



Pablo Gimenez-Zapiola, *De los cuerpos del amor*, (From the bodies of love), 2012, Digital print

CONFERENCE PROGRAM



GIA 2014 Conference
A Collaboration of New Ideas
Houston • October 12-15

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ON THE COVER

Pablo Gimenez-Zapiola

De los cuerpos del amor (From the bodies of love), 2012 Digital print

The photo belongs to a project called "Meaning in Motion," an experiment in which I project words onto a passing train. The slow shutter speed I use results in transparency, multiplicity, and fragmentation of the words as they adopt the fast changing shapes of the train cars. "Meaning in Motion" is an art project that proposes an open-ended dialogue between image and viewer through motion, language, color, and form. I am interested in how, through language and the meaning of words, we feel compelled to reflection, as the passing train constitutes a metaphor of life, and the words a means for questioning ourselves delivering different answers for each viewer. This text is from a poem by Javier Galarza.

www.pablogimenezzapiola.com

WELCOME

On behalf of the 2014 Grantmakers in the Arts conference planning committee, welcome to Houston and welcome to the conference!

Each year the GIA Conference opens the cultural door for us to a vital American city. This year, America's global energy capital welcomes you! For Houstonians, our city's identity of "energy" is not limited to the oil and gas sector that fueled rapid growth of our comparatively young city in the past century. "Energy" really embodies the city's restless drive for innovation. This year we celebrate the centennial of the Port of Houston – a major economic engine, but also our city's early gateway for the ethnic diversity we celebrate – and appropriately, the arts and culture are at the forefront of the festivities.

As a global innovation center, Houston's openness has spurred the largest medical center in the world, the legacy of NASA, and a rapidly growing creative economy, and what is now the most culturally diverse populace in North America.

How does this inform the arts and culture in Houston? Houston takes the arts seriously. The independent spirit that drives innovation has created the city's great appetite for the quirky side of culture, such as its love for all things in transit – including art cars. (Just wait, you'll see!) Art is now in the medical tool box and art and culture is in the forefront in engaging the city's new cultural communities. This year's conference touches on all these areas, and much more.

On behalf of the conference planning committee, I want to thank the tremendous staff at GIA for making the adventure seem as effortless as possible. And I would like to thank our friends at Houston Endowment, especially David Lake and Debbie McNulty.

Thank you for joining us. Welcome to Houston!

Jonathon Glus, President & CEO

Houston Arts Alliance
Conference Chair

2014 CONFERENCE COMMITTEE

- **T. Lulani Arquette**, President & CEO
Native Arts and Cultures Foundation, Inc.
- **Robert Booker**, Executive Director
Arizona Commission on the Arts
- **Janet Brown**, President & CEO
Grantmakers in the Arts
- **Jonathon Glus**, President & CEO
Houston Arts Alliance
- **David Lake**, Program Officer
Houston Endowment Inc.
- **Tommer Peterson**, Deputy Director
Grantmakers in the Arts

CONFERENCE POLICIES AND INFORMATION

A BRIEF WORD ON FUNDRAISING ETHICS

To preserve the capacity for open discussion, all attendees should refrain from fundraising or solicitation and from activities that may appear to others as fundraising or solicitation. Organizations that solicit funds

are expected to be represented only by individuals whose roles involve programming and/or policy, and not by fundraising or development staff.

CONFERENCE NAME BADGES

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

evening events. Staff will not admit you to conference events without your badge.

GUESTS

Registered guests of participants are welcomed at the following social events:

- **Sunday Opening Reception**
 - **Monday Dine Arouds**
 - **Tuesday evening reception at Asia Society Texas Center**
-

Last-minute guests may be registered at the GIA registration desk for a fee of \$125.00. Guests are not permitted at plenary or breakout sessions.

AUDIO AND VIDEO RECORDING

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

REGISTRATION HOURS

Registration is located outside the Phantom Ballroom, opposite the Hemingway Room except as noted. Hours are:

| | |
|-------------------------|---|
| Saturday, 10.11 | 4:00–8:00 pm (Déja Vu Room, 1st floor) |
| Sunday, 10.12 | 7:30–10:30 am 2:00–8:00 pm |
| Monday, 10.13 | 7:30 am–6:30 pm |
| Tuesday, 10.14 | 7:30 am–3:00 pm 5:00–6:30 pm |
| Wednesday, 10.15 | 8:00–9:00 am |

TWEET THE CONFERENCE! #GIA2014

MOBILE CONFERENCE PROGRAM

Prefer your conference program on your phone? Here it is: <http://conference.giarts.org/index.html>



SUNDAY AFTERNOON NEWCOMERS RECEPTION

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 12 at 6:00 pm in the hotel's Hemingway Room. This reception precedes the Opening Reception.

SUNDAY NIGHT OPENING RECEPTION

The Opening Reception will take place Sunday evening, 7:00–9:00 pm at the Poolside at ZaZa. Poolside at ZaZa offers a stunning atmosphere with chic cabanas, views of Mecom Fountain, and breathtaking views of the skyline.

This event is made possible with generous support from Bank of America.

MONDAY EVENING DINE AROUNDS

Dine Arouds, organized by GIA and Houston-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 in the conference registration area. Groups gather in the conference registration area at Phantom Prefunction at 6:15 pm to depart shortly thereafter.

TUESDAY OFF-SITE SESSIONS

Because space is limited on off-site 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.

TUESDAY EVENING DINNER AT ASIA SOCIETY TEXAS CENTER

On Tuesday evening, conference attendees will visit Asia Society Texas Center designed by renowned architect Yoshio Taniguchi. Featured at the dinner will be performers from Houston's Hope Stone. Attendees will have the opportunity to experience a "behind the scenes" tour of the upcoming exhibition, *Traditions Transfigured: The Noh Masks of*

Bidou Yamaguchi led by the exhibition's curator. Also on view will be *Urban Asia: Kirk Pedersen*, a photography exhibit exploring the relationship between the global Asian city, its residents, and the natural environs surrounding it.

Performances at this event are made possible with generous support from Houston Arts Alliance.

CONFERENCE BLOGGERS

GIA is pleased to have these three bloggers covering the conference this year, providing both participants and the larger arts funding community some varied perspectives on the topics being addressed at the conference.

Their postings can also be found on the GIA 2014 conference blog at <http://blogs.giarts.org/gia2014/>

Latoya Peterson, editor of *Racilicious*
<http://www.racilicious.com/who-we-are/>

Sarah Lutman, author of *Speaker*, *Sarah Lutman Amplified* on ArtsJournal
<http://www.artsjournal.com/speaker/speaker/about/sarah-lutman/>

Barry Hessenius, author of *barry's blog* on WESTAF
<http://blog.westaf.org/>

CONFERENCE QUICK OVERVIEW

SATURDAY, OCTOBER 11

6:00-8:00 pm Informal no-host happy hour in the hotel bar

SUNDAY, OCTOBER 12

8:00 am Breakfast at Hotel ZaZa for preconference participants

8:45 am Bus departs for Supporting Individual Artists from Crises to Recovery Preconference: Survive to Thrive

8:45 am Participants depart for The Unique Practice of Arts Grantmaking Preconference

10:00am Breakfast for Houston Museums Tour participants

10:45am Buses depart for Houston Museums Tour

6:00 pm Newcomers Reception

7:00 pm Opening Reception

MONDAY, OCTOBER 13

8:00 am Breakfast Plenary
• IDEA LAB with Paul Rucker, Daniel Anguilu, Latoya Peterson, and Ginny Ruffner

9:50 am Breakout Sessions

11:10 am Breakout Sessions

1:00 pm Luncheon Plenary
• Two Star Symphony, performance
• Dr. Steven Tepper, Keynote Speaker

3:15 pm Breakout Sessions

6:15 pm No-host Dine Arouds

TUESDAY, OCTOBER 14

8:00 am Breakfast Plenary
• IDEA LAB with Lance Weiler, Matika Wilbur, Hasan Elahi, and Jae Rhim Lee

9:50 am Breakout Sessions

11:10 am Breakout Sessions

1:00 pm Luncheon Plenary
• Dance Houston Performance
• Rick Lowe and Roberto Bedoya, Keynote Speakers

3:00 pm Off-site Sessions

6:45 pm Depart for dinner at Asia Society Texas Center

WEDNESDAY, OCTOBER 15

9:00 am Breakfast Plenary
• 2015 Conference Preview
• NEA Chairman Jane Chu
• Joy Harjo, Keynote Speaker

~11:30 am Conference ends

SUNDAY PRECONFERENCE QUICK OVERVIEW

PRECONFERENCES

8:00 AM

8:45 AM

★ Supporting Individual Artists from Crises to Recovery: Survive to Thrive

GATHER FOR BREAKFAST AT HOTEL ZAZA HEMINGWAY ROOM AT 8 AM.

PARTICIPANTS WILL DEPART BY BUS TO SPRING STREET STUDIOS AT 8:45 AM.

Spring Street Studios
Mildred's Umbrella Theater Company
1824 Spring Street, Suite 101

and discuss ways that we, as a community of funders, can address them through our grantmaking work and partnerships with other sectors.

This preconference is an examination of the readiness, response, and emergency support systems for artists. We will put a spotlight on the human needs of artists

This preconference is supported by 3Arts, Joan Mitchell Foundation, and the Windgate Charitable Foundation.

8:00 AM

8:45 AM

★ The Unique Practice of Arts Grantmaking

GATHER FOR BREAKFAST AT HOTEL ZAZA HEMINGWAY ROOM AT 8 AM. PARTICIPANTS WILL WALK TO THE HOLOCAUST MUSEUM HOUSTON AT 8:45; 4 BLOCKS AND 10 LEISURELY MINUTES, TAXIS AVAILABLE.

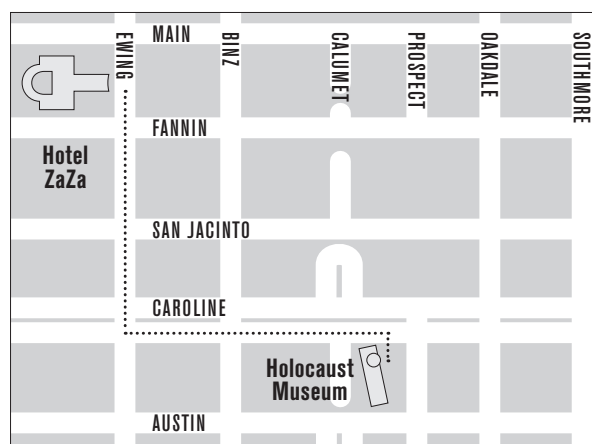
Holocaust Museum Houston
5401 Caroline Street

This preconference is designed for trustees, foundation executives, and program staff, and will provide a fresh look at the unique aspects of arts grantmaking. Experienced funders from a range of funding organizations have developed a curriculum that reflects proven effective practices and is informed by current trends and technological advances.

This preconference is supported by the James F. and Marion L. Miller Foundation.

Note: If you choose to not walk, check with GIA staff at the departure time and transportation by car will be provided.

This preconference is supported by the James F. and Marion L. Miller Foundation.



SUNDAY SPECIAL EVENT

10:00 AM

★ Houston Museum Tour

GATHER FOR BREAKFAST AT HOTEL ZAZA HEMINGWAY ROOM AT 10 AM.

PARTICIPANTS WILL DEPART BY BUS TO THE MUSEUMS AT 10:45.

This special event is a chance to learn more about Houston's thriving museum scene.

Conference registrants may register guests for this tour.

- **Stop One: The Menil Collection and Rothko Chapel**
- **Stop Two: Houston Center for Contemporary Craft or Station Museum of Contemporary Art**
- **Stop Three: Contemporary Arts Museum Houston and The Museum of Fine Arts, Houston**

BREAKOUT SESSION OVERVIEW

MONDAY

8:00 - 9:30 a.m. Breakfast Plenary

9:30 - 9:50 a.m. Break

9:50 SESSIONS

A Match Made in/with Heaven: Arts and Religious Organizations Get Serious

Organized by Cate Fox

Business Unusual: Moving the Field from "Best Practices" to "Next Practices"

Organized by Arizona Commission on the Arts

Getting Beyond Breakeven 2.0: Exploring the Opportunities and the Limits of Making Investments Toward Change

Organized by Olive Mosier

Creativity and the Arts as a Portal to STEM Learning

Organized by Kerry McCarthy

Critical Feedback: An Experiment in Five Acts

Organized by Peter Nesbett

Funding a Collective Impact Initiative After the Start-Up Phase

Organized by Ellen Ray

Us = Them: The Collaborative Practice of Philanthropy

Organized by Esther Grimm

Working Together: The Art of Funder/Intermediary Relationships

Organized by Grantmakers in the Arts

BREAK

11:10 SESSIONS

Building the Field of Our Dreams

Organized by Rick Noguchi

Art and Tech: Bending New Technologies to Native Traditions

Organized by Wendy Red Star and T. Lulani Arquette

Resources at the Roots of Culture

Organized by Kim Cook

Creative Youth Development: An Agenda for Collective Action

Organized by Jonathan Herman

How Five Arts & Culture Funders are Smashing Silos

Organized by Aaron Dorfman

Working at the Intersection of Arts and Community Health: Perspectives on New Research and Practice

Organized by Amy Kitchener and Maria Rosario Jackson

Meaningful Connections to Communities: Indicators of Success

Organized by Scott Stoner

Grantee Learning Communities: Theories, Innovations and New Practices for Arts Funders

Organized by Amy Fitterer

BREAK

LUNCHEON PLENARY

BREAK

9:50 AM -
10:50 AM

10:50 AM -
11:10 AM

11:10 AM -
12:40 PM

12:40 PM -
1:00 PM

1:00 PM -
2:45 PM

2:45 PM -
3:15 PM

3:15 PM -
4:45 PM

3:15 SESSIONS

Applying Racial Justice Principles to Arts Education Grantmaking

Organized by Justin Laing

Charting New Territory: Supporting the Arts in the Military/Veteran Space

Organized by Marete Wester

Creative Placemaking and Community Resilience

Organized by Edwin Torres

Fiscal Sponsorship: New Practices, New Solutions

Organized by Frances Phillips

Supporting Artists in Community Settings: New Thinking Needed

Organized by Barbara Schaffer Bacon and Janet Brown

The Public Benefits and Value of Arts & Culture: What Have We Learned and Why Does It Matter?

Organized by Karen Gahl-Mills

Transforming Culture/Creating Justice

Organized by F. Javier Torres

6:15 PM

NO-HOST DINE AROUNDS

TUESDAY

8:00 - 9:30 a.m. Breakfast Plenary

9:30 - 9:50 a.m. Break

9:50 AM -
10:50 AM

9:50 SESSIONS

Fifteen Years in the Life of an Idea

Organized by Ruby Lerner

Digging into Data on Arts Education

Organized by Frank Baiocchi

Funding Commercial Creative Businesses: Sell Out or Smart Strategy?

Organized by Kerry Adams Hapner

GIA's Research Initiative on Support for Individual Artists

Organized by Grantmakers in the Arts

Leading the Charge: Theatre Communications Group's Diversity & Inclusion Institute

Organized by Kevin Bitterman

National Capitalization Project Progress Report

Organized by Grantmakers in the Arts

SMART Growth: Assessing and Improving Management Capacity

Organized by Suzanne Connor

Transmedia Narrative: Storytelling Tools for Grantmakers

Organized by Nicole Chipi

10:50 AM -
11:10 AM

BREAK

11:10 AM -
12:40 PM

11:10 SESSIONS

A New Era of Partnership: Developing Enhanced Relationships with Grantees

Organized by Ted Russell

Cohort Models: The Power of Learning Together

Organized by Sharon Rodning Bash

Strategies to Increase Equity in Grantmaking & Empowerment

Organized by Aaron Dworkin

International Exchange: Sustained Engagement in a Global Age

Organized by Caitlin Strokosch

Making Art Without a Net

Organized by Ken Grossinger

The Community Arts Stabilization Trust: An Inventive Model to Secure Affordable Homes for Arts Organizations

Organized by Shelley Trott

Who Will Tell Our Stories Now?

Organized by Gary Steuer

ENGAGE: State Communities of Practice in Arts, Health, and Aging

Organized by Gay Hanna

12:40 PM -
1:00 PM

BREAK

1:00 PM -
2:40 PM

LUNCHEON PLENARY

2:40 PM -
3:00 PM

BREAK

3:00 PM -
5:30 PM

3:00 OFF-SITE SESSIONS

Advancing Racial Equity in Grantmaking: A Long Table Discussion

Organized by Vickie Benson, Sharon DeMark, Glyn Northington, and Eleanor Savage

Intermediary Intersections

Organized by Stanlyn Brevé and Steve Bailey

The Arts Researcher as Entrepreneur: Creating New Contexts for Arts Practice and Production

Organized by Sunil Iyengar

Urban Placemaking and the Impact of Arts and Cultural Programming on Neighborhood and Cultural Communities

Organized by Jonathon Glus

Weaving a Web of Opportunities to Support Individual Artists in your Community

Organized by Heather Pontonio

Artists and Healing: Collaborations that Cure the Body and the Mind

Organized by J. Todd Frazier

Shared Learning: The Value of Trustees at the GIA Conference

Organized by Grantmakers in the Arts

GIA 2014 CONFERENCE PROGRAM

SUN

EVENING

6:00 PM -
7:00 PM

■ NEWCOMERS RECEPTION

HOTEL ZAZA HEMINGWAY ROOM, 1ST FLOOR

New GIA members and conference participants are invited to meet GIA's board, staff, and other GIA

members, and to learn the ins and outs of GIA conference activities.

7:00 PM -
9:00 PM

■ OPENING RECEPTION

HOTEL ZAZA POOLSIDE PATIO, 2ND FLOOR

- **Music by Choro ao Ponto**

Choro ao Ponto is Houston's one and only authentic Brazilian Choro group. Choro had its origins in Rio de Janeiro, when street musicians combined African rhythms with traditional European dance genres like the waltz, mazurka, and polka.

This event is made possible with generous support from Bank of America.

Join colleagues for a drink, light hors d'oeuvres, and some great music! GIA's hosted bar features wine, beer, and soft drinks. Dinner on Sunday is on your own.

8:00 AM -
9:30 AM**PLENARY BREAKFAST SESSION**

PHANTOM BALLROOM, 1ST FLOOR

- **Welcome — Janet Brown**
- **Remarks — Ann Stern, President, Houston Endowment**

• **IDEA LAB**

Back by popular demand! Hosted by Ruby Lerner, founding executive director and president of Creative Capital, IDEA LAB sessions will feature short TED-style presentations by artists, innovators, nonprofit leaders, and others who have broken the rules, jumped outside the box, and charted their own paths.

Paul Rucker

Paul Rucker is a visual artist, composer, and musician who combines media, often integrating live performance, sound, original compositions, and visual art. His work is the product of a rich interactive process, through which he investigates community impacts, human rights issues, historical research, and basic human emotions surrounding a subject. Among many recognitions for his work, Paul received an award for Visual Art from the Creative Capital Foundation in 2012, was awarded Best Emerging Artist as well as Outside Jazz Ensemble of the Year by Earshot Jazz, and Jazz Artist of the Year by the Seattle Music Awards, and has created work for the Museum of Flight in Seattle, 4Culture, and the City of Tacoma, WA.

Daniel Anguilo

Daniel Anguilo started painting graffiti at an early age. Mostly using freight trains and walls as his canvases, his art is increasingly visible around his hometown of Houston, Texas. Anguilo has been invited and traveled to many cities in the US, Mexico, Peru, Spain, and Italy to paint graffiti and to participate in graffiti art exhibits. Anguilo's style is deeply inspired by his Mexican heritage, and mostly manifests itself as large scale, aerosol murals. Anguilo strongly believes in freedom of expression and the need to use this expression to decorate public spaces. Anguilo's recent projects include Famous Monsters at Lawndale Art Center (Houston, TX) and has participated in various group exhibitions including at the Mexican Consulate of Houston.

Latoya Peterson

A certified media junkie, Latoya Peterson provides a hip-hop feminist and anti-racist view on pop culture with a special focus on video games, film, television,

and music. She was also a guest host for WEAA's Michael Eric Dyson Show and a contributor/substitute digital producer for Al-Jazeera International's version of The Stream. Named one of Forbes Magazine's 30 Under 30 rising stars in media in 2013, she is best known for the award-winning blog Racialicious.com — the intersection of race and pop culture. Previously, she was a John S. Knight Journalism 2012-2013 Fellow at Stanford University focusing on mobile technology and digital access. Her work has been published in Essence, Spin, Vibe, Marie Claire, The American Prospect, The Atlantic Blog, Bitch Magazine, Clutch Magazine, the Women's Review of Books, Slate's Double X, The Poynter Institute, The Root.com, the Guardian, and Jezebel.com.

Ginny Ruffner

Ginny Ruffner is a Seattle artist whose glass sculptures helped create the field of torchworked glass art worldwide. Although Ruffner's art is rooted in large-scale flame-worked glass sculpture, it incorporates paint, metal and other materials to tell a story. Ruffner's goal is to create accessible art that moves you beyond the initial beauty of the glass and into the world of a living piece of art. Her flameworked and mixed-media sculpture and installations can be found in many major private and public collections, including 39 museums. The film titled "A Not So Still Life: The Ginny Ruffner Story" premiered at the Seattle International Film Festival in June 2010, winning "Best Documentary." Ruffner has received many awards, including the Libensky Award, Pilchuck Glass School; Honorary Lifetime Achievement Award, Glass Art Society; and Visual Artist Fellowship, National Endowment for the Arts.

Ruby Lerner

Ruby Lerner is the founding president and executive director of Creative Capital. Prior to Creative Capital, Lerner served as the executive director of the Association of Independent Film and Videomakers (AIVF) and as Publisher of the highly regarded *Independent Film and Video Monthly*. Having worked regionally in both the performing arts and independent media fields, she served as the executive director of Alternate ROOTS, a coalition of Southeastern performing artists, and IMAGE Film/Video Center, both based in Atlanta. In the late 1970s, she was the audience development director at the Manhattan Theatre Club, one of New York's foremost nonprofit theaters.

9:30 AM -
9:50 AM**BREAK**

9:50 AM -
10:50 AM**9:50 BREAKOUT SESSIONS****★ A Match Made in/with Heaven: Arts and Religious Organizations Get Serious****ULTIMATE RANSOM ROOM, 1ST FLOOR**

Organized by Cate Fox, Program Officer, The John D. and Catherine T. MacArthur Foundation.

Presented by Karen DiLossi, Director, Arts in Sacred Places; and Amy Schachman, Associate Director, Chicago Office, Partners for Sacred Places.

Shared interests + appealing physical attributes + chemistry = a potential match. This is not only a formula used when dating. Meet some real-life match-makers who put this equation to work every day to

help arts and religious organizations make lasting partnerships. The fun and complexities of finding a good match will unfold before your eyes as we play "The Dating Game." We will reveal which arts group and faith group matched up in real life and discuss how these partnerships have benefited artists, our audiences, and communities. We will also talk about our plans to launch a web-based match system that will revolutionize the way we facilitate partnerships.

★ Business Unusual: Moving the Field from "Best Practices" to "Next Practices"**NAPOLEON ROOM, 1ST FLOOR**

Organized by Arizona Commission on the Arts.

Presented by Alex Nelson, Director of Arts Learning, Arizona Commission on the Arts; and Jessica Rajko, Artist Services Coordinator, Arizona Commission on the Arts.

Borrowing from practices outside of traditional grant-making, the Arizona Commission on the Arts blended inspiration from the startup industry, "fast pitch" contests, and reality television to create Arizona Art Tank. This program showcases the intelligence, diversity, and enterprising spirit of Arizona's arts sector through

strategic investments in arts-based entrepreneurial ventures. Using this program as a case study, together we will explore smart innovative ways to address institutional goals, new practices to support community impact through arts education and partnerships with artists, and how to advance the field through leading-edge initiatives without alienating key stakeholders. You will walk away with concrete tools, real world examples, and ideas for instituting strategic shifts with positive, lasting effects on grantmakers and their diverse constituencies.

★ Getting Beyond Breakeven 2.0: Exploring the Opportunities and the Limits of Making Investments Toward Change**FOUNTAIN ROOM, 1ST FLOOR**

Organized and moderated by Olive Mosier, Director, Arts Funding, William Penn Foundation.

Presented by Susan Nelson, Principal, TDC.

In 2009, TDC published *Getting Beyond Breakeven*, a study commissioned by the William Penn Foundation and The Pew Charitable Trusts, which reviewed the capitalization needs and challenges of arts and culture organizations in Philadelphia. The study found weak financial health despite strong financial literacy and identified two potential reasons for this disconnect:

strategic plans ungrounded in market knowledge and a chaotic market for philanthropic dollars that does not always encourage behavior that leads to financial health. Five years later, TDC has conducted a follow-up study that identifies trends in the arts ecosystem, including the contribution that funder activity made to increasing the competitive nature of the local marketplace. TDC challenges commonly held assumptions about how organizations can conceive of improving their financial position and illuminates organizational factors that determine success.

★ Creativity and the Arts as a Portal to STEM Learning**HEMINGWAY ROOM, 1ST FLOOR**

Organized by Kerry McCarthy, Program Officer, Arts & Historic Preservation, The New York Community Trust.

Presented by Louisa Campbell, Professor, MFA in Design + Technology program, Parsons the New School for Design; and Katherine Moriwaki, Director, MFA Design + Technology program and Assistant Professor, Media Design, School of Art, Media and Technology, Parsons the New School for Design.

Participants will learn by tinkering and completing a design-build challenge to make a gadget that unifies art with electronic circuitry. Their gadgITERATION workshops for teens encourage artistic and creative engagement with technology. Afterward we will discuss

the intersection of art and design with STEM, popularly known as STEAM (Science, Technology, Engineering, ART, and Math), and explore key topics including:

- **How STEM strengthens design education;**
- **The value of an arts-integrated approach to STEM education (what's in it for the arts); and**
- **The role of philanthropy, institutions of higher education, and collaborations between nonprofits in advancing STEAM education for middle and high school youth.**

9:50 AM -
10:50 AM
BREAKOUT
SESSIONS
CONTINUED

★ **Critical Feedback: An Experiment in Five Acts** **ROOM WITH A VIEW, 11TH FLOOR**

Organized by Peter Nesbett, Associate Director for Programs, The Pew Center for Arts & Heritage.

Moderated by Paula Marincola, Executive Director, The Pew Center for Arts & Heritage. Presented by Ain Gordon, Playwright; and Peter Nesbett, Associate Director for Programs, The Pew Center for Arts & Heritage.

Artists and organizations tend to age into isolation, losing the feedback loops that are so critical to self-awareness. With this in mind, The Pew Center for Arts and Heritage along with Obie-award-winning playwright Ain Gordon, designed *An Experiment in Five*

Acts. Over a 15-month period, nine cultural practitioners from a variety of disciplines met tri-monthly for day-long sessions to discuss the artistic and programmatic challenges of being mid-career. Between sessions, participants were paired with a “thinking partner” or two of their own choosing – Vijay Iyer, Marc Bamuthi Joseph, and Lynne Cooke among them – for private, one-on-one conversations. Join us for candid assessment of the first year, and learn how we as funders can foster self-assessment in our communities.

★ **Funding a Collective Impact Initiative After the Start-Up Phase** **WARWICK APARTMENT, 11TH FLOOR**

Organized and presented by Ellen Ray, Grants Director, Still Water Foundation.

Collective Impact represents an exciting trend in collaborative change efforts. Funders increasingly recognize the wisdom in investing in these cross-sector partnerships to address persistent community problems. However, very little data exists about the affordances and challenges associated with funding these large multi-partner efforts. When a Collective Impact Initiative leaves the start-up phase, many of

the typical success indicators become more difficult to assess. If the Collective Impact is successful, it is harder to assign programmatic accountability or to determine where investments might make the most impact. We will use interactive creative learning strategies to explore, discuss, and analyze how funders have navigated these issues in a successful collective impact model in Austin, Texas. You will leave with a framework that can be used to inform funding decisions of collective impact models in your own community.

★ **Us = Them: The Collaborative Practice of Philanthropy** **GRAPEVINE ROOM, 11TH FLOOR**

Organized and moderated by Esther Grimm, Executive Director, 3Arts.

Presented by Michelle Coffey, Executive Director, The Lament Foundation; and Sacha Yanow, Director, Art Matters.

Fueled by context, conversation, and collaboration, the practice of philanthropy, at its best, mirrors the

artistic practices that we support. Two funders will interview each other and open a dialogue with session participants to explore their thinking and experiences as practicing cultural workers developing partnerships with grantees based on alignment and shared goals. Vulnerability is required.

★ **Working Together: The Art of Funder/Intermediary Relationships** **DÉJÀ VU ROOM, 1ST FLOOR**

Organized by Grantmakers in the Arts.

Presented by Claudia Bach, AdvisArts Consulting; and Caitlin Strokosch, Executive Director, Alliance of Artists Communities.

The relationships between funders and intermediaries, while often unexamined, provide fertile ground for developing and improving programs that support a growing range of artists and art forms. We will explore the characteristics, power dynamics and other dimensions that make for effective practice. Using the 2014

GIA *Reader* article and webinar “The Funder and the Intermediary, in Support of the Artist” as a foundation, we will examine pathways and tools for creating effective and intentional roles and relationships; consider examples and lessons learned from five types of funder/intermediary relationships; and touch on both monetary and nonmonetary forms of support. We look forward to a lively and candid conversation about the finesse, challenges, and opportunities of these important relationships.

■ **BREAK**

10:50 AM -
11:10 AM

11:10 AM -
12:40 PM**11:10 BREAKOUT SESSIONS****★ Building the Field of Our Dreams****HEMINGWAY ROOM, 1ST FLOOR**

Organized by Rick Noguchi, Senior Program Officer, The James Irvine Foundation.

Moderated by Josephine Ramirez, Program Director, Arts, The James Irvine Foundation. Presented by Adrian Ellis, Director, New York, AEA Consulting; Elizabeth Ellis, Principal, New York, AEA Consulting; and Don Howard, Interim President and CEO, The James Irvine Foundation.

The Bridgespan Group developed the Strong Field Framework to help organizations collectively assess the strengths and needs of the field they seek to build, working towards a common goal with a set of shared

and proven approaches. The Irvine Foundation, with AEA Consulting, is applying this framework to the arts to learn how to develop and support a field within a field of arts organizations, nonprofit partners, researchers, and policymakers committed to engaging more and different kinds of people in the arts using emergent, sustainable approaches. In a highly participatory fashion, we will learn about the Strong Field Framework and help define the potential contours of this field by exploring the initial concepts and values that could anchor it.

★ Art and Tech: Bending New Technologies to Native Traditions**NAPOLÉON ROOM, 1ST FLOOR**

Organized by Wendy Red Star, Program Associate, Native Arts & Cultures Foundation; and T. Lulani Arquette, President & CEO, Native Arts & Cultures Foundation.

Moderated by Wendy Red Star, Program Associate, Native Arts & Cultures Foundation. Presented by Raven Chacon, Composer and Artist, Postcommodity; Rose Simpson, Multi-Media Artist; and Kealoha Wong, Poet.

Contemporary Native artists have always been experimental. Tradition is a vital piece of cultural continuums but culture too is fluid; exploration, adaptation, borrowing, and necessity are as embedded within Native "arts" practice as a millennium of practical convention.

Native peoples are not trapped in amber. In terms of contemporary practice, Native artists are investigating the intersections between art and science; between creation stories and the big bang; between ceremony and video games. We will explore these overlapping relationships and juxtapositions in conversation with three brilliant Native artists who are embracing new modes of production and expression, presenting a platform for conversation, acting as provocateurs (also a Native tradition) in redefining Native narrative and just having fun.

★ Resources at the Roots of Culture**FOUNTAIN ROOM, 1ST FLOOR**

Organized and moderated by Kim Cook, President, Arts Council of New Orleans.

Presented by Monique Martin, Director of Family Programming, Arts & Cultural Programs, City Parks Foundation; Ashley Miglini, Communications Manager, Circus Now; and Mauricio Palma, Director, Initiatives, Silicon Valley Community Foundation.

When we prioritize and value cultural traditions and forms, whether from the folk lineage or urban indig-

enous contemporary realm, how do we effectively resource the artists and communities we hope to honor and support? Building cultural competence for working at the roots of culture is a specific and intentional process that does not always fit neatly within the structures of funding institutions. We will share, provoke, laugh, and interact with those who are living, learning, and working in this space. Bring your stories and your questions and let's get real.

★ Creative Youth Development: An Agenda for Collective Action**WARWICK APARTMENT, 11TH FLOOR**

Organized by Jonathan Herman, Executive Director, National Guild for Community Arts Education.

Moderated by Anita Walker, Executive Director, Massachusetts Cultural Council. Presented by Jon Hinojosa, Artistic and Executive Director, SAY Sí; and Heather Ikemire, Director of Marketing and Communications, National Guild for Community Arts Education.

In March 2014 in Boston, the National Summit on Creative Youth Development brought together more than 200 leaders, funders, policymakers, researchers and youth to forge a collective agenda for advancing and capitalizing on the work carried out by out-of-school time and community-based programs in the

arts, humanities, and sciences nationwide. You will have an opportunity to evaluate the alignment of your local, regional, and national strategies with this new national agenda. You will also learn from peers about their current strategies to support this dynamic sector at a critical juncture in its development. Finally, you will be able to provide valuable feedback and input to the conveners of the summit (Massachusetts Cultural Council, Presidents Committee on the Arts and the Humanities, and National Guild for Community Arts Education) in their efforts to guide and advance the collective action agenda produced by the summit.

11:10 AM -
12:40 PM
BREAKOUT
SESSIONS
CONTINUED

★ How Five Arts & Culture Funders are Smashing Silos

ROOM WITH A VIEW, 11TH FLOOR

Organized by Aaron Dorfman, Executive Director, National Committee for Responsive Philanthropy.

Presented by Melanie Brown, Program Officer, The Heinz Endowments; Aaron Dorfman, Executive Director, National Committee for Responsive Philanthropy; and Judilee Reed, Program Director, Thriving Cultures Program, Surdna.

Philanthropy and communities are stronger when arts and culture grantmaking is connected to other issues and priorities. We will interactively unveil and high-

light the work of five foundations that creatively and successfully smash silos to advance arts and social change. We will also spend time in small groups, discussing (1) how to identify structural barriers for cross-silo grantmaking and (2) how to entrepreneurially and explicitly work around or overcome those structural barriers. Additionally, we will create a listing of innovate silo-smashing projects, and that list will be shared with you all after the session.

★ Working at the Intersection of Arts and Community Health: Perspectives on New Research and Practice

GRAPEVINE ROOM, 11TH FLOOR

Organized by Amy Kitchener, Executive Director, Alliance for California Traditional Arts; and Maria Rosario Jackson, Senior Adviser, Arts & Culture, The Kresge Foundation.

Presented by Sunil Iyengar, Research and Analysis Director, National Endowment for the Arts-Research and Analysis; Maria Rosario Jackson, Senior Adviser to the Arts and Culture Program, The Kresge Foundation; and Amy Kitchener, Executive Director, Alliance for California Traditional Arts.

Health foundations, arts funders, the Department of Defense, and more than a dozen federal agencies have a stake in the arts. We seek to further understand how the diverse array of activity at the intersection of arts and health impacts individuals and communities and

can be mutually reinforcing. By sharing on current national and local initiatives and research, we will explore a range of arts impacts in the health arena, lessons learned from cross-sectoral collaborations between the arts and health sectors, and the prospects for continued collaborations. We will also share national perspectives drawing on its Interagency Task Force activities and on research impacting health, including recent work with the military. Finally, we will share lessons and examples from its pilot place-based work in collaboration with the California Endowment's Building Healthy Communities, including case studies on Boyle Heights in Los Angeles and the rural E. Coachella Valley.

★ Meaningful Connections to Communities: Indicators of Success

DÉJÀ VU ROOM, 1ST FLOOR

Organized and moderated by Scott Stoner, Director, Programs and Resources, Association of Performing Arts Presenters.

Presented by Brad Carlin, Managing Director, Fusebox Festival; and Theresa Holden, Co-Director, Holden and Arts Associates.

The Association of Performing Arts Presenters (APAP), through its Leadership Development Institute (LDI), investigated the relevance and process for arts organizations to build and sustain meaningful relationships with their communities. A cohort of mid-career

professionals from 14 presenting organizations across the country engaged in action research (cooperative inquiry approach) to address essential questions about relevance, collaboration, and innovative community connections. We will present case examples from APAP's "All-In" community engagement projects drawn from across performing arts genres and a range of targeted community. We will share information and resources from APAP's online toolkit to illustrate how you can help arts organizations to build and sustain meaningful relationships with their communities.

★ Grantee Learning Communities: Theories, Innovations and New Practices for Arts Funders

ULTIMATE RANSOM ROOM, 1ST FLOOR

Organized and moderated by Amy Fitterer, Executive Director, Dance/USA.

Presented by Suzanne Callahan, Consultant and Project Manager, Dance/USA's Engaging Dance Audiences; and Jeremy Williams, Consultant, Dance/USA's Engaging Dance Audiences.

Grantees are often required to form learning communities. By declaring the environment "safe", the hope is that they will share their range of experiences when, in reality, they worry about public scrutiny and future

funding. After grappling with this challenge, Dance/USA pursued new, replicable approaches to building Communities of Practice (CoPs). Our funding program, Engaging Dance Audiences, found ways to increase the sharing and relationship building among grantees and improve practice. The session will introduce social learning theory and allow attendees to experience a CoP in action by sharing laptops and simulating a social learning exchange. The session will end with a tour of the online Dance Audience Engagement database.

12:40 PM -
1:00 PM1:00 PM -
2:45 PM**BREAK****LUNCHEON PLENARY SESSION**

PHANTOM BALLROOM, 1ST FLOOR

- **Performance by Two Star Symphony**
- **Poem by Gwendolyn Zepeda**
- **Keynote by Steven Teppar**

Two Star Symphony

Two Star Symphony is a Houston instrumental ensemble composing and performing all original music together. Known for close collaborations with artists of various mediums – dance, puppetry, film and more – Two Star creates mesmerizing pieces with powerful performances and a distinctive sound that is emotionally rich, darkly playful, and memorably melodic.

Cathy Power – marimba, flute
Kirk Suddreath – drums, percussion
Jerry Ochoa – violin
Jo Bird – viola
Debra Brown – violin
Margaret Lejuene – cello
John Duboise – clarinet, saxophone
Chris Bakos – upright bass

Gwendolyn Zepeda

Gwendolyn Zepeda is Houston's first Poet Laureate. She was born in Houston in 1971 and attended the University of Texas at Austin. She began her writing career on the Web in 1997, with her long-running site gwendolynzepeda.com and as one of the founding writers of entertainment site Television Without Pity. Her first book was a short-story collection called *To the Last Man I Slept with and All the Jerks Just Like Him* (Arte Público Press, 2004).

A two-time Houston Arts Alliance literary fellowship winner and award-winning poet, Zepeda regularly lectures at universities throughout Texas. She is the author of several children's and adult books, *Growing Up with Tamales*; *Houston, We Have a Problema*; *Sunflowers*; and *Lone Star Legend*.

Steven Teppar

Steven Teppar is dean of Arizona State University's Herberger Institute for Design and the Arts. His research and teaching focus on creativity in education and work; conflict over art and culture; and cultural participation. He is author of *Not Here, Not Now, Not That! Protest Over Art and Culture in America* (University of Chicago, 2011) and co-editor and contributing author of the book *Engaging Art: The Next Great Transformation of America's Cultural Life* (Routledge 2007). Teppar is a leading writer and speaker on U.S. cultural policy and his work has fostered national discussions around topics of cultural engagement, everyday creativity, and the transformative possibilities of a 21st century creative campus. Teppar is also the research director of SNAAP, the Strategic National Arts Alumni Project, which has surveyed more than 100,000 graduates of arts training institutions about their education and careers. Teppar holds a bachelor's degree from the University of North Carolina at Chapel Hill; a master's in public policy from Harvard University's John F. Kennedy School of Government; and a Ph.D. in sociology from Princeton University.

2:45 PM -
3:15 PM**BREAK**3:15 PM -
4:45 PM**3:15 BREAKOUT SESSIONS**

★ **Applying Racial Justice Principles to Arts Education Grantmaking**
GRAPEVINE ROOM, 11TH FLOOR

Organized by Justin Laing, Senior Program Officer, The Heinz Endowments.

Presented by James Brown, Project Director, Lighthouse Project, Homewood YMCA; Charlie Humphrey, Executive Director, Pittsburgh Filmmakers/Pittsburgh Center for the Arts; and janera solomon, Executive Director, Kelly Strayhorn Theater.

This session will focus on The Heinz Endowments' efforts to transform its arts education grantmaking by incorporating principles learned from GIA's anti-racism Thought Leader Forum. These principles include seeing our work as cultural organizing, increasing

accountability to constituents, adding greater emphasis on deeper, if fewer, relationships, and speaking more frankly to issues of race and power in philanthropy. We will describe the Transformative Arts Initiative and how over the past year it has sponsored national travel of twenty-three local advisors, provided data to the community, and revised strategy in way that it has not heretofore. As an effort to have the session be a continuance of the work itself, three grantees will describe how their projects came to be and how the our new grantmaking process has and has not impacted the work itself.

3:15 PM -
4:45 PM
BREAKOUT
SESSIONS
CONTINUED

★ Charting New Territory: Supporting the Arts in the Military/Veteran Space

DÉJÀ VU ROOM, 1ST FLOOR

Organized and moderated by Marete Wester, Senior Director of Arts Policy, Americans for the Arts.

Presented by Megan Bunce, Charitable Investment Program Manager, Bob Woodruff Foundation; Heather Dwyer, Program Manager, 4Culture; and BR McDonald, Founder, President, and Executive Producer, Veteran Artist Program (VAP).

Often artistic projects focusing on the military and veteran communities fall through the cracks of traditional arts funding; conversely veterans returning to or launching careers in the creative sector are finding military/veterans funders unresponsive. With demand

on both sides of the equation growing, how we collectively address the needs is an increasing imperative. Performances by artists in the Veteran Artist Program/The San Antonio Telling Project will trigger dialogue with a traditional arts funder and military/veterans funder on the challenges each faces in supporting projects that seem to fall outside their agency guidelines. We will discuss strategies for arts funders seeking to support the needs of military service members, veterans, and their families at various stages of the military lifecycle.

★ Creative Placemaking and Community Resilience

FOUNTAIN ROOM, 1ST FLOOR

Organized and moderated by Edwin Torres, Deputy Commissioner of Cultural Affairs, City of New York.

Presented by Nancy Barton, Director, Prattsville Art Center and Residency; and Geneva Wirth, Associate, SCAPE / LANDSCAPE ARCHITECTURE PLLC.

Engagement with the arts has long been considered an important contributor to an individual's resilience in the face of stress and change. There is also a growing understanding through the lens of creative place-

making of the ways in which the arts can contribute to resilience campaigns at the community, city, and regional levels. We will continue an ongoing discussion about how resiliency is shifting how we plan in communities. We will describe how design-thinking is helping to reimagine a region and a people's ability to protect against future climate events, and present an in-depth look at how a cultural anchor and residency project is helping a town devastated by Hurricane Irene shape its economic, physical, and social future.

★ Fiscal Sponsorship: New Practices, New Solutions

NAPOLEON ROOM, 1ST FLOOR

Organized and moderated by Frances Phillips, Program Director, Arts and the Creative Work Fund, Walter and Elise Haas Fund.

Presented by M. Melanie Beene, Principal, Melanie Beene and Associates; Dianne Debicella, Senior Program Director, Fiscal Sponsorship, Fractured Atlas; and Gene Takagi, Attorney, NEO Law Group.

Fiscal sponsorship can be a nimble and efficient way of serving artists, organizations, and their projects, but it is little-understood and best practices are not always

followed. Two seasoned fiscal sponsors and a nonprofit attorney who advises them and others will share stories of travails and triumphs that arise in the practice of fiscal sponsorship. What kinds of projects work best? What are some of the complexities that arise? What should grantmakers know and ask? You are invited to share your own stories for the speakers' analysis and problem solving. This gathering also brings to light best practices in fiscal sponsorship according to the National Network of Fiscal Sponsors.

★ Supporting Artists in Community Settings: New Thinking Needed

ROOM WITH A VIEW, 11TH FLOOR

Organized by Barbara Schaffer Bacon, Co-Director, Animating Democracy, Americans for the Arts; and Janet Brown, President & CEO, Grantmakers in the Arts.

Presented by Barbara Schaffer Bacon, Co-Director, Animating Democracy, Americans for the Arts; and Laura Zabel, Executive Director, Springboard for the Arts.

Doors are opening. Towns and cities looking for revitalization breakthroughs are taking artists seriously as community builders. Artists are forging new paths to bring creative practice across sectors to advance community well-being. Interest and opportunity for

artists to work in community settings is increasing and diversifying. But, are our current funding programs and support models the right fit for these times? Are local communities constructing the kinds of scaffolding and infrastructure to connect and support artists and community interests? How can the actions and investments of arts grantmakers help to change the value proposition concerning artists in our communities? Building on the 2013 GIA conversation reported in the Summer 2014 GIA Reader, we will do active imagining to create new contexts.

3:15 PM -
4:45 PM
BREAKOUT
SESSIONS
CONTINUED

★ The Public Benefits and Value of Arts & Culture: What Have We Learned and Why Does It Matter?

HEMINGWAY ROOM, 1ST FLOOR

Organized and moderated by Karen Gahl-Mills, Executive Director, Cuyahoga Arts & Culture.

Presented by Nick Rabkin, Managing Partner, reMaking Culture; and Holly Sidford, President, Helicon Collaborative.

Public funding for the arts depends on a broad recognition of a positive return on public investment. A richer understanding of how public value is created and distributed through the arts is key for public funders to sustain and enhance strong support for arts and

culture. Cuyahoga Arts & Culture, the public grantmaker for the region surrounding Cleveland, Ohio, commissioned a study on the benefits of arts and culture in our community. From its findings, we are formulating recommendations to stimulate the conversations and experiments needed to evolve our assumptions about the public value of the arts in the 21st century. We will report on initial findings and discuss what we have learned and how it applies to the field as a whole.

★ Transforming Culture/Creating Justice

ULTIMATE RANSOM ROOM, 1ST FLOOR

Organized by F. Javier Torres, Director of National Grantmaking, ArtPlace America.

Presented by Ben Hires, Director of Programs, Boston Children's Chorus; Charlayne Murrell-Smith, Vice President, External Relations & Corporate Development, Boston Children's Museum; and Maanav Thakore, Senior Associate, Interaction Institute for Social Change.

In Boston, a network of arts & cultural organizations is experimenting along the intersections of cultural and structural transformation, exploring the questions: How do we create and promote new cultural narratives that create openings for the shifting of institu-

tional arrangements and, ultimately, justice? What is the relationship between cultural change and policy change? What kind of leadership is required – who must we be – in order to make these changes real? You will hear a summary of learnings from members of this network, including staff from Interaction Institute for Social Change, The Boston Foundation, and artist/activist participants. We will showcase some of the art and collaborative experiments that this project has generated. You will leave with a set of possible next steps for your own practice.

★ Discussion Session with Keynote presenter Dr. Steven Tepper

CONSPIRACY ROOM, BASEMENT LEVEL

Organized by Grantmakers in the Arts

Join Steven Tepper, dean of Arizona State University's Herberger Institute for Design and the Arts, for a follow-up conversation on his luncheon keynote address. He is author of *Not Here, Not Now, Not That! Protest Over Art and Culture in America* (University of Chicago, 2011) and co-editor and contributing author

of the book *Engaging Art: The Next Great Transformation of America's Cultural Life* (Routledge 2007). Tepper is a leading writer and speaker on U.S. cultural policy and his work has fostered national discussions around topics of cultural engagement, everyday creativity, and the transformative possibilities of a 21st century creative campus.

6:15 PM

■ NO-HOST DINE AROUNDS GATHER FOR DEPARTURE

No-Host Dine Around sign-up sheets will be posted at the registration desk until 5:45 pm on Monday. Participation is first-come, first-served. Join colleagues for an informal dinner at one of a variety of popular Houston-area eateries!

Meet your group in the conference registration area at 6:15 p.m. Departure will be as soon as groups can gather.

8:00 AM -
9:30 AM**PLENARY BREAKFAST SESSION**

PHANTOM BALLROOM, 1ST FLOOR

• IDEA LAB

Tuesday's breakfast plenary session will feature IDEA LAB. This session will be hosted by Ruby Lerner, president & executive director of Creative Capital, and will feature short TED-style presentations by artists, innovators, nonprofit leaders, and others who have broken the rules, jumped outside the box, and charted their own paths.

Lance Weiler

Lance Weiler is a storyteller, entrepreneur, and thought leader. An alumni of the Sundance Screenwriting Lab, he is recognized as a pioneer for the way he mixes storytelling and technology. Always interested in experimenting with new ways to tell stories and engage audiences, Lance has designed experiences that have reached millions of people via theaters, mobile devices, and online. In recognition of these storytelling innovations, *BUSINESSWEEK* named Lance "One of the 18 Who Changed Hollywood." Lance sits on two World Economic Forum steering committees — one focused on the Future of Content Creation and the other examines the role of Digital Media in Shaping Culture & Governance. In addition, Lance teaches at Columbia University on the art, craft, and business of storytelling in the 21st Century and is currently working on a slate of next gen storytelling projects.

Matika Wilbur

Matika Wilbur is a Native American woman of the Swinomish and Tulalip Tribes (Washington). She studied photography at the Rocky Mountain School of Photography in Montana and the Brooks Institute of Photography in California. She has exhibited extensively in regional, national, and international venues, including the Royal British Columbia Museum, the Seattle Art Museum, and the Nantes Museum of Fine Arts in France. Wilbur's work contends with how Native peoples shape a sense of identity in the face of cultural dualities and how a hybrid sense of identity that honors one's cultural heritage and connects to contemporary pop culture. Matika is currently working on Project 562, a national documentary project dedicated to photographing contemporary Native America.

Hasan Elahi

Hasan Elahi is currently associate professor of art at University of Maryland where he is director of digital

cultures and creativity in the Honors College. He is an interdisciplinary artist whose work examines issues of surveillance, citizenship, migration, transport, and borders, and frontiers. His awards include grants from the Creative Capital Foundation, Art Matters Foundation, and a Ford Foundation/Phillip Morris National Fellowship. His work is frequently covered in the media and has appeared on Al Jazeera, Fox News, and on The Colbert Report. In 2010, he was an Alpert/MacDowell Fellow and in 2009, was resident faculty at Skowhegan School of Painting and Sculpture. He currently lives outside of Washington, DC roughly equidistant from the CIA, FBI, and NSA headquarters.

Jae Rhim Lee

Jae Rhim Lee is a visual artist, designer, and researcher whose work proposes unorthodox relationships between the mind/body/self and the built and natural environment. Jae Rhim's work follows a research methodology which includes self-examination, transdisciplinary immersion and dialogue, and diy design, ultimately taking the form of living units, furniture, wearables, recycling systems, and personal and social interventions. She is a recipient of a 2009 Creative Capital Foundation Grant, a 2010 Grant from the Institut für Raumexperimente/Universität der Künste Berlin, and a 2011 MAK Schindler Scholarship and Artist Residency in Los Angeles, CA. Lee is a 2011 TED Global Fellow and a research fellow in the MIT program in art, culture and technology in Cambridge, MA.

Ruby Lerner

Ruby Lerner is the founding president and executive director of Creative Capital. Prior to Creative Capital, Lerner served as the executive director of the Association of Independent Film and Videomakers (AIVF) and as publisher of the highly regarded *Independent Film and Video Monthly*. Having worked regionally in both the performing arts and independent media fields, she served as the executive director of Alternate ROOTS, a coalition of Southeastern performing artists, and IMAGE Film/Video Center, both based in Atlanta. In the late 1970s, she was the audience development director at the Manhattan Theatre Club, one of New York's foremost nonprofit theaters.

9:30 AM -
9:50 AM**BREAK**

9:50 AM -
10:50 AM**9:50 BREAKOUT SESSIONS****★ Fifteen Years in the Life of an Idea****GRAPEVINE ROOM, 11TH FLOOR***Organized and moderated by Ruby Lerner, President & Executive Director, Creative Capital.**Presented by Jane Brown, President & Executive Director, Robert W. Deutsch Foundation; Hasan Elahi, Creative Capital Artist; Associate Professor of Art, University of Maryland; and Arlynn Fishbaugh, Executive Director, Montana Arts Council.*

Creative Capital was founded as an experiment to rethink traditional philanthropy, borrowing venture capital approaches to invest in artists as cultural entrepreneurs. Now, 15 years later, we are asking ourselves what it means to support 21st-century artists

and artistic communities, and how our institutions and support mechanisms need to evolve as artists' practices change. We will explore this question by looking at groundbreaking artists who have built successful careers across varied media and sectors, organizations that have catalyzed local artist communities, and philanthropists who have used the arts as a lens for economic redevelopment. In addition to addressing lessons our panel has learned, we will ask you to share experiences supporting the changing landscapes of your own communities.

★ Digging into Data on Arts Education**HEMINGWAY ROOM, 1ST FLOOR***Organized and moderated by Frank Baiocchi, Senior Program Officer, Polk Bros. Foundation.**Presented by Evan Plummer, Director of Arts, Chicago Public Schools; and Paul Szniewajski, Executive Director, Ingenuity.*

Do you have answers to these basic questions: How many art teachers are in the school district? How many students receive arts education? How many arts partners work in schools? And how do grantmakers know

if they are meeting their goals if there is no reliable information about the landscape they work in? Chicago has launched an initiative that provides detailed information on arts education in the nation's third largest school district. We will describe the collaboration that built the Creative School Data Initiative and the first State of Arts Education in Chicago report and how new information is used to support decision making for both schools and funders.

★ Funding Commercial Creative Businesses: Sell Out or Smart Strategy?**NAPOLEON ROOM, 1ST FLOOR***Organized and presented by Kerry Adams Hapner, Director of Cultural Affairs, City of San Jose.*

Creative entrepreneurs drive cultural vibrancy and the economy by working across sectors through individual practice, nonprofit organizations, and commercial creative industries. The City of San Jose, in partnership

with the Center for Cultural Innovation, has started providing "investment-grants" to creative entrepreneurs with goals at the nexus of cultural and economic development. The session will share outcomes on cross-fertilizing cultural arts with creative industry. Come consider how to stimulate a place-based creative economy through creative entrepreneurs.

★ GIA's Research Initiative on Support for Individual Artists**FOUNTAIN ROOM, 1ST FLOOR***Organized by Grantmakers in the Arts.**Presented by Cynthia Gehrig, President, Jerome Foundation; and Tommer Peterson, Deputy Director, Grantmakers in the Arts.*

For several years, GIA members who support individual artists have noted the lack of sector-wide data on artist support, the lack of a common taxonomy to explain the different forms of artist support, and the lack of benchmark data to track artist support over time. GIA began work to gather this data in 2012, released a

Proposed National Standard Taxonomy for Data on Support for Individual Artists in the summer of 2014, and is now beta testing a database to gather this information with the participation of our members. Research, by its very nature, is a form of inquiry, and the journey we have made over the last year and a half is not the same one that we imagined when we started. We will share updates on the launch of this research initiative and how it has developed over time.

9:50 AM -
10:50 AM
BREAKOUT
SESSIONS
CONTINUED

★ **Leading the Charge: Theatre Communications Group's Diversity & Inclusion Institute**

WARWICK APARTMENT, 11TH FLOOR

Organized by Kevin Bitterman, Associate Director, Artistic & International Programs, Theatre Communications Group.

Moderated by Dafina McMillan, Director of Communications & Conferences, Theatre Communications Group. Presented by Carmen Morgan, Program Director of Leadership Development, Intergroup Relations; and Michael Robertson, Managing Director, Lark Play Development Center.

TCG's multi-year Diversity & Inclusion Initiative, including the Diversity & Inclusion Institute, has made significant impact on its national cohort of theatres as well as the field at large. We will share how the Institute's resources and skills-building tools have

impacted the theatres' organizational cultures as well as our own personal developments. We will investigate how structures and social processes are shaped by the intersection of gender, race/ethnicity, religion/spirituality, class, ability, age, sexual orientation, and nation of origin and discuss a more complex and nuanced approach to understanding identity, privilege, oppression, and areas of difference. Finally we will highlight how to navigate conversations around diversity, inclusion, and inclusion, by engaging in an interactive group exercise that will empower the group to become social change leaders and allies to equalize power among us.

★ **National Capitalization Project Progress Report**

ROOM WITH A VIEW, 11TH FLOOR

Organized by Grantmakers in the Arts.

Presented by Holly Sidford, President, Helicon Collaborative.

The National Capitalization Project (NCP) has been a major topic area for GIA for the past four years. Holly Sidford, president of Helicon Collaborative, presents the results of the *National Capitalization Project Progress Report*, a snapshot of what funders have learned and how they are implementing change to benefit the

financial health of the arts sector. NCP has included recommendations on how funders might change their behaviors to better capitalize the nonprofit sector through Conversations on Capitalization and Community, a workshop for funders, held in 14 cities for over 300 grantmakers; sessions at conferences; *Reader* articles; and web conferences. Learn what your colleagues are doing to better understand the funders' role in capitalization and why "it is not a project; it is a way of life."

★ **SMART Growth: Assessing and Improving Management Capacity**

ULTIMATE RANSOM ROOM, 1ST FLOOR

Organized by Suzanne Connor, Senior Program Officer, Chicago Community Trust.

Presented by Suzanne Connor, Senior Program Officer, Chicago Community Trust; and Lisa Tylke, Consultant, Arts & Business Council of Chicago.

A unique assessment tool known as smARTscope underpins a proven methodology that builds the capacity

of small arts and cultural organizations. With your smart phones, you will get to test-drive the tool and learn how the Chicago Community Trust pairs it with general operating support and coaching to address lagging management areas and strengthen resilience. We will share both short and long-term evaluation results, along with the philosophy of SMART Growth.

★ **Transmedia Narrative - Storytelling Tools for Grantmakers**

DÉJÀ VU ROOM, 1ST FLOOR

Organized by Nicole Chipi, The John S. and James L. Knight Foundation.

Presented by Eric Schoenborn, Creative Director, The John S. and James L. Knight Foundation; and Nicole Chipi, Arts Program Associate, The John S. and James L. Knight Foundation.

Transmedia narratives provide engaging platforms through which grantmakers are able to communicate their story and strategy to the field. We will explore existing examples of successful transmedia narratives

in the philanthropic world and beyond, break down the transmedia development process, and explore practical approaches to developing transmedia narratives using currently available cost-effective technologies.

10:50 AM -
11:10 AM11:10 AM -
12:40 PM**BREAK****11:10 BREAKOUT SESSIONS****★ A New Era of Partnership: Developing Enhanced Relationships with Grantees****WARWICK APARTMENT, 11TH FLOOR***Organized by Ted Russell, Senior Program Officer, The James Irvine Foundation.**Presented by Ming Ng, Senior Director of Programming, The Music Center/Performing Arts Center of Los Angeles County; Ted Russell, Senior Program Officer, The James Irvine Foundation; and John Shibley, Principal, John Shibley Consulting.*

The relationships between funders and grantees are usually cordial, but because of the power imbalance, the courteousness can be covering up frustrations and misunderstandings. And yet, the quality of these rela-

tionships is so critical to our success. The Irvine Foundation Arts program, working with consultant John Shibley, developed a new way to continually enhance key aspects of their relationships with grantees in our New California Arts Fund (NCAF). We'll share our methods and help you do real-time research about your relationships with grantees, comparing your responses with those from NCAF. You will explore questions that are critical for evolving their relationships with grantees: What aspects of our relationships do we most want to improve? How can we best do that?

★ Cohort Models: The Power of Learning Together**NAPOLEON ROOM, 1ST FLOOR***Organized by Sharon Rodning Bash, Program Director, Arts Midwest.**Moderated by Vickie Benson, Arts Program Director, The McKnight Foundation. Presented by Kate Barr, Executive Director, Nonprofit Assistance Fund; Randy Reyes, Artistic Director, Mu Performing Arts; and Sharon Rodning Bash, Program Director, Arts Midwest.*

Since 1999 the Minnesota-based ArtsLab program has been offering in-depth cohort learning experiences for arts organizations, both urban and rural. The program embraces a highly participatory learning model in multi-session, peer learning communities. The ArtsLab journey over a decade has been a developmental

exploration of collaboration at all levels – funder, program, and participant/learners. ArtsLab has recently crafted a summary of both key learnings from the 39 organizations that have participated in our peer learning communities since 1999 and lessons learned for funders. We will explore, through the experience of the ArtsLab program, the challenges and rewards of cohort learning models. We will share both theory and our experience in developing learning cohorts, developing a funder collaborative, and inviting peer-to-peer learning – as reported by the artists and administrators of the arts organizations that have been involved in the program.

★ Strategies to Increase Equity in Grantmaking & Empowerment**HEMINGWAY ROOM, 1ST FLOOR***Organized and moderated by Aaron Dworkin, Founder & President, The Sphinx Organization.**Presented by Maurine Knighton, Senior Vice President, Grantmaking, Nathan Cummings Foundation; Justin Laing, Senior Program Officer, The Heinz Endowments; and Roberta Uno, Senior Program Officer, Ford Foundation.*

There is significant disparity of equity in grantmaking to underserved communities as well as to smaller orga-

nizations. We will share an initial list of key strategies to address equitable funding based on our experiences of successes and best practices as well as challenges and opportunities. Then together we will have an engaged discussion through which we all raise and incorporate additional strategies. The ultimate list will be posted on Facebook to incorporate broader discussion and encourage additional comments and ideas.

★ International Exchange: Sustained Engagement in a Global Age**ROOM WITH A VIEW, 11TH FLOOR***Organized and moderated by Caitlin Strokosch, Executive Director, Alliance of Artists Communities.**Presented by Roslyn Black, Program Officer, Robert Sterling Clark Foundation; Barbara Lanciers, Director, Trust for Mutual Understanding; and Michael Orlove, Director of Presenting, Multidisciplinary Works, and Artist Communities, National Endowment for the Arts.*

The arts can help facilitate genuine human connection that pushes the engine of mutual understanding. Many artists and arts organizations are expanding our boundaries and insight through cultural exchange

work. Yet, developing long-term connections between cultures through sustained, bilateral cultural exchange is still uncommon. We will explore how grantmakers are approaching cultural exchange – from small-scale programs that focus on depth and long-term impact, to aligning activities with the State Department and other diplomatic strategies, to building unlikely partnerships across borders. We will also invite you to share your strategies for developing successful partnerships, meaningful engagement, and lasting impact through cultural exchange.

11:10 AM -
12:40 PM
BREAKOUT
SESSIONS
CONTINUED

★ **Making Art without a Net**
GRAPEVINE ROOM, 11TH FLOOR

Organized and moderated by Ken Grossinger, Chairman, CrossCurrents Foundation.

Presented by Nora Ligorano, Artist; Naomi Natale, Artist; and Paul Rucker, Artist, MICA/Center for Race and Culture.

Part art, part activism, artists who create art for social change are working without a net and take great risks. They make work that is not always appreciated in the "art world" often with little or no commercial viability. These artists stake their names and reputa-

tions on projects that may or may not be understood by the public. Despite this, what compels them is their conviction and hope that their work will move the public and inspire action. We will have a behind-the-scenes discussion with three artists engaged in making art for social change. How do they conceptualize a work? How do they gauge its success or failure? How do they determine whether what they do is effective? The workshop will include video, slides, and a short performance.

★ **The Community Arts Stabilization Trust: An Inventive Model to Secure Affordable Homes for Arts Organizations**
DÉJÀ VU ROOM, 1ST FLOOR

Organized by Shelley Trott, Director of Arts Strategy and Ventures, Kenneth Rainin Foundation.

Moderated by Moy Eng, Executive Director, Community Arts Stabilization Trust. Presented by Tom DeCaigny, Director of Cultural Affairs, San Francisco Arts Commission; Steven H. Oliver, President, Oliver & Company; and Joshua Simon, Executive Director, East Bay Asian Local Development Corporation.

San Francisco is undergoing a technology industry and attendant real estate boom, which has precipitated a space crisis for arts organizations. The Kenneth Rainin Foundation has catalyzed an unprecedented partnership between the Northern California Community Loan Fund and a variety of City of San Francisco partners to

launch a new model for a nonprofit real estate holding company for arts and cultural organizations: the Community Arts Stabilization Trust (CAST). Its mission is to create stable physical spaces for arts and cultural organizations to facilitate equitable urban transformation. We will provide information on: 1) a new philanthropic model adaptable for locales or communities beyond San Francisco; 2) the New Market Tax Credits program and how it can benefit cultural organizations in real estate purchases; 3) a model for a public-private sector partnership between city agencies and a private foundation focused on community development and creative placemaking through an innovative financial strategy.

★ **Who Will Tell Our Stories Now?**
ULTIMATE RANSOM ROOM, 1ST FLOOR

Organized and moderated by Gary Steuer, President and CEO, Bonfils-Stanton Foundation.

Presented by Sarah Lutman, Principal, Lutman & Associates; and Chris Barr, Media Innovation Associate, Knight Foundation.

The media and journalism worlds are undergoing radical change. There are fewer local newspapers, which had been the traditional vehicle for local cultural journalism; within the remaining newspapers, there is declining readership, fewer cultural journalists, and

less space devoted to arts stories. What is the new landscape of cultural journalism and communication of cultural information and ideas – web-based services, blogs, social media, etc. – and how are funders responding to the need to create new vehicles? We will also explore ways that cultural institutions are able to deliver cultural content – directly and in partnership with media partners – to consumers. We will highlight some initiatives from around the country, and hope participants will share examples from their community.

★ **ENGAGE: State Communities of Practice in Arts, Health, and Aging**
FOUNTAIN ROOM, 1ST FLOOR

Organized and moderated by Gay Hanna, Executive Director, National Center for Creative Aging.

Presented by Arlynn Fishbaugh, Executive Director, Montana Arts Council; Sue Gens, Executive Director, Minnesota State Arts Board; and Chuck Winkler, Program Administrator, Texas Commission on the Arts.

ENGAGE is a first-of-its-kind initiative to support state arts agencies in developing infrastructure and programming in arts, health, and aging in their individual state and as regional and national collaborators. In partnership with the National Endowment for the Arts (NEA) and the National Assembly of State Arts Agen-

cies (NASAA) and with matching funds provided by Aroha Philanthropies, the National Center for Creative Aging (NCCA) has been working with 13 states in 2013/14 in year one of this national initiative. Funding has now been additionally awarded to invite 10 to 12 new state collaborators through 2015. We will describe the process of developing this collaborative both within their agencies and with each other as state entities and will share the challenges, opportunities, and next steps for forming new business models, policy development, and cultural resources through this method of learning collaboratives.

12:40 PM -
1:00 PM

1:00 PM -
2:40 PM

BREAK

LUNCHEON PLENARY SESSION

PHANTOM BALLROOM, 1ST FLOOR

- **GIA State of the Organization**
- **Performance from Dance Houston**
- **Keynote conversation by Roberto Bedoya and Rick Lowe**

Dance Houston

This piece was created for Grantmakers in the Arts to embody the broad range of movement that defines hip hop today. Breaking, battling, and crew choreo combine in this dynamic composition by Joel "Judo" Rivera. Rivera co-directs Inertia Dance Company and has performed on MTV's America's Best Dance Crew, represented the US at China's 8th Annual International Folk Art Festival, and performed as a guest dancer with NobleMotion Dance.

Dance Houston advances dance as an art form and an instrument to serve the community. As the premier producer and presenter of dance events and educational programs in Houston, Dance Houston fosters innovation born from the synergy of the many and varied cultures that comprise Houston. In doing so, Dance Houston provides audiences and artists opportunities to experience a variety of cultures as a means to enable each to find his/her own place in the world.

Andrea Cody, director. Performers: Nicole Ducharme, Jeffrey Louis, Renata Moran, Bryan Paule, Jesus Quezada, Joel Judo Rivera, Jessica Vita Rose Salvato

Roberto Bedoya

Roberto Bedoya is the executive director of the Tucson Pima Arts Council, (TPAC) Tucson AZ, where he has instituted the innovative P.L.A.C.E. (People, Land, Arts, Culture and Engagement) Initiative a civic engagement/placemaking platform that supports artists projects that address critical community issues. Prior to his work in the field of local arts agencies Bedoya was the executive director of the National Association of Artists' Organizations (NAAO) from 1996 to 2001 included serving as co-plaintiff in the lawsuit Finley vs. NEA. He is also a writer and arts consultant who works in the area of support systems for artists. As an arts consultant he has worked on projects for the Creative Capital Foundation, The Ford Foundation, The Rockefeller Foundation, and the Urban Institute.

Rick Lowe

2014 MacArthur Fellow Rick Lowe founded Project Row Houses (PRH), two decades ago, and created a blueprint for using urban renewal practices within an

artistic context to enrich lives. Located in Houston's Northern Third Ward, one of the city's oldest African-American neighborhoods, PRH is founded on the principle that art and the community it creates can be the foundation for revitalizing depressed inner-city neighborhoods (an idea that derives in part from Joseph Beuys's concept of "social sculpture"). Today, PRH six blocks that are home to 40 properties, including exhibition and residency spaces for artists, office spaces, a community gallery, a park, low-income residential and commercial spaces, and houses in which young mothers can live for a year and receive support as they work to finish school and get their bearings. These are all accompanied by programs that encompass arts, neighborhood revitalization, education, preservation, and community service.

GIA's Annual Census

At Tuesday's luncheon plenary you will be asked to fill out GIA's annual "census" form.

GIA began conducting a census of conference participants in 2010 in order to respond to of the requirement by many of our conference funders to provide data on the racial demographics of our constituents. As we continue to observe significant demographic shifts in the communities our constituents are serving across the nation, we thought it would be of interest to our members and conference participants how we are reflecting the demographics of our nation, as reported by the US census.

Census results from the 2013 GIA conference in Philadelphia in comparison to US demographics most recently compiled and reported:

| Census-designated Race | GIA (2013) | US (2010) |
|-------------------------------------|------------|-----------|
| African | 0.4% | |
| Asian | 6.1% | 4.8% |
| Asian Indian | 0.0% | |
| Black or African American | 8.3% | 12.6% |
| Latino/a or Hispanic | 4.0% | 16.3% |
| Mixed Race | 4.3% | 2.9% |
| Native American or Alaska Native | 2.2% | 0.9% |
| Native Hawaiian or Pacific Islander | 1.4% | 0.2% |
| Caucasian | 72.2% | 72.4% |
| No Response | 1.5% | n/a |

3:00 PM -
5:30 PM**3:00 OFF-SITE SESSIONS**

Because space is limited on off-site 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.

★ **Advancing Racial Equity in Grantmaking: A Long Table Discussion**

HOLOCAUST MUSEUM HOUSTON
5401 CAROLINE STREET

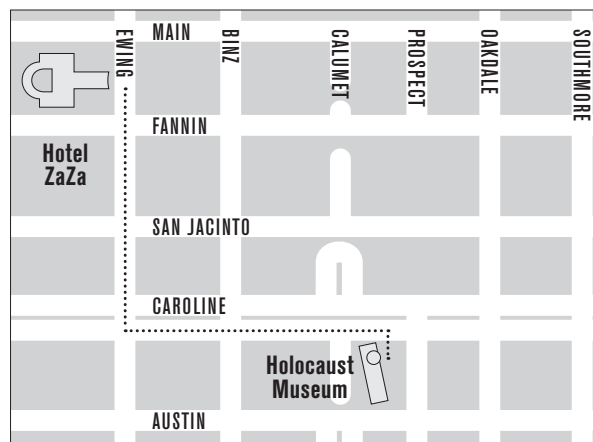
3:00 pm: Group departs by foot. Gather in the main lobby.

Organized by Vickie Benson, Arts Program Director, McKnight Foundation; Sharon DeMark, Program Officer, Minnesota Philanthropy Partners; Glyn Northington, Senior Group Manager, Community Relations, Target; and Eleanor Savage, Senior Program Officer, Jerome Foundation.

Moderated by Angelique Power, Senior Program Officer, Culture, The Joyce Foundation; and Eleanor Savage, Senior Program Officer, Jerome Foundation.

Conceived by artist Lois Weaver, The Long Table is a hybrid performance-installation-roundtable-discussion-dinner-party format designed to facilitate public engagement among people with common interests. It experiments with participation by reappropriating a dinner table atmosphere as public forum, and encouraging informal conversations on serious topics. A long table will be set up with chairs and refreshments; everyone is welcome to the table – to ask questions, make statements, leave comments on the paper tablecloth, join the table, leave the table, or simply sit, watch, and listen. This Long Table is an opportunity to introduce and reflect on recent initiatives in racial

equity, to discuss what/who the barriers are to this work, and to explore effective actions and strategies by funders and others.



Note: If you choose to not walk, check with GIA staff at the departure time and transportation by car will be provided.

★ **Intermediary Intersections**

THE BARN – DANCE SOURCE PERFORMING ARTS SPACE
2201 PRESTON

3:00 pm: Bus loads outside the hotel. See your ticket for the location of the bus serving this session.

Organized by Stanlyn Brevé, Director of National Programs, National Performance Network; and Steve Bailey, Chief Operating Officer, National Performance Network.

Moderated by Stanlyn Brevé, Director of National Programs, National Performance Network. Presented by Paul Bonin-Rodriguez, Assistant Professor, University of Texas at Austin; Cristal Channele Truscott, Founder, Director and Playwright, Progress Theatre; and Sixto Wagan, Director, Center for Arts Leadership, University of Houston.

Intermediaries intersect with many parts of the cultural landscape: individual and/or independent artists, smaller arts organizations, and artistic projects, among

others. Through regranteeing, fiscal sponsorship, and direct services, intermediaries provide an avenue for socially conscious community-based artists, organizations, and projects to create work, build capacity, and develop capitalization strategies. Intermediaries also allow them to deliver community programming that can be at times innovative, challenging, and that often deal with social justice issues. Using Claudia Bach's recent study of the ecology of funders and intermediaries as a starting point, we will further explore the multi-faceted role of the intermediary in arts funding. Through several case studies and a participatory process, we will discuss the intersection of issues, services, and values promoted and provided by the intermediary. You should be prepared to exchange experiences working with, through, or as intermediaries.

3:00 PM -
5:30 PM
OFF-SITE
SESSIONS
CONTINUED

★ The Arts Researcher as Entrepreneur: Creating New Contexts for Arts Practice and Production

RICE UNIVERSITY ART GALLERY
6100 MAIN STREET

3:00 pm: Bus loads outside the hotel. See your ticket for the location of the bus serving this session.

Organized and moderated 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; and Kevin Rafter, Director of Research & Evaluation, Irvine Foundation.

The National Endowment for the Arts is midway through a five-year research agenda, aiming to investigate the arts' value and impact on individuals and communities. To date, some of the most tangible

outcomes have emerged from cross-sector partnerships that broaden the relevance and reach of the arts, allowing entry into whole new fields of practice and research. Case examples from the NEA and the Irvine Foundation will fuel group discussion of the following topics: what collaborative research efforts might be replicated at the regional level; what is the learning curve for transitioning from arts-centric research to knowledge about other domains where the arts can make a measurable impact; and what opportunities exist within the federal government for creating public-private partnerships to leverage key themes of engagement, creativity, and innovation.

★ Urban Placemaking and the Impact of Arts and Cultural Programming on Neighborhood and Cultural Communities

BOX13 ARTSPACE
6700 HARRISBURG BLVD.

3:00 pm: Bus loads outside the hotel. See your ticket for the location of the bus serving this session.

This session will begin at Box13 Artspace and will be followed by the East End sites tour.

Organized by Jonathon Glus, CEO, Houston Arts Alliance.

Moderated by Raj Mankad, Editor, Cite. Presented by Jonathon Glus, CEO, Houston Arts Alliance; Pat Jasper, Director of Folklife + Traditional Arts, Houston Arts Alliance; and Carroll Parrott Blue, Research Professor, College of Liberal Arts and Social Sciences, University of Houston.

With generous amounts of funding being directed towards creative placemaking initiatives even as the concept itself is evolving, what are the surprises and unanticipated results?

This off-site session will consider two urban placemaking initiatives in Houston with a moderated panel discussion as well as a tour of the East End's Transported

& Renewed sites. Southeast Houston Transformation Alliance is located in one of the city's historic African American neighborhoods. With an Our Town grant, University of Houston academic and community activist Carroll Parrott Blue undertook the initiative to focus attention on health initiatives, urban connectivity, and empowerment through new alliances among artists, planners, government, and community.

In Houston's East End, a largely working class Latino neighborhood, artists, arts-savvy civic partners, developers, and community activists are working to find a new normal respectful of the area's past but inclusive of its current residents. With a second Our Town grant, Houston Arts Alliance folklorist Pat Jasper is undertaking the Transported & Renewed initiative in this neighborhood. It is a public engagement endeavor aimed at animating this area of the city with community-based and contemporary artworks, as well as parades, processions, and marches intended to attract and welcome all participants.

★ Weaving a Web of Opportunities to Support Individual Artists in your Community

DIVERSEWORKS
4102 FANNIN STREET, SUITE 200

3:00 pm: Bus loads outside the hotel. See your ticket for the location of the bus serving this session.

Organized and moderated by Heather Pontonio, Program Officer, Art, Emily Hall Tremain Foundation.

Presented by Regina Agu, Artist, Elder Street Artist Lofts; Elizabeth Dunbar, Executive Director, Diverseworks; and Jenni Rebecca Stephenson, Executive Director, Fresh Arts.

Most organizations do not have the capacity to provide all the resources that individual artists need to thrive. However, by pooling together opportunities in your community, it is possible to link artists to the resources that help them thrive. Utilizing the experiences of DiverseWorks, this off-site session will explore the opportunities they are providing to artists in Houston. This interactive conversation will discuss best practices, challenges, lessons learned, unexpected outcomes, and ideas-in-progress.

3:00 PM -
5:30 PM
OFF-SITE
SESSIONS
CONTINUED

★ Artists and Healing: Collaborations that Cure the Body and the Mind

HOUSTON METHODIST HOSPITAL
6550 FANNIN STREET

3:00 pm: Bus loads outside the hotel. See your ticket for the location of the bus serving this session.

Organized by J. Todd Frazier, Director, Center for Performing Arts Medicine, Houston Methodist Hospital.

Moderated by Gay Hanna, Executive Director, National Center for Creative Aging. Presented by Ian Cion, Arts in Medicine Director, M.D. Anderson Cancer Center; J. Todd Frazier, Director, Center for Performing Arts Medicine, Houston Methodist Hospital; and Carol Herron, Arts in Medicine Program Coordinator, Texas Children's Hospital Cancer and Hematology Centers.

Houston Methodist Hospital's Center for Performing Arts Medicine is a national leader in specialized health and

wellness care for artists, research into the potential of the arts in therapy and rehabilitation, and integration of the arts into the hospital environment. Texas Children's Hospital and M.D. Anderson Cancer Center will join Houston Methodist in sharing information about programs unique to their hospitals as well as collaborative efforts in support of artists in healthcare settings. What do these programs look like and is there a role for arts funders in this work? Is there a need for the certification or training of artists to work in the healthcare environment? What are the benefits of the perception of the arts in the community when an artist can reach individuals during the most trying or joyous times of their lives?

★ Shared Learning: the Value of Trustees at the GIA Conference

3:00 pm: Bus loads outside the hotel. See your ticket for the location of the bus serving this session.

Organized by Grantmakers in the Arts.

Moderated by Margaret Reiser, President, The John H. and Wilhelmina D. Harland Charitable Foundation, Inc. Presented by Teresa Bonner, Vitality + Arts Program Director, Aroha Philanthropies; Maurine Knighton, Senior Vice President, Grantmaking, Nathan Cummings Foundation; Ellen Michelson, President, Aroha Philanthropies; and Jane M. Saks, Trustee, Nathan Cummings Foundation.

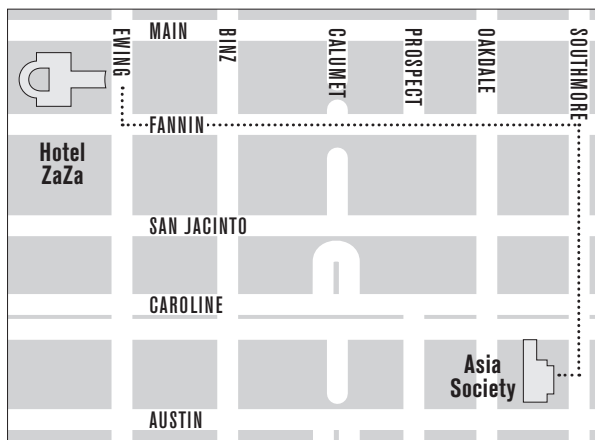
Typically GIA participants are professional staff of philanthropic organizations. But we have learned that there is extraordinary value in trustees and staff sharing the educational experiences at GIA. How can a trustee take an inspirational idea back to the board room and get it implemented? What does staff need to do to encourage trustees to attend the conference? What are the direct benefits for trustees at GIA? How might trustees and staff leverage the shared experience of attending GIA to advocate for greater support of the arts among their respective boards? This session is organized by and for foundation trustees and staff eager to share the value of trustee attendance at GIA. This off-site session will be held at a private home of an arts patron in Houston.

6:45 PM -
9:00 PM

DINNER AT ASIA SOCIETY TEXAS CENTER

1370 SOUTHMORE BLVD., HOUSTON

Asia Society Texas Center is five blocks away. Participants may choose to walk or take shuttle buses that will also be available. Dinner will be served at 7:00 pm.



Conference attendees will visit Asia Society Texas Center, a newly constructed \$48.4 million building designed by Japan-born, Harvard-educated Yoshio Taniguchi previously known for his work on the Museum of Modern Art (New York) expansion and renovation.

Featured at locations throughout the museum will be dance performances.

#1 Outside over there

#2 Water Babies

#3 Butoh Ballet

Conceived and choreographed by: Jane Weiner

Performed by:

Hope Stone Inc. (family & friends)
Houston Ballet Academy Level 8 with guest
artist First Soloist Kelly Myernick of the
Houston Ballet
HCC Central Dance Ensemble

Live Music by:

The Chamber Choir of Houston Boychoir
Kristen Jensen
Kirk Suddreath

Production Manager: Christina Maley

Attendees will have the opportunity to experience a "behind the scenes" tour of the upcoming exhibition, *Traditions Transfigured: The Noh Masks of Bidou Yamaguchi* led by the exhibition's curator, Bridget Bray, at 7:30 pm, 8:00 pm, and 8:30 pm.

Also on view will be *Urban Asia: Kirk Pedersen*. Pedersen's photographic work explores the relationship between the global Asian city and the residents within it, as well as urbanization of the natural environs surrounding the spreading city.

Performances at this event are made possible with generous support from Houston Arts Alliance.

Houston Art Cars On Display!

Along the way and at Asia Society, enjoy the creativity of Houston's art car artist-owners.

Heroicar

Andy Hazell, Knighton,
Wales
Owned by Orange Show
Center for Visual Arts

Mom! Dad says "Have we got any bug spray? Then it went quiet..."

Andy Hazell, Knighton,
Wales
Owned by Orange Show
Center for Visual Arts

Wolfbat Ambulance

Dennis McNett, Brooklyn
NY
Owned by Orange Show
Center for Visual Arts

Fruitmobile

Jackie Harris

Hen-a-Tron

Smitty Regula

Shattered Vanity

Nicole Strine

Buick Reflectra

David Haim

Z-Bra Mobile

Amy Lynch-Kolflat

Heroes

Isaac Cohen

Make Out Not War

Shelley Buschur

Ameribus

Tracey Bautista

Percy Peacock

Students of Sam & Nancy
Jones

Texas Natives

Chris Greene

EyeGore

Kimberly Bainter

El Muerto Echo

Robynn Sanders
Owner: Kristie Odom

Cheerio the Hippo Car

Tom Kennedy
Owner: Sue Shefman

OptiCARlusion

Becky Morris

Psycho-Delic Road Toad

Debbie Elliott

The Simply Charming Dragonfly Car

Stephanie Walton &
Northbrook Middle
School art students

9:00 AM -
~11:30 AM

BREAKFAST PLENARY SESSION

PHANTOM BALLROOM

- **2015 Conference Preview: Los Angeles**
- **Remarks by Jane Chu**
- **Keynote by Joy Harjo**

Jane Chu

Jane Chu was recently confirmed as chairman of the National Endowment for the Arts. Prior to stepping into that position, she served as the president and CEO of the Kauffman Center for the Performing Arts in Kansas City, Missouri, overseeing a \$413-million campaign to build the center. She was a fund executive at the Kauffman Fund for Kansas City, vice president of external relations for Union Station Kansas City, and vice president of community investment for the Greater Kansas City Community Foundation. Chu was born in Shawnee, Oklahoma, but was raised in Arkadelphia, Arkansas, the daughter of Chinese immigrants. She received bachelor's degrees in piano performance and music education from Ouachita Baptist University and master's degrees in music and piano pedagogy from Southern Methodist University. Additionally, Chu holds a master's degree in business administration from Rockhurst University and a PhD in philanthropic

studies from Indiana University, as well as an honorary doctorate in music from the University of Missouri-Kansas City Conservatory of Music and Dance.

Joy Harjo

Joy Harjo was born in Tulsa, Oklahoma, and is an internationally known poet, performer, writer, and saxophone player of the Mvskoke/Creek Nation. Her seven books of poetry include such well-known titles as *How We Became Human: New and Selected Poems*, *The Woman Who Fell From the Sky*, and *She Had Some Horses*, all published by W.W. Norton. Her poetry has garnered many awards including the New Mexico Governor's Award for Excellence in the Arts, the Lifetime Achievement Award from the Native Writers Circle of the Americas, 1998 Lila Wallace-Reader's Digest Award, and the William Carlos Williams Award from the Poetry Society of America. A renowned musician, Harjo has released four award-winning CDs of original music and in 2009 won a Native American Music Award (NAMMY) for Best Female Artist of the Year for *Winding Through the Milky Way*.

Conference Committee

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Native Arts and Cultures Foundation, Inc.
Robert Booker, Executive Director
Arizona Commission on the Arts
Janet Brown, President & CEO
Grantmakers in the Arts
Jonathon Glus, President & CEO
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David Lake, Program Officer
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Special thanks to these Houston-area organizations and individuals

Two Star Symphony
Asia Society Texas Center
Box13 Artspace
Choro ao Ponto
Dance Houston
Dance Source Performing Arts Space
DiverseWorks
Holocaust Museum Houston
Hope Stone, Inc.
Houston Methodist Hospital
Mr. Lester Marks and Dr. Penelope Marks
Mildred's Umbrella Theater Company
The Orange Show
Rice University Art Gallery
Spring Street Studios
Gwendolyn Zepeda

Preconference Planning Committees

Supporting Individual Artists from Crises to Recovery: Survive to Thrive

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Joan Mitchell Foundation
Cornelia Carey (Co-Chair)
CERF+ (Craft Emergency Relief Fund + Artists' Emergency Resources)
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Grantmakers in the Arts
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Grantmakers in the Arts

The Unique Practice of Arts Grantmaking

Organized by Janet Brown,
Grantmakers in the Arts

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

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

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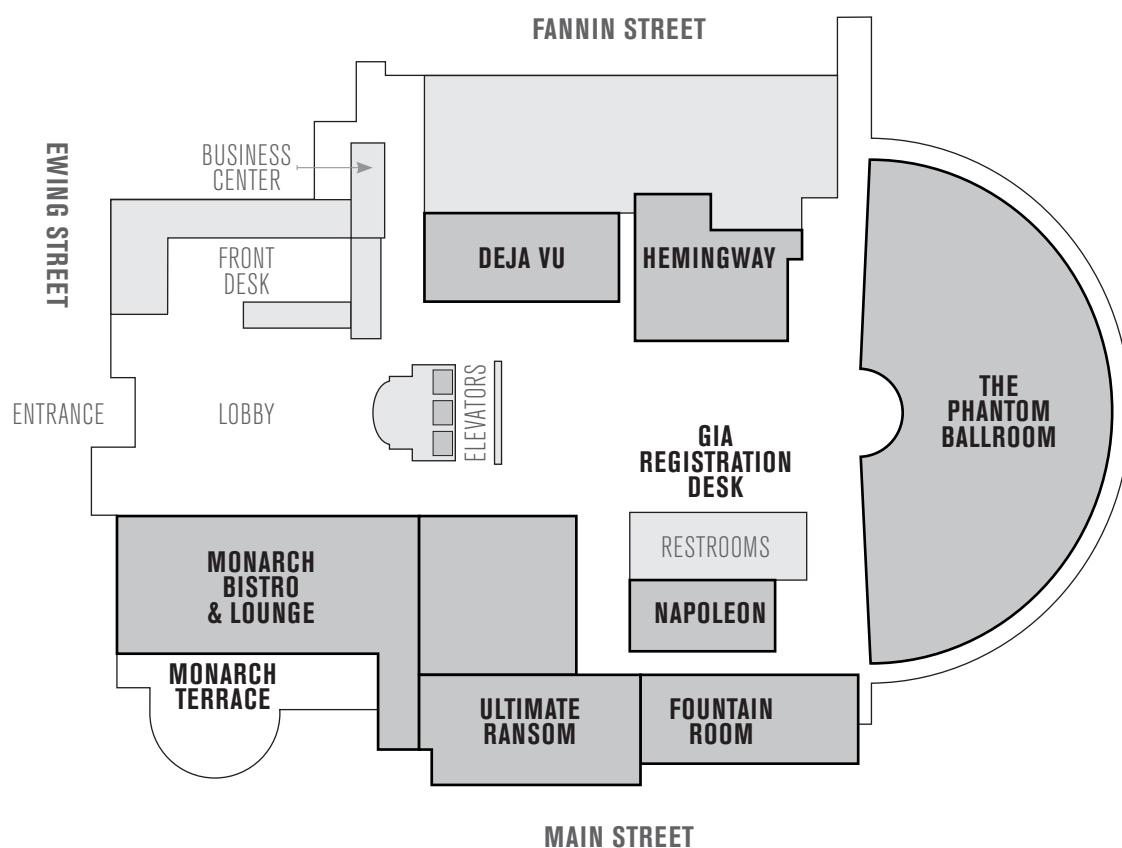
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