dade County Public Schools (M-DCPS), the nation's fourth largest school system, serving a diverse student body of over 400,000 in Pre K-Adult. M-DCPS has an annual budget of almost \$4.3 billion, 53,000 employees, and over 47.5 million square feet of facilities. A nationally recognized expert on education reform and finance, as well as an outspoken advocate for high quality education for all students, Carvalho became Superintendent in September 2008.

A leader in innovation, Carvalho is spearheading the transformation of education, pushing for the migration from textbooks to digital content, and is developing cutting-edge educational environments to meet the demands of today's learners. He has been selected to lead statewide committees charged with charting the future of public education in Florida and has successfully chaired the Governor's Race to the Top Working Group which led to Florida's successful bid for Race to the Top funding and a resulting \$700 million for Florida's schools. He was also tapped as chair of Florida's Task Force on Educational Excellence, which has been charged with crafting the framework for the reform efforts driven by Race to the Top. In 2010,

Carvalho was recognized by the Greater Miami Chamber of Commerce as the "Visionary Leader of the Year." The Florida Art Education Association named him 2011 Superintendent Of The Year.

NEW WORLD SCHOOL OF THE ARTS JAZZ ENSEMBLE

Under the direction of James Gasior, the New World School of the Arts' (NWSA) Jazz Ensemble and Jazz Band, comprising NWSA high school students, has been recognized on a national level for their exceptional musical performance, both as an ensemble and for individual performances. Among its most distinguished honors, the Jazz Ensemble has participated in the Thelonious Monk Institute national Peer-To-Peer Jazz Education Program during several consecutive years, joining other bands from across the nation. The Ensemble also had the honor of representing South Florida in Jazz Studio, a music series initiative held at The White House several years ago.

New World School of the Arts, a unique educational partnership between Miami-Dade County Public Schools, Miami Dade College, and the University of Florida, is a world-class center of excellence in the visual and the performing arts, providing a comprehensive program of artistic, creative, and academic development. With programs accredited by the National Association of Schools of Dance, Music, Theater, and Art and Design, NWSA offers the high school diploma as well as the A.A. and the four-year B.F.A. and B.M. college degrees.

12:30 pm -
1:45 pm

LUNCH BREAK

Box lunches will be provided for a casual break poolside, on the beach, or in a location of your choice.

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.

Naturally Occurring Cultural Districts: Creating Equitable, Livable Communities through Grassroots Cultural Programs

1:45 PM GATHER IN THE MONA LISA BALLROOM
2:00 GROUP DEPARTS BY BUS
MDC'S TOWER THEATER, 1508 SW 8TH STREET, MIAMI

Organized by Caron Atlas, director, Arts & Democracy Project; Melanie Cohn, executive director, Council on the Arts and Humanities for Staten Island; Michael Spring, director, Miami-Dade County Department of Cultural Affairs; Edwin Torres, associate director, The Rockefeller Foundation.

Presented by Tamara Greenfield, executive director, Fourth Arts Block; Chancee Martorell, executive director, Thai Community Development Center.

This session will explore the power of neighborhood-based arts and culture as an integral part of equitable, democratic, and culturally vital communities. Using case studies from Los Angeles, Miami, and New York City, this salon session will examine how Naturally Occurring Cultural Districts (NOCDs)



TUESDAY AFTERNOON

2:00 PM

respond to the vision, sustained needs, and creative resilience of low-income communities, and consider the role that critically-timed private and public investments can make in helping NOCDs succeed. The session will also examine how the efforts of NOCDs are bringing about significant changes within a variety of communities — and will create a space for session attendees to share their successes and challenges and learn from each other. In a moment when an awareness of economic inequity and heightened civic engagement are encouraging people to take action, the session will illustrate how creativity can be part of a transformative vision for the future.

When MDC's Tower Theater originally opened in 1926, it was the finest state-of-the-art theater in the South. In the early 1960s, Cuban refugees fled to Miami and the theater became a cultural hub where new residents could become accustomed to American culture. Soon, the theater began presenting English-language films with Spanish subtitles and Spanish-language films for its audiences. The theater was reopened in 2002 by Miami Dade College and now serves as a historic gathering place for Little Havana with films, exhibitions, performances, and free educational lectures.

Engaging Adolescents

1:45 PM GATHER IN THE MONA LISA BALLROOM

2:00 GROUP DEPARTS BY BUS

MUSEUM OF CONTEMPORARY ART, NORTH MIAMI
770 NE 125TH STREET, NORTH MIAMI

Organized by Ken Cole, associate director, National Guild for Community Arts Education.

Presented by Traci Slater-Riguad, director, National Arts and Humanities Youth Program Awards; Jon Hinojosa, artistic and executive director, SAY Sí.

Research indicates that high quality arts education programs can address adolescents' developmental needs by supporting the acquisition of artistic and life skills, positive self-image, and a sense of belonging. Yet a recent survey by the National Guild for Community Arts Education indicates that many arts education providers are challenged to recruit teens and sustain their involvement in out-of-school-time arts learning programs.

The recently released "Engaging Adolescents Guidebook" describes methods of integrating youth

development and arts education practices to help teens grow as artists while accomplishing the key developmental tasks of adolescence. This blended approach can increase teens' involvement and multiply positive outcomes. Join us as we explore these practices, review case studies of successful youth arts education programs, and discuss how best to support the development of arts education programs that catalyze teens' potential and inspire lifelong engagement in the arts.

The Museum of Contemporary Art, North Miami opened in 1996 as an expansion of the original Center of Contemporary Art, which originally opened as a single gallery space in 1981. The state-of-the-art building houses over 12,000 square feet of exhibition space and an outdoor courtyard. Known for its provocative and innovative exhibitions, and for seeking a fresh approach in examining the art of our time, the museum maintains an active exhibition schedule of eight to ten exhibitions annually.

Community Engagement: Artists and Funders Working Together to Meet the Challenges

1:45 PM GATHER IN THE MONA LISA BALLROOM

2:00 GROUP DEPARTS BY BUS

MIAMI BEACH URBAN STUDIOS, FLORIDA INTERNATIONAL UNIVERSITY, COLLEGE OF ARCHITECTURE + THE ARTS
420 LINCOLN ROAD, SUITE 440, MIAMI BEACH

Organized by Barbara Schaffer Bacon, co-director, Animating Democracy, Americans for the Arts; Pam, Korza, co-director, Animating Democracy, Americans for the Arts; Alyson Pou, professional development program director, Creative Capital.

Presented by Maria Bauman, director of education & community engagement, Urban Bush Women; Xavier Cortada, artist-in-residence, Florida International University College of Architecture + The Arts | Office of Engaged Creativity; Carlton Turner, director, Alternate ROOTS.

As more and more artists are linking their creative work to community, civic, and social goals, arts funders are playing a significant role in supporting their efforts. While artists may begin a project with a vision for social change, complex circumstances and challenges can compromise the end result. What practical tools and skills do artists need to help

insure that the full intention of their work is realized? In this session artists and funders will give a snapshot of key challenges socially engaged artists face and training models and specific professional development tools that have been used to successfully navigate complex projects, as well as mistakes made and lessons learned.

Located in the iconic Art Deco 420 Lincoln Road building, Miami Beach Urban Studios (MBUS) gives undergraduate and graduate students of the FIU College of Architecture + The Arts a unique opportunity to study for one semester in one of the most vibrant, artistic urban centers in the world. Students utilize expansive studio space, practice and performance spaces for music and theatre, and gallery/exhibition spaces, while working with design firms and arts organizations in the area. MBUS offers a full roster of courses enriched by Miami Beach professionals, artists, and performers who serve as visiting mentors and critics.



TUESDAY AFTERNOON

2:00 PM

Capitalization through a Cultural Equity Lens

2:00 PM SESSION BEGINS

EDEN ROC, KEY BISCAYNE B

Organized by Ron Ragin, program officer, performing arts, The William and Flora Hewlett Foundation; Tere Romo, program officer, arts, The San Francisco Foundation; San San Wong, senior program officer in the arts, Barr Foundation.

Capitalization principles succinctly call for an organization to have the financial resources and liquidity available to fulfill its mission. As funders committed to

social justice and cultural equity, how do we adequately address the capitalization needs of organizations and communities that have been long been under-resourced? This facilitated conversation seeks to outline, clarify, and “name” the challenges of capitalization within small and mid-sized organizations and those rooted in historically underserved communities. Presenters also will provide a format for sharing lessons learned and successful strategies in building healthy, sustainable, community-based organizations.

Immigrant Artists, Culture and Community Health

1:45 PM GATHER IN THE MONA LISA BALLROOM

2:00 GROUP DEPARTS BY BUS

LITTLE HAITI CULTURAL CENTER

212-260 NE 59 TERRACE, MIAMI

Organized by Amy Kitchener, executive director, Alliance for California Traditional Arts; Russell Rodriguez, program manager, Alliance for California Traditional Arts.

Moderated by Russell Rodriguez, program manager, Alliance for California Traditional Arts. Presented by Charya Burt, Cambodian classical dancer and choreographer, Charya Burt Cambodian Dance; Juana Gomez, Mixtec herbalist and healer.

The immigrant experience involves movement, often characterized by genocide, de-territorialization, exile, and economical, political, and social marginalization. While the impetus for immigration is oftentimes traumatic, the process of moving and crossing borders compounds the upheaval, especially for those that migrate without documentation.

Whether contemporary, traditional, or popular, arts emerging from immigrant communities can shape the popular imagination of those communities, while disrupting and challenge social norms. In this session, we will discuss some of the issues that artists address

in the process of making art and claiming public space. Creating a new context in the diaspora to practice art and culture, finding community collaborators, taking responsibility for cultural expressions that represent communities in new contexts, and sharing with those outside of one’s community are just a few issues that immigrant artists and cultural practitioners address. These artists/practitioners represent a diverse set of experiences and working conditions, covering a panorama of ideas and knowledge systems that serves as an important foundation for the healing of recent or historic traumas and for the creation of individual, family, and community-wide wellbeing.

The Little Haiti Cultural Center presents visual arts programs and classes, plays, exhibitions, and other events that allow visitors the opportunity to gain exposure to Afro-Caribbean culture and expand their knowledge of the arts. The center’s Outreach Program provides opportunities for children to develop artistic skills and explore hidden talents through summer workshops, a performing arts season, and numerous events. The center is committed to providing activities for the community that promote imagination, creativity, and positive experiences for children and adults throughout the year.

Historic Preservation, Street Art and Community Building: A Tour of the Wynwood Arts District

2:00 PM SESSION BEGINS

EDEN ROC, KEY BISCAYNE A

3:30 GROUP DEPARTS BY BUS TO WYNWOOD ARTS DISTRICT

Organized by Sunny Fischer, executive director, The Richard H. Driehaus Foundation; Peter Handler, program director, The Richard H. Driehaus Foundation; Jorge Hernandez, architect, professor, University of Miami School of Architecture, vice chair, National Trust for Historic Preservation.

Moderated by Ruth J. Abram, founding president, Lower East Side Tenement Museum, and trustee, International Coalition of Historic Sites of Conscience. Presented by Keith Magee, executive director, National Public Housing Museum.

Arts and culture can play significant roles in the revitalization of urban neighborhoods. A wonderful and

exciting example can be found in Miami’s Wynwood Arts District, the former warehouse neighborhood recently developed to be home to over fifty art galleries, four museums, major private collections, art studios, and the Wynwood Walls, an outdoor collection of large-scale murals created by some of the world’s most renowned street and graffiti artists.

This session will begin at the hotel with a conversation about how preservation has been, and can be, a tool to create cultural institutions while preserving and honoring the culture and character of a neighborhood. We will then go by bus for a walking tour of the Wynwood Arts District.



TUESDAY AFTERNOON & EVENING

6:15 pm -

RECEPTION AT WOLFSONIAN MUSEUM

SPONSORED BY J.P. MORGAN

**BUSES WILL DEPART BEGINNING AT 6:30 PM
IN FRONT OF THE HOTEL.**

The Wolfsonian is located in the heart of the South Beach Historic district, and there are a number of dinner options in the neighborhood for those who are inclined to go out. Please note this is a light reception, and dinner is not being served at the museum.

Return buses will begin loading at the museum at 8:30 PM and will continue to depart until 9:00 PM.

The Wolfsonian—Florida International University is a museum, library, and research center that uses

objects to illustrate the persuasive power of art and design, to explore what it means to be modern, and to tell the story of social, historical, and technological changes that have transformed our world. The collections comprise approximately 120,000 objects from the period of 1885 to 1945 — the height of the Industrial Revolution to the end of the Second World War — in a variety of media including furniture; industrial-design objects; works in glass, ceramics, and metal; rare books; periodicals; ephemera; works on paper; paintings; textiles; and medals.

9:30 pm -

2012 CONFERENCE FILM FESTIVAL

GIA CHANNEL 73 IN YOUR HOTEL ROOM!

See page 5 for details.

• **NEY MATOGROSSO: BATUQUE**



WEDNESDAY MORNING

8:00 AM -
9:00 AM

CONTINENTAL BREAKFAST AND BREAKFAST ROUNDTABLES

OCEAN TOWER BALLROOM II

Leveraging the Remake: The Role of the Arts in a Shifting Economy

Organized by Christine Meehan, leadership alliances manager, Americans for the Arts.

This session will feature a sneak peek at preliminary recommendations from the 2012 Americans for the Arts National Arts Policy Roundtable at Sundance, taking place September 27-29, 2012. Each year the roundtable convenes thirty high-level leaders from the corporate, foundation, individual philanthropy,

arts, and culture communities to discuss issues of importance to the arts and society. Participants will unpack the perception of arts and artists as catalysts in creating more livable cities and stronger communities. Strategies for building stronger cross-sector understanding and collaboration, and for extending the arts value proposition between the private and public sector, will also be discussed.

Where is the funding for professional development for teaching artists?

Organized by Arni Fishbaugh, executive director, Montana Arts Council.

The President's Committee on the Arts and Humanities' *Reinvesting in Arts Education: Winning America's Future through Creative Schools* states, "Any significant advancement in the field will require unprecedented unity of purpose and the coordinated actions of local, state, and federal agencies, educators and

professional associations, and the arts community." One of the committee's five recommendations for actions to be taken is to expand in-school opportunities for teaching artists. This discussion will address the funding available to "teaching artist" programs, the need for this funding, and how it can be moved to a higher position of funding importance, especially in rural communities.

Intersections of Art in Military Health, Healing, and Community

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

A new generation of veterans is dealing with the aftereffects of wartime experiences, and communities are coming to grips with integrating and supporting returning veterans and their families. The arts provide unique and proven opportunities within community settings that are assisting active duty military personnel,

veterans, and their families — both during pre- and post-deployment and in healing. Hear about the effort to create a National Initiative for Arts & Health in the Military, along with partnerships and resources operating at this intersection of art and veterans' needs. Discuss how the foundation community is addressing these needs and how the private sector and military can work together to address this critical issue.

What's Behind the "Buzz"? Discussing Some Criteria for Community-Based Funding

Organized by Roseann Weiss, director of community art & public art initiatives, St. Louis Regional Arts Commission.

Every field has its own vocabulary. Sometimes terms can describe the same practices with different names. Sometimes those terms become "buzz" words of the moment, used with minimal understanding of

their meaning. As arts funders who must gauge the depth and quality of grant requests in categories like "community engagement" or "creative placemaking" or "community-based arts," what should we look for? What criteria are meaningful? In this roundtable discussion, we will pose these questions.

ARTWorks for Kids, a program of Hunt Alternatives Fund

Organized by Sara Ewing, ARTWorks for Kids Program Coordinator, Hunt Alternatives Fund.

We believe that the arts have the power to change lives and tackle some of society's most stubborn problems. ARTWorks for Kids, a program of Hunt Alternatives Fund, garners sustained private and public support of arts organizations that transform the lives of kids in Eastern Massachusetts. We promote

the arts in classrooms, after-school programs, and the larger community to encourage young people to stay on track.

ARTWorks for Kids is tested model that could be replicated in other communities. Please join us to learn more about the program and how it could benefit your local youth arts organizations.



WEDNESDAY MORNING

8:00 AM -
9:00 AM

Introductory Resources for Supporting Individual Artists

Organized by GIA's Support for Individual Artists Group Steering Committee.

For those grantmakers new to supporting individual artists or for those who might like to begin supporting individual artists, this roundtable will provide specific introductory information, tools, and experience from

seasoned members of the GIA Support for Individual Artists Group Steering Committee. We will be discussing various aspects of supporting individual artists, from practical issues such as IRS requirements, to more conceptual challenges like making the case to trustees, as well as addressing any specific questions or challenges individual participants may have.

Research Roundup: The Past Informs the Future

Organized by GIA Reader editors Tommer Peterson, deputy director, *Grantmakers in the Arts*; Frances Phillips, program director, *Arts and the Creative Work Fund*, Walter & Elise Haas Fund.

In the Fall 2012 issue of the *GIA Reader*, a feature section guest edited by Holly Sidford and Alexis Frasz of Helicon Collaborative examined five landmark research reports. Some of these reports, like *Gifts of the Muse*, are still widely referenced but deserve a fresh look. Others, like *Autopsy of an Orchestra*, were published before the digital era, which is to

say they are practically invisible to today's researchers and practitioners. Each of the selected research pieces relates to an issue that is still a vital concern of philanthropy today: arts education (*Champions of Change*), cultural participation (*Gifts of the Muse*, *Arts and Culture in Communities*), capitalization and the nonprofit business model (*Autopsy of an Orchestra*), and artists and cultural workers (*Crossover*). This roundtable will provide an opportunity to discuss this work and suggest other past research GIA might revisit in future issues.

9:00 am -
9:30 am

BREAK

9:30 am -
11:00 am

BREAKOUT SESSIONS

New Methods of Philanthropy and Supporting Creative Practice: LINC as a Case Study

KEY BISCAVNE B

Organized by Candace Jackson, managing director, LINC; Regina R. Smith, senior program officer, arts & culture, The Kresge Foundation.

Presented by Cora Mirikitani, president and CEO, Center for Cultural Innovation; Carla Perlo, founding director, Dance Place; Laura Zabel, executive director, Springboard for the Arts.

When it launched in 2003, Leveraging Investments in Creativity (LINC) was planned as a ten-year national initiative to improve the support landscape for artists in the US After successfully elevating systems and practices in artist support, social equity, community

engagement, and economic development, LINC will hold true to this plan, "sunsetting" in June 2013. What can important experiments like this reveal about new approaches to philanthropy? How might the case study of LINC prompt new visions for philanthropic investments that marry research and practice or that address the arts ecology? This session will explore the values and concepts that LINC helped animate as a way to jump-start a larger conversation and set of actions around cultural equity, innovative philanthropic models, and the evolving role of intermediaries.

Crescendo Cultural: Next Generation Latino Arts Leaders

RIVO ALTO ROOM

Organized by F. Javier Torres, senior program officer, The Boston Foundation.

Presented by Carolina Rubio, Ph.D. candidate, Pennsylvania State University; Marlon Torres, vice president, Galumpha, Inc.; Linda Tortolero, diversity fellow, Proteus Fund.

The Crescendo Cultural taskforce, an initiative of the National Museum of Mexican Art, Chicago, comprises young, Latino art professionals who participate in an ongoing dialogue about Latino involvement in arts organizations. This session will present ideas

from next generation leaders on supporting cultural institutions, funders, and scholars in the preservation and presentation of Latino arts and culture and on ensuring lasting Latino participation. Highlights include strategies for the equitable distribution of dollars dedicated to Latino arts, the maximization of dynamic projects and collaborations within community organizations, and support for Latino arts organizations as they diversify and broaden their funding sources.



WEDNESDAY MORNING

9:30 AM -
11:00 AM

Presenting the Arts in Online Performances

KEY BISCAYNE A

Organized by Cheryl Ikemiya, senior program officer for the arts, Doris Duke Charitable Foundation.

Presented by Anya Grundmann, director, executive producer, NPR Music; Cynthia Hedstrom, producer, The Wooster Group.

We are all aware that attendance at art performances is decreasing and audience expectations are constantly evolving — but what about performances online? The internet provides unlimited opportunities for arts organizations to engage with and build audiences in innovative ways. This session addresses different types

of online formats that introduce audiences to performance experiences beyond physical performing arts venues. NPR Music online and The Wooster Group deploy different ways to expand access, breaking down geographic and financial barriers. Discussion will focus on the Wooster Group's Dailies, its popular online daily video posting of rehearsals and artistic process created by the group, and on NPR's Tiny Desk Concerts, classroom learning broadcasts designed to generate excitement for live performances.

Arts and Climate Change

PALM ROOM

Organized by Edwin Torres, associate director, The Rockefeller Foundation.

Presented by Xavier Cortada, artist-in-residence, Florida International University College of Architecture + The Arts | Office of Engaged Creativity; Eric Sanderson, senior conservation ecologist, Wildlife Conservation Society; Vicki Weiner, deputy director, Pratt Center for Community Development.

This session will explore strategies for leveraging art and design to address issues of climate change, one of the defining topics of our time. The session will include a representative of Pratt Center for Community Development, which has used the arts to engage Brooklyn community members in energy efficiency

upgrades of their homes; Wildlife Conservation Society's Dr. Eric Sanderson, who is developing an online forum that allows the public to develop and share climate-resilient designs for New York City; and Xavier Cortada, artist-in-residence, Florida International University College of Architecture + The Arts | Office of Engaged Creativity, who has created eco-art installations at the Earth's poles to generate global awareness and developed participatory art projects to engage communities in local action, including his work with scientists, arborists, and environmental managers to develop eco-art projects in communities from Florida to Hawaii that engage residents in bioremediation.

Technology, Data, and Metrics: Emerging Tools and Practices in Asset Measurement

BAYSHORE ROOM

Organized by Kim Cook, manager, Nonprofit Finance Fund.

Moderated by Rebecca Thomas, vice-president, Direct Services, Strategy and Innovation, Nonprofit Finance Fund. Presented by Moira Baylson, deputy cultural officer, Philadelphia Office of Arts, Culture, and the Creative Economy; Adam Huttler, executive director, Fractured Atlas.

As technology evolves so do the possibilities for examining performance metrics and lending insights to data. This interactive conversation will explore emerging online data tools and the use of new technologies to inform investment decisions. How far has data-min-

ing and mapping come and what kinds of analysis are most effective? How can grantmakers apply these tools in their practice? When does context matter and when does data speak for itself? How do you balance financial analysis with organization and community impact measurement? Examined projects include: City of Philadelphia's Cultural Asset mapping project, Culture Blocks; Fractured Atlas' data analysis methodology for the San Francisco Bay Area, Archipelago; and the Cultural Data Project and Nonprofit Finance Fund's new Financial Health Analysis.

Strengthening Evidence of the Arts' Impact on Health and Healing

LA GORCE ROOM

Organized by Sunil Iyengar, director, research & analysis, National Endowment for the Arts.

Presented by Bill O'Brien, senior advisor for program innovation, National Endowment for the Arts; Melissa Walker, arts therapist and healing arts program coordinator, National Intrepid Center of Excellence.

This session showcases two National Endowment for the Arts (NEA) research partnerships designed to illuminate the arts' impacts on health, healing, and quality of life. NEA research director Sunil Iyengar reports results of a National Academies workshop to identify gaps and opportunities for studying health outcomes related to the arts in older adults. Cosponsored by the NEA and the National Institutes of Health, the

workshop will produce findings and potential next steps for funders. Bill O'Brien, the NEA's senior advisor for program innovation, joins art therapist Melissa Walker from Walter Reed National Military Medical Center to discuss an historic collaboration between the NEA and the US Department of Defense that will investigate the impact of expressive writing and art therapy on warriors confronting war-related traumatic brain injuries and psychological health issues. Both initiatives will improve our ability to assess the efficacy of arts interventions in healthcare settings; each suggests bold new avenues for strategic partnerships among different types of funders.



WEDNESDAY MORNING & AFTERNOON

9:30 AM -
11:00 AM

Advocating for Equitable Access to Arts Education for Students in Poverty

SAN MARINO ROOM

Organized by Laura Zucker, executive director, Los Angeles Arts Commission.

Moderated by Julie Fry, program officer, The William and Flora Hewlett Foundation. Presented by Danielle Brazell, executive director, Arts for LA; Joe Landon, executive director, California Alliance for Arts Education.

While Secretary of Education Arne Duncan supports using Title I funds for arts education to improve the achievement of disadvantaged students, local gatekeepers often deny Title I funds for the arts. In 2010,

Arts for All assessed access to, and quality of, arts education instruction at the school site level in 100 schools in LA County. The results? Children attending Title I schools in high poverty neighborhoods lacked equal access to quality arts instruction compared to their peers in more affluent neighborhoods. This session details the efforts of a California-based advocacy campaign that is using these findings to spark a new national dialogue about the use of Title I funding for arts.

Set in Stone: Building America's New Generation of Arts Facilities, 1994-2008

HIBISCUS ROOM

Organized by Grantmakers in the Arts.

Presented by D. Carroll Joyner, Ph.D., research fellow, Cultural Policy Center, University of Chicago; Joanna Woronkiewicz, Ph.D., associate, Cultural Policy Center, University of Chicago.

The University of Chicago's Cultural Policy Center, a joint initiative of the Harris School of Public Policy and the research organization NORC, launched in 2007 a major study of cultural building projects in the United States, looking at a building boom

between 1994 and 2008 that included museums, performing arts centers (PACs), and theaters. The primary goal of the study was to establish research that would serve as a basic and essential resource for any cultural group in the country involved in planning the construction, renovation, or expansion of their facilities. The results of the study will be of particular interest to funders considering new arts-related construction projects. Co-authors of this study will present highlights and an overview of the findings.

"Understanding and Undoing Racism" and Its Effect on Grantmaking

STAR ROOM

Organized by Grantmakers in the Arts.

Moderated by Justin Laing, program officer, The Heinz Endowments.

In June, GIA hosted a Thought Leader Forum on Racial Equity Grantmaking, convening 26 funders

in Pittsburgh who underwent a training session on "Understanding and Undoing Racism" led by the People's Institute for Survival and Beyond. Hear from attendees how this conversation has affected their approach to grantmaking.

11:00 am -
11:30 am

BREAK

11:30 am -
1:00 pm

LUNCH PLENARY

- GIA "STATE OF THE UNION"
- ANNOUNCEMENT OF THE 2013 CONFERENCE LOCATION AND DRAWING
- KEYNOTE BY ROBERT VIJAY GUPTA

Robert Vijay Gupta joined the Los Angeles Philharmonic in June 2007 at the age of nineteen after graduating with a Master's degree in music from Yale University. Throughout his undergraduate course of study, he held Research Assistant positions at CUNY Hunter College in New York City, where he worked

on spinal chord neuronal regeneration, and at the Harvard Institutes of Medicine Center for Neurologic Diseases, where he studied the biochemical pathology of Parkinson's disease.

Gupta directs a nonprofit organization, Street Symphony, which actively brings a live classical musical outreach concert series to greatly underserved mentally ill living within homeless, incarcerated, and Veteran communities on Skid Row in downtown Los Angeles.



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Caitlin Strokosch, Executive Director,
Alliance of Artists Communities

Arts and Culture in Immigrant Communities Preconference

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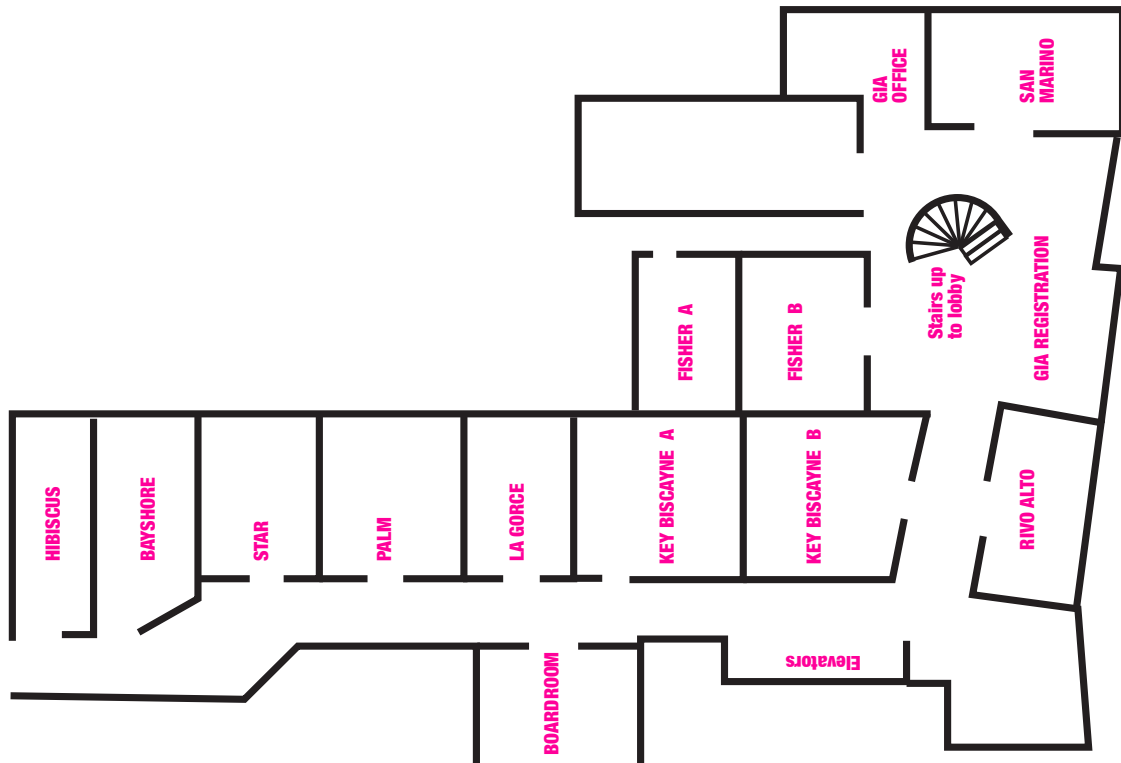
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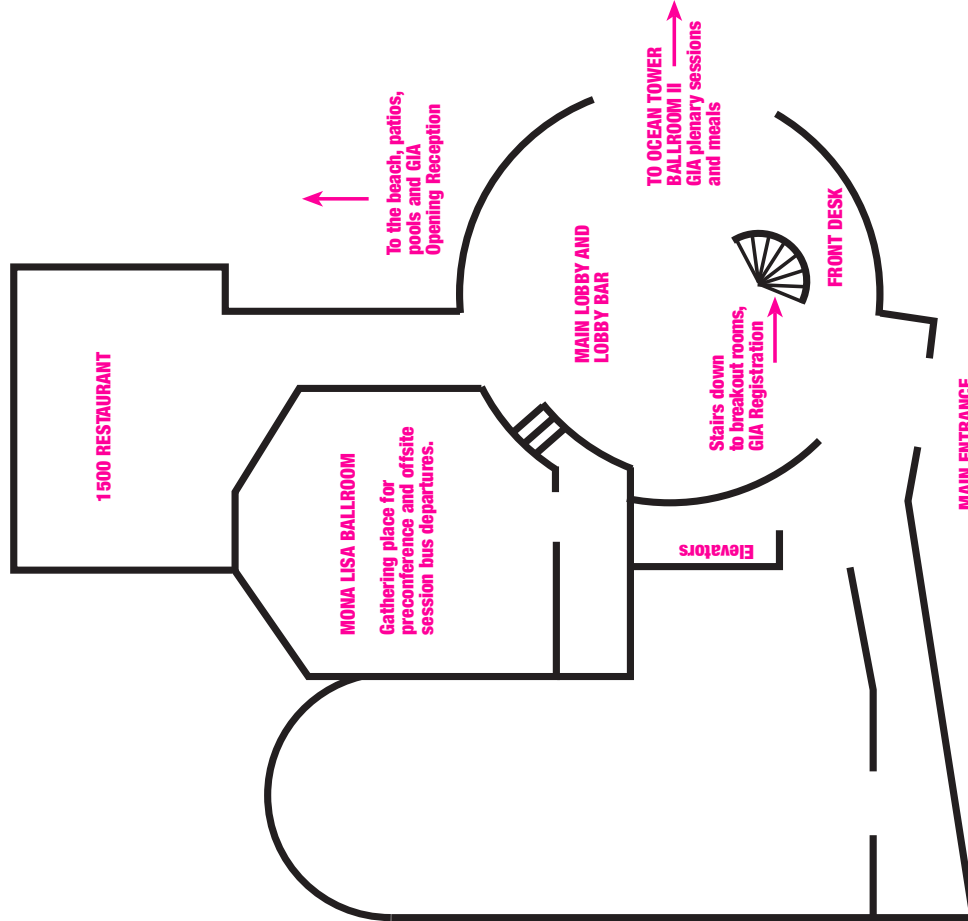
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LOWER LEVEL



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