

A CONFLUENCE OF PEOPLE, CULTURES, AND IDEAS



2016 GRANTMAKERS IN THE ARTS CONFERENCE
OCTOBER 16-19, SAINT PAUL, MN

2016 GRANTMAKERS IN THE ARTS CONFERENCE

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The annual conference is GIA's largest and most complex program. We are grateful for the conference sponsors who help us offer quality programming at a reasonable registration rate by supporting us with this effort. All of our programs throughout the year are supported by a loyal and growing number of funders who believe we are better philanthropists through sharing and exploring together. We are grateful to all of our funding partners, listed on page 34.

COVER IMAGE: Dyani White Hawk (Sicangu Lakota), "Dream," 2012, acrylic and oil on canvas.
Conference artwork courtesy of Dyani White Hawk. Learn more about her art at dyaniwhitehawk.com.

WELCOME TO SAINT PAUL!

As colleagues and friends who have worked together for years, we are honored to co-chair the 2016 Grantmakers in the Arts Conference.

On behalf of the entire conference planning committee, we are looking forward to spending time with you in the Twin Cities of Minneapolis and Saint Paul. We welcome you to the cities built at the confluence of the Minnesota and Mississippi rivers — the birthplace of the Dakota and home to the Ojibwe/Anishinaabe people.

With its long-standing legacy of supporting and championing the arts, the Twin Cities is an ideal place for grantmakers to meet to explore an array of cultures and ideas. The IDEA LAB presenters will encourage you to celebrate the art of different cultures; keynote presentations, including two from the Twin Cities, will challenge you to contemplate new ideas; excursions into the community during the preconferences will help you see what we see on a regular basis; and Tuesday afternoon off-site sessions will provide multiple opportunities to meet with and learn from diverse organizations and thought leaders. Make sure to bring walking shoes and a jacket for our Tuesday evening event on a Mississippi River island celebrating the work of Native American artists.

As we ready ourselves and our communities to welcome you, we also must acknowledge the continued and deepening grief caused by recent acts of violence, including those that occurred here and in other cities across the country. At past GIA events

we have together questioned and probed the structures and systems that have been built to keep many people and communities out. Our work in Saint Paul will continue to interrogate and lift up racial equity in grantmaking. The hope is that, together, we continue to create our community of practice and action to both heal and to begin to dismantle the barriers that exist in our field and in society.

We are most grateful for the help of our many colleagues in making this conference possible. A special thank you to the GIA staff, who were always open to our suggestions and recommendations no matter how off-the-wall they may have thought they were; to the artists and arts organizations who were honored by, and enthusiastically accepted, our invitations to be involved in the conference; to the sponsors of the conference who provided resources for about two-thirds of the cost of the conference so that more practitioners could afford to attend; and to the committee who passionately dedicated their time and enthusiasm to make this conference the best it can be. And to all of you in arts philanthropy who are joining us — we look forward to learning with and from you.

We hope you have a memorable time at the conference. We look forward to joining you on the shores of the Mississippi River to experience a culturally rich and diverse place where artists and the arts of many cultures are central to the vibrancy of this community.

Glyn Northington and Vickie Benson

THANK YOU TO OUR WONDERFUL CONFERENCE COMMITTEE

Vickie Benson, *Program Director, Arts*
The McKnight Foundation (Co-Chair)

Glyn Northington, *Special Initiatives Director*
Nonprofits Assistance Fund (Co-Chair)

Teresa Bonner, *Director of Programs*
Aroha Philanthropies

Sharon DeMark, *Program Officer*
The Saint Paul Foundation

Sue Gens, *Executive Director*
Minnesota State Arts Board

Robyn Hollingshead, *Managing Program Director*
Margaret A. Cargill Philanthropies

Kate Lawson, *Specialist, Community Relations*
Target

Leslie LeCuyer, *Executive Director*
Central Minnesota Arts Board

Arleta Little, *Program Officer*
The McKnight Foundation

Eleanor Savage, *Senior Program Officer*
Jerome Foundation

Erik Takeshita, *Community Creativity Portfolio Director*
Bush Foundation

Janet Brown, *President & CEO*
Grantmakers in the Arts

Jim McDonald, *Deputy Director & Director of Programs*
Grantmakers in the Arts

REGISTRATION

GREAT RIVER COURT, EXCEPT WHERE INDICATED

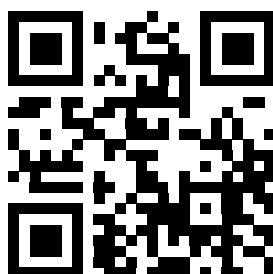
Saturday, 10/15	4:00pm – 8:00pm
Sunday, 10/16	7:00am – 10:00am* 2:00pm – 8:00pm
Monday, 10/17	7:30am – 6:30pm
Tuesday, 10/18	7:30am – 2:30pm
Wednesday, 10/19	8:00am – 9:00am

*Sunday morning registration table located outside Kellogg I

TWEET THE CONFERENCE!

#GIARTS

PREFER YOUR CONFERENCE PROGRAM ON YOUR PHONE? HERE IT IS:



CONFERENCE BLOGGERS

GIA is pleased to have two bloggers covering the conference this year, providing participants and the larger arts funding community with varied perspectives on the topics being addressed at the conference. Their postings can be found on the 2016 GIA Conference blog at <http://blogs.giarts.org/gia2016/>.

Lara Davis, Arts Education Manager, Seattle Office of Arts & Culture

Ebony McKinney, Program Officer, Community Investments, San Francisco Arts Commission

CONFERENCE NAME BADGES

Your name badge is required for admission to all conference functions, including meals, sessions, and evening events. **You will not be admitted to conference events without your badge.**



A BRIEF WORD ON FUNDRAISING ETHICS

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

AUDIO AND VIDEO RECORDING

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

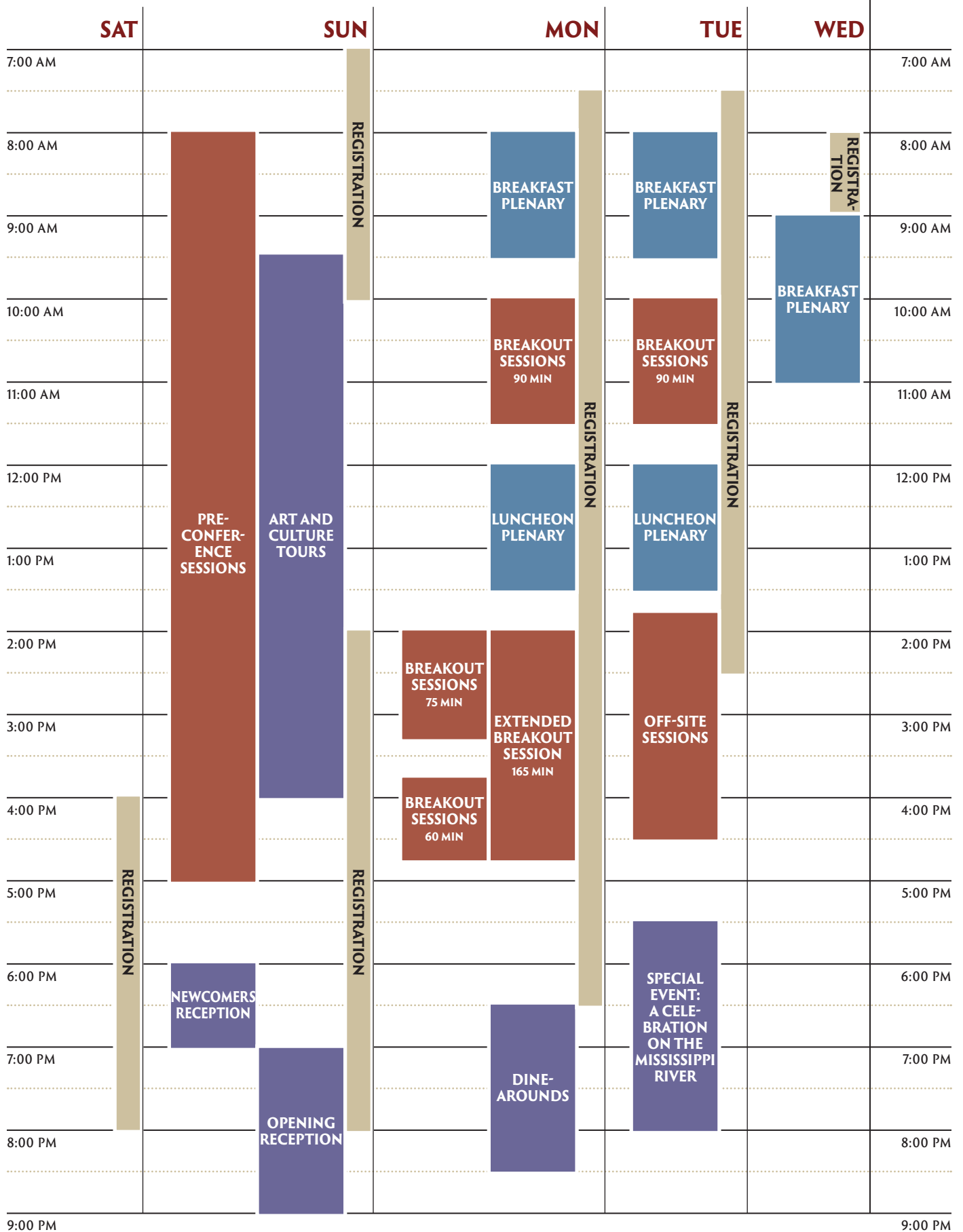
GUESTS

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

- Sunday Opening Reception
- Monday evening Dine-arounds
- Tuesday evening Special Event

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.**

CONFERENCE AT A GLANCE



CONFERENCE SCHEDULE OVERVIEW

SUNDAY OCTOBER 16

PAGES 10
TO 11

8:00 – 5:00 Preconferences
Page 10

9:30 – 4:00 Minneapolis Art and Culture Tours
Page 10

6:00 – 7:00 Newcomers Reception
Page 11

7:00 – 9:00 Opening Reception
Page 11

MONDAY OCTOBER 17

PAGE 12

8:00 – 9:30 BREAKFAST PLENARY

PAGES 13
TO 15

10:00 – 11:30 BREAKOUT SESSIONS

Native America: A Fundamental Part of Who We Are

MINNESOTA WEST
Organized by Lulani Arquette

Innocent Giving: Building Authentic and Functional Relationships with Communities of Color

KELLOGG I
Organized by Vickie Benson and Glyn Northington

New Models for Shared “Back Office” Services

STATE III
Organized by Katie Fahey and Adriana Griño

Funding Arts Programming in Non-Arts Organizations

KELLOGG II
Organized by Angela Gaspar-Milanovic

Arts at the Service of Juvenile Justice: A Public-Private Partnership Focus on High-Risk Youth

GOVERNORS II
Organized by Denise Grande

Towards Beauty or Towards Justice: Must We Choose?

GOVERNORS I
Organized by Elizabeth Méndez Berry and Risë Wilson

The Enrich Switch: Breaking Down the Racial Equity Arts Movement

GOVERNORS IV
Organized by Angelique Power

Bridging Difference, Connecting Cultures

GOVERNORS III
Organized by Jesse Rosen

Rural-Urban Exchange

KELLOGG III
Organized by Erik Takeshita

Evaluating the Outcomes of Arts Experiences: A Sampler

STATE I & II
Organized by Renae Youngs

11:30 – 12:00 BREAK

PAGE 16

12:00 – 1:30 LUNCHEON PLENARY

1:30 – 2:00 BREAK

PAGES 17
TO 19

2:00 – 3:15 BREAKOUT SESSIONS

Capitalization: Putting the Concepts into Practice

GOVERNORS I
Organized by Kate Barr

Looking at Racial Bias in the Panel Deliberation Process

KELLOGG III
Organized by Moira Brennan and Emily Cachapero

Intersectional Philanthropy: Power, Privilege, and Practice

KELLOGG II
Organized by Stanlyn Brevé and Sage Crump

Data Is Our Friend: Collecting the Evidence that Propels Arts Education

GOVERNORS II
Organized by Denise Grande

Fresh, Local, and Equitable: Food as a Creative Platform for Neighborhood RevitalizationGOVERNORS IV
Organized by Regina Smith**Building Creative Community: An Intermediary's Role in Catalyzing Impact between Universities and Communities**GOVERNORS III
Organized by Corey Madden**New Data, Evolving Practice: Aligning Support for Dancemakers with Field Research from the National Dance Project**STATE I & II
Organized by Jane Preston**The CREATE Act: Congress Considers the Creative Economy**STATE III
Organized by Narric Rome**Making Artists Matter**KELLOGG I
Organized by Caitlin Strokosch**EXTENDED BREAKOUT SESSION 2:00 – 4:45**

PAGE 19

Who are 21st Century Arts Leaders? How Will They Remake the Field?MINNESOTA WEST
Organized by Emiko Ono and Angie Kim**BREAK 3:15 – 3:45****BREAKOUT SESSIONS 3:45 – 4:45**PAGES 19
TO 21**Building a Rural Arts Movement**STATE III
Organized by Maxine Adams**This Chair Rocks: Pushing Back against Ageism, with Ashton Applewhite**GOVERNORS IV
Organized by Teresa Bonner**Americans Speak Out About the Arts**KELLOGG II
Organized by Randy Cohen**Obtaining & Maintaining Dedicated Public Support: How Can Grantmakers Help?**KELLOGG III
Organized by Karen Gahl-Mills**Three Funding Agencies Walk Into a Bar: Partnership for Equity**GOVERNORS II
Organized by Heather Dwyer and Irene Gómez**Breaking Down Barriers**KELLOGG I
Organized by Denise Brown and Tatiana Hernandez**Alternative Finance and Artists**GOVERNORS III
Organized by Judilee Reed**How Collective Action Revitalized Arts Education in Boston: A Case Study**GOVERNORS I
Organized by Marinell Rousmaniere**The Practice of Racial Equity in Arts Philanthropy**STATE I & II
Organized by Grantmakers in the Arts**NO-HOST DINE-AROUNDS 6:30PM**

PAGE 22

TUESDAY OCTOBER 18

PAGE 23	8:00 – 9:30	BREAKFAST PLENARY	
	9:30 – 10:00	BREAK	
PAGES 24 TO 26	10:00 – 11:30	BREAKOUT SESSIONS	
	Art and Hope in Rural America KELLOGG II Organized by Dudley Cocke	Curating the Researcher-Practitioner Relationship: How Arts Funders Can Align Partnerships to Build Knowledge about Impact STATE I & II Organized by Sunil Iyengar	
	Racial Equity Policies and Practices Define the Future of Local Arts Agencies MINNESOTA WEST Organized by Randy Engstrom	Artists and the New Economy GOVERNORS IV Organized by Angie Kim	
	Hello, We Are Johnny Cash (Reserve): A Conversation About Cash Reserves KELLOGG III Organized by Cate Fox	Arts-led Conflict Transformation in the American Community: Looking Forward GOVERNORS III Organized by Scott Stoner	
	#PopJustice: Challenging our Frames for Art, Pop Culture, and Social Impact GOVERNORS II Organized by Sharon Alpert and Taryn Higashi	Creative Placemaking in the Racialized South KELLOGG I Organized by F. Javier Torres	
	The Future Landscape of K-12 Arts Education Partnerships GOVERNORS I Organized by Heather Ikemire		
	11:30 – 12:00	BREAK	
PAGE 26	12:00 – 1:30	LUNCHEON PLENARY	
	1:30 – 2:00	BREAK	
PAGES 28 TO 30	2:00 – 4:30	OFF-SITE SESSIONS & EXTENDED ON-SITE BREAKOUT SESSION	
	1:50pm Buses begin to load 2:00pm Buses begin to depart	The Writers Among Us and How They Survive LANDMARK CENTER Organized by Frances Phillips	
	Turning the Ship Around: New Twin Cities Arts Leaders Respond to a Changing Landscape PENUMBRA THEATRE Organized by Susan Feder	Social Impact Investing: Lessons for the Field JUXTAPOSITION ARTS Organized by Michelle Johnson and Regina Smith	
	The Role of Arts and Culture in Countering Islamophobia PUBLIC FUNCTIONARY Organized by Sunita Iqbal	Roots of Rondo: Black Artists Rising HALLIE Q. BROWN COMMUNITY CENTER Organized by Erik Takeshita	
	Transforming Education Through Absent Narratives MINNESOTA HUMANITIES CENTER Organized by David O'Fallon	Extended On-site Breakout Session: Imagining Philanthropy: Dreaming Out Loud KELLOGG I (ON-SITE) Organized by Tatiana Hernandez	
PAGE 31	5:30PM	SPECIAL EVENT: A CELEBRATION ON THE MISSISSIPPI RIVER	
		Clarence W. Wigington Pavilion, Harriet Island Regional Park	

WEDNESDAY OCTOBER 19

PAGE 32	9:00 – 11:00	BREAKFAST PLENARY	
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2016 GRANTMAKERS IN THE ARTS CONFERENCE
OCTOBER 16-19, SAINT PAUL, MN

CONFERENCE PROGRAM

PRECONFERENCES

7:15AM–
5:15PM**BUILDING EQUITY IN SUPPORT FOR INDIVIDUAL ARTISTS**

INTERMEDIA ARTS, 2822 LYNDALE AVE S, MINNEAPOLIS

Gather for breakfast in Kellogg I from 7:00am – 8:00am.
Participants will load the bus at 8:05am and depart at 8:15am.
Buses will return to the hotel at approximately 5:15pm.

As grantmakers, we know that some funding outcomes are not equitably distributed to artists across identity groups. This preconference explores what equity means for funders in daily life and in their work with individual artists, and how to integrate principles of equity into grantmaking practices.

Throughout the day, participants will examine the spectrum of their influence, from the personal to the institutional, in achieving more equitable outcomes for support to individual artists. The day will conclude with a discussion on how individuals can influence their organizations and collectively change norms in the field to ensure more equitable funding to artists.

7:45AM–
4:30PM**ACCESS TO A LIFETIME OF ARTS EDUCATION: EVERY CHILD, EVERY ADULT**

MACPHAIL CENTER FOR MUSIC, 501 S 2ND ST, MINNEAPOLIS

Gather for breakfast in Kellogg I from 7:45am – 8:45am.
Participants will load the bus at 8:50am and depart at 9:00am.
Buses will return to the hotel at approximately 4:30pm.

This preconference welcomes grantmakers supporting K – 12 arts education and those interested in arts programs for older adults. Held at the MacPhail Center for Music in Minneapolis, which serves as a model of programs for both youth and older adults, the morning will include an interactive session to help grantmakers ensure equitable practices in

teaching artist training and program implementation. The afternoon will include two breakout sessions: “Connecting the Arts Education Data Dots” for K – 12 funders and “Creative Aging through the Arts” for those interested in the growing field of arts and aging.

This activity is made possible by a grant provided by the Minnesota State Arts Board through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts.

9:15AM–
4:00PM

SPECIAL EVENT

MINNEAPOLIS ART AND CULTURE TOURS

Gather for breakfast in Kellogg I from 9:15am – 10:15am.
Participants will load the bus at 10:20am and depart at 10:30am.
Buses will return to the hotel at approximately 4:00pm.

Explore some of the unique arts organizations of Minneapolis on one of two special tours. We will begin with breakfast at the InterContinental Hotel and then board the buses for a day of exploration. Each tour will make three stops, with an option of a no-host lunch.

Tour One:

- Minneapolis Institute of Art
- American Swedish Institute
- All My Relations Arts & American Indian Cultural Corridor

Tour Two:

- Intermedia Arts
- Walker Art Center
- Highpoint Center for Printmaking

RECEPTIONS**NEWCOMERS RECEPTION**

KELLOGG I

This casual event for first-time conference attendees will provide a quick overview of conference events to help you get the most out of your conference experience. You will also have the opportunity to

meet GIA's board members and staff. The conference Opening Reception will follow immediately after this event.

6:00^{PM}–
7:00^{PM}**OPENING RECEPTION**

GREAT RIVER BALLROOM

The Opening Reception will take place on Sunday evening in the beautiful Great River Ballroom of the InterContinental Saint Paul Riverfront. The hotel, owned by the Mille Lacs Band of Ojibwe, is located alongside the Mississippi River in vibrant downtown Saint Paul. In 2016, the Mille Lacs Band completed a multi-million-dollar remodel of the hotel, upgrading it to a luxury four-star rating. The hotel's Great River Ballroom features floor-to-ceiling windows with a view of the Mississippi River.

A highlight of the evening will be a live performance by Charanga Tropical, a Cuban dance music ensemble featuring the traditional charanga instrumentation of flute, three violins, vocalists, and a full

Latin rhythm section. The band's repertoire features classic danzónes as well as a vibrant mix of modern salsa and original compositions. Charanga Tropical was founded in 2006 by longtime jazz saxophonist turned Latin flutist Doug Little, who has received numerous awards and fellowships, including from the Jerome Foundation, The McKnight Foundation, and Minnesota State Arts Board. In 2015, Charanga Tropical became the first American ensemble ever invited to participate in Cuba's International Danzón Festival. As part of its landmark tour, Charanga Tropical recorded their new album entitled *In Cuba* at the legendary EGREM studios, famous for the Buena Vista Social Club album and many others.

7:00^{PM}–
9:00^{PM}

8:00AM–
9:30AM

BREAKFAST PLENARY SESSION
GREAT RIVER BALLROOM

WELCOME

JANET BROWN

Grantmakers in the Arts

REMARKS

ALLENE ROSS

Shakopee Mdewakanton Sioux Community
Sharing Resources Group

MAYOR CHRIS COLEMAN

City of Saint Paul

IDEA LAB

The IDEA LAB starts the conference day with thought-provoking inspiration — an opportunity to hear directly from those creating the work and in the community. Each IDEA LAB will be hosted by Arleta Little and feature three presentations by innovative artists and thought leaders who continue to break barriers and challenge the norm.

SARAH BELLAMY

Sarah Bellamy is a playwright, director, and educator based in Saint Paul. She is co-artistic director of Penumbra Theatre, one of the leading African American theatres in the country. A dynamic speaker, Bellamy is known for her focus on using art for social change. She also oversees the creation of standardized, original curricula for educators to engage culturally specific arts in their classrooms. She has designed several programs engaging patrons of the theatre in critical thinking, dialogue, and action around issues of race and social justice. Bellamy is a graduate of Sarah Lawrence College, holds an MA from The University of Chicago, and was awarded a Bush Fellowship in 2015.

JOHN DAVIS

John Davis is the founder and executive director of Lanesboro Arts and has over 25 years of experience working for creative social change in small towns and rural areas. Davis was the recipient of the 2011 Visionary Leadership Award from the Minnesota Council of Nonprofits for his community-building work in the arts in Lanesboro, Minnesota (pop. 754). In September of 2014, the Lanesboro city council designated the entire community as an arts campus, becoming the first small town in America to make such a proclamation. Davis' work with the Lanesboro Arts Campus initiative resulted in the city's selection as one of the top twelve Small Town Artplaces in America for 2013 as well as a 2014 Bush Prize for Community Innovation.

MOHAMED FARAH

Mohamed Farah is co-founder of Ka Joog, an award-winning organization enriching the lives of Somali American youth through the arts, education, mentoring, and employment. The phrase "ka joog" means "stay away" in Somali; the organization's programs aim to deter youth from radicalization, drugs, and violence by providing positive outlets. In 2013, Farah testified to the federal House Foreign Affairs Committee about the need to provide better opportunities to prevent the radicalization of Somali-American youth. Ka Joog has been granted several local and national awards, including the Somali-American Community Appreciation Award, the Youth Leadership of the Year Award by the City of Minneapolis, and a Congressional Award in honor of "its contributions to the Somali community of Minnesota through art, education, and political action."

ARLETA LITTLE

Arleta Little is program officer for the arts at The McKnight Foundation and a board member of Grantmakers in the Arts. As a poet and writer, Little has studied with literary masters Amiri Baraka, Sonia Sanchez, Ishmael Reed, and Patricia Smith. Her poetry has been published in *Konch Magazine* and the anthology *Blues Vision: African American Writing from Minnesota*. Little previously served as executive director of the Givens Foundation for African American Literature, a literary arts organization in Minneapolis dedicated to advancing and celebrating African American literature and writers. With degrees in English, social work, and public affairs, Arleta Little has also worked for over 15 years as an organizational development consultant providing strategic planning, program evaluation, and grant writing services to organizations in Minnesota.

NATIVE AMERICA: A FUNDAMENTAL PART OF WHO WE ARE**MINNESOTA WEST**

Organized and moderated by Lulani Arquette (Native Hawaiian), President & CEO, Native Arts and Cultures Foundation. Presented by Arleta Little, Arts Program Officer, The McKnight Foundation; Lori Pourier (Oglala Lakota), President & CEO, First Peoples Fund; and Gabrielle Strong (Sisseton-Wahpeton Oyate/Mdewakanton Dakota), Program Officer, Arts and Cultures Program, Margaret A. Cargill Philanthropies.

This learning lab will explore the reality of contemporary Native communities; the encompassing role art and culture play in the daily life of Native Americans; and how Native America, working with others, can make a fundamental contribution to philanthropy's efforts in advancing social fairness and cultural equity in the United States. The session

will provide an overview of Native America, and then in roundtable discussions with artists and panelists, participants will explore the barriers and successes grantmakers encounter when funding arts organizations and artists in Native communities. Relevant handouts and a review of examples of how particular barriers have been overcome will conclude this session. Participants will leave the session with greater understanding of working in Native America, examples of successful programs, and practical takeaways to consider for their own organizational philanthropy.

INNOCENT GIVING: BUILDING AUTHENTIC AND FUNCTIONAL RELATIONSHIPS WITH COMMUNITIES OF COLOR**KELLOGG I**

Organized and co-moderated by Vickie Benson, Arts Program Director, The McKnight Foundation; and Glyn Northington, Special Initiatives Director, Nonprofits Assistance Fund. Presented by Alexis Pate, Author and President, Innocent Technologies LLC.

This session will introduce and briefly outline a new approach to reducing disparities in the outcomes of arts grantmaking. Alexis Pate, award-winning American author, novelist, playwright, and writing professor, will discuss how to build authentic and functional relationships with diverse communities where innocence and good are the key elements. Participants will explore how stereotypes about people and communities can impact relationship building with grantees, and how grantmakers can deepen

their connection to organizations that represent people of color and other marginalized groups. The tactical and strategic approaches embedded in this work serve to create and support these relationships and increase the effectiveness of the grantmaking process for all parties. Participants will learn how this approach has been explored by arts funders from The McKnight Foundation, Jerome Foundation, Bush Foundation, Nonprofits Assistance Fund, Minnesota Philanthropy Partners, and Minnesota State Arts Board. Past participants will be present to enhance the discussion.

NEW MODELS FOR SHARED "BACK OFFICE" SERVICES**STATE III**

Organized by Katie Fahey, Program Officer, Arts, Kenneth Rainin Foundation; and Adriana Griño, Program Associate, Kenneth Rainin Foundation. Moderated by Katie Fahey, Program Officer, Arts, Kenneth Rainin Foundation. Presented by David Sheingold, Co-Founder, ArtsPool; Thaddeus Squire, Managing Director, CultureWorks; and Laura Zabel, Executive Director, Springboard for the Arts.

The lion's share of US arts organizations have budgets under \$1 million. The number of individual artists working on a project basis outside of traditional nonprofit structures is increasing. Yet as small organizations proliferate, many continue to lack access to the management systems they need to flourish, furthering inequity in the sector. This

session explores innovative shared "back office" service models addressing the financial, administrative, space, and other constraints facing small arts organizations and artists. Through sharing the pioneering strategies of management service organizations CultureWorks (Philadelphia), ArtsPool (New York), and Springboard for the Arts (Minneapolis), participants will unpack exciting solutions gaining national attention. Participants will learn how leaders are providing critical services to this expanding and vital segment of the field.

10:00AM–
11:30AM
CONTINUED

FUNDING ARTS PROGRAMMING IN NON-ARTS ORGANIZATIONS

KELLOGG II

Organized and moderated by Angela Gaspar-Milanovic, Director of Grants and Professional Development, Los Angeles County Arts Commission. Presented by Sue Gens, Executive Director, Minnesota State Arts Board; and Roseann Weiss, Director of Artist and Community Initiatives, Regional Arts Commission of St. Louis.

Recognizing that the arts are a vital tool for civic problem solving across a range of issues, including health, disability, environment, human services, and social justice, this session presents a panel and discussion on funding cross-sector arts programming taking place in non-arts organizations in Los Angeles, St. Louis, and Saint Paul. The session will bring together funders from the Los Angeles County Arts

Commission, the Regional Arts Commission of St. Louis, and the Minnesota State Arts Board, who will share each agency's funding strategy for their respective programs, challenges, and lessons learned. The session will offer an opportunity for an open, interactive exchange with participants to discuss the role of funders in supporting the arts by working innovatively with new sectors and building new relationships and constituencies. The session will also include time to share other cross-sector initiatives from across the country and a larger discussion of these new directions in arts grantmaking.

ARTS AT THE SERVICE OF JUVENILE JUSTICE: A PUBLIC-PRIVATE PARTNERSHIP FOCUS ON HIGH-RISK YOUTH

GOVERNORS II

Organized by Denise Grande, Director of Arts Education, Los Angeles County Arts Commission. Presented by Denise Grande, Director of Arts Education, Los Angeles County Arts Commission; Janice Jones, Probation Director, Los Angeles County Probation Department; and Kaile Shilling, Executive Director, Arts for Incarcerated Youth Network.

The Los Angeles County Probation Department formed a powerful partnership with Los Angeles County Arts Commission and Children's Defense Fund to embed arts programming within juvenile justice facilities throughout the county. This bold

pilot program blossomed into the formation of the Arts for Incarcerated Youth Network, a collaborative of eight organizations offering high-quality, sequential arts instruction in visual and performing arts. Presenters will share how putting the arts at the center of juvenile justice can reach youth by building on their strengths in programs that develop empathy, teach responsibility, and harness creativity to inspire a positive perspective on their reentry to the community.

TOWARDS BEAUTY OR TOWARDS JUSTICE: MUST WE CHOOSE?

GOVERNORS I

Organized by Elizabeth Méndez Berry, Program Officer, Surdna Foundation; and Risë Wilson, Director of Philanthropy, Robert Rauschenberg Foundation. Moderated by Elizabeth Méndez Berry, Program Officer, Surdna Foundation. Presented by Titus Kaphar, Artist; Alex Rivera, Artist; and Deanna Van Buren, Artist, Designing Justice+Designing Spaces.

As Jeff Chang writes, "Cultural change precedes political change." In this politically fractious time, with surging social movements like Black Lives Matter, Occupy, and United We Dream, the voices of artists are increasingly important: they have the

capacity to craft alternative narratives, to stir empathy, and to imagine other futures. This session will explore how artists with a high level of artistic practice can have an equally sharp engagement with the most pressing problems of this moment. Spotlighting three artists focusing on mass incarceration with markedly different approaches, participants will be invited to wrestle with questions central to artists' relationships to social movements, such as: What does success look like? And is there an inherent tension between aesthetics and activism?

THE ENRICH SWITCH: BREAKING DOWN THE RACIAL EQUITY ARTS MOVEMENT

GOVERNORS IV

Organized and moderated by Angelique Power, President, The Field Foundation. Presented by Sandra Aponte, Program Officer, The Chicago Community Trust; and Christopher Audain, Program Officer, Alphawood Foundation.

We have all heard the words "racial equity" at this point, but what does that actually mean for a foundation, its funding and its practices, and for

nonprofit arts leaders? In this session, three funders share information from the front lines in Chicago, where Enrich Chicago, a nonprofit-led movement focused on combating systemic racism in the arts, is underway. Participants will hear how funders are finding their way in, facing breakdown moments,

gaining insights, and trying to change the city in measurable and remarkable ways. Following the presentation, participants will divide into three

groups to learn from other efforts happening and to create action plans for kicking off or continuing this movement in their hometowns.

BRIDGING DIFFERENCE, CONNECTING CULTURES

GOVERNORS III

Organized and moderated by Jesse Rosen, President & CEO, League of American Orchestras. Presented by Delta David Gier, Music Director, South Dakota Symphony Orchestra; and Barry LeBeau (Lakota), Co-Creator & Narrator, Lakota Music Project, South Dakota Symphony Orchestra.

In an age of increasing polarization, orchestras are exploring how to deploy the symphonic art form in ways that bring people together and build community across social, cultural, and economic divides. These explorations are provoking profound changes in mind-sets of orchestra leaders about questions centered on who the music is for, which music is being made, why, where, and how. Answers to

these questions have profound implications for artistic decision making, production, and financial models, as well as artistic relevance and impact. During this session, participants will learn about intriguing projects, including the South Dakota Symphony's Lakota Music Project. Such projects use the creation, curation, and performance of symphonic music to bridge historic social and cultural divides. Participants will consider what it will take to help orchestras develop effective practices through which they can successfully contribute to greater social and economic justice in communities across the country.

RURAL-URBAN EXCHANGE

Kellogg III

Organized and moderated by Erik Takeshita, Community Creativity Portfolio Director, Bush Foundation. Presented by Michele Anderson, Rural Program Director, Springboard for the Arts; Savannah Barrett, Director of Programs, Art of the Rural; and Carlton Turner, Executive Director, Alternate ROOTS.

We live in a time dominated by us/them, red/blue, have/have not thinking. This kind of thinking also creates an imagined but very real division between rural and urban communities despite their interdependency and the potential for learning from

each other. This discussion forum will focus on the similarities and differences between the arts in rural and urban communities as well as on how art and artists from these communities can foster authentic exchange. This moderated discussion will feature three "conversation starters" who will share their experiences supporting artists in both urban and rural communities as well as fostering the exchange of information between urban and rural communities.

EVALUATING THE OUTCOMES OF ARTS EXPERIENCES: A SAMPLER

STATE I & II

Organized and moderated by Renae Youngs, Director, Research and Evaluation, Minnesota State Arts Board. Presented by Sarah Cohn, Principal, Cohn Consulting, LLC; Anne Gadwa Nicodemus, Principal, Metris Arts Consulting; and Cheryl Kessler, Principal, Blue Scarf Consulting.

It can be hard to document the results, rather than quantity, of the arts experiences that grantmakers support. This session will explore outcome evaluation in the arts; critically consider the data grantmakers gather; and identify new, impact-oriented questions to ask. Presenters will also discuss ideas

for expanding technical assistance in program evaluation that funders can pass along to their own stakeholders. Three program evaluation experts will introduce different topics using hands-on activities and examples from their own work. Participants will practice, reflect, and take home concrete resources. They will gain new evaluation skills, new ideas about what is possible in determining a project or initiative's impact, and new capacity-building ideas to use with grantees.

BREAK

**11:30AM-
12:00AM**

12:00PM–
1:30PM

LUNCHEON PLENARY SESSION
GREAT RIVER BALLROOM

PERFORMANCE

TISH JONES

Introduction by Eleanor Savage
Jerome Foundation

KEYNOTE

REV. STARKY WILSON

Introduction by Felicia Shaw
Regional Arts Commission
of St. Louis

TISH JONES

Tish Jones is a spoken word poet and founder and executive director of TruArtSpeaks, a Twin Cities nonprofit that cultivates literacy, leadership, and social justice through the study and application of hip-hop culture. As a poet and hip-hop emcee, Jones speaks to communities about controversial topics through her lyrical art. She is a self-described nerd for syntax, punctuation, and form. Her love of language is evident in her work as an artist, educator, and community organizer. Inspired at an early age, her love of people and her pursuit of truth have made Tish Jones a vital part of the Twin Cities arts scene.

REV. STARKY WILSON

The Reverend Starky D. Wilson is a pastor, philanthropist, and activist in St. Louis, Missouri. He is co-chair of the Ferguson Commission, president & CEO of Deaconess Foundation, and pastor of Saint John's Church (The Beloved Community).

In 2014, Missouri Governor Jay Nixon appointed Rev. Wilson co-chair of the Ferguson Commission, a group of sixteen citizens empowered to study the underlying conditions and make public policy recommendations to help the region progress through issues exposed by the tragic death of Michael Brown, Jr. Throughout the Ferguson uprising, artists and the arts played an important role in providing

an outlet and amplifier for the community's voices, as well as supporting the movement as a whole. With Rev. Wilson's leadership, the Commission held the Arts Speak! Youth Summit, which brought together Ferguson/St. Louis area youth in the summer following the uprising to produce stories and artworks that represented the change they wish to see in their schools, region, and nation.

Deaconess Foundation is a faith-based grant making organization devoted to making child well-being a civic priority in the St. Louis region. The foundation has invested more than \$76 million to advance its mission in the area. Rev. Wilson's leadership has birthed a dynamic community capacity building model, aligning policy advocacy, organizing, and community engagement with grantmaking.

Rev. Wilson serves on national boards for Grantmakers for Effective Organizations, the United Church of Christ Cornerstone Fund, the Samuel DeWitt Proctor Conference, and the National Committee for Responsive Philanthropy. Locally, he serves for the United Way; St. Louis Regional Chamber; Teach for America-St. Louis; and the Mayor's Commission on Children, Youth and Families.

Rev. Wilson earned a bachelor of arts in political science from Xavier University of Louisiana and a master of divinity from Eden Theological Seminary and is currently pursuing the doctor of ministry degree from Duke University's Divinity School.

1:30PM–
2:00PM

BREAK

BREAKOUT SESSIONS

2:00PM–
3:15PM**CAPITALIZATION: PUTTING THE CONCEPTS INTO PRACTICE**

GOVERNORS II

Organized and presented by Kate Barr, Executive Director, Nonprofits Assistance Fund.

Many grantmakers, with GIA's leadership, have developed a greater understanding of capitalization over the past five years. Now it is time to put this knowledge into practice by supporting healthy capitalization for arts and culture partners. Kate Barr will share eight lessons learned through Nonprofits Assistance Fund's investment of capital into arts and culture organizations, and practices

that grantmakers can apply in their work. Examples will include case studies of organizations that have leveraged capital. Barr will also highlight new programs from NAF that incorporate capital investments, new management practices, and technical assistance. The session will include opportunities for participants to share their success stories or works in progress as they support capitalization principles for their grantees.

LOOKING AT RACIAL BIAS IN THE PANEL DELIBERATION PROCESS

KELLOGG III

Organized and presented by Moira Brennan, Executive Director, MAP Fund; and Emily Cachapero, Director of Artistic and International Programs, Theatre Communications Group.

While technically impartial, grant panel moderators can have a significant influence on the outcome of a panel process based on the ways they do or do not intervene and guide panelists' deliberations. Over the past year, a group of arts administrators has examined that influence in the context of implicit racial bias by asking these questions: Are we failing to identify when white, Western standards

are used as the baseline measurement by our panelists? When we do identify bias, do we have the necessary language and strategies to intervene in the relatively intimate setting of a panel room? How do we balance such intervention with our role as "impartial" actors in the process of grant selection? In this session, presenters will share their journey of discovery, role-play methods of successful intervention, and identify next steps to bring greater training and awareness to a larger swath of the field.

INTERSECTIONAL PHILANTHROPY: POWER, PRIVILEGE, AND PRACTICE

KELLOGG II

Organized by Stanlyn Brevé, Director of National Programs, National Performance Network/Visual Artists Network; and Sage Crump, Program Manager, LANE, National Performance Network/Visual Artists Network. Moderated by Sage Crump, Program Manager, LANE, National Performance Network/Visual Artists Network. Presented by Shana Berger, Co-director, Coleman Center for the Arts; Stanlyn Brevé, Director of National Programs, National Performance Network/Visual Artists Network; and Meena Natarajan, Executive/Literary Director, Pangea World Theatre.

How do we maximize the use of funding dollars to create a better world? National Performance Network/Visual Artists Network (NPN/VAN) believes that intersectionality offers opportunities to

engage the complex issues faced in communities with a focused strategic plan. In this session, NPN/VAN will share its approach to intersectionality through the initiative Leveraging a Network for Equity (LANE), which supports arts organizations of color and those that are geographically isolated. Community leaders Pangea Theatre and Coleman Center for the Arts will share examples of how they navigate funding to support artists. Participants will share how they manage power and privilege while building a compendium of intersectional activities grantmakers can undertake.

DATA IS OUR FRIEND: COLLECTING THE EVIDENCE THAT PROPELS ARTS EDUCATION

GOVERNORS II

Organized by Denise Grande, Director of Arts Education, Los Angeles County Arts Commission. Presented by Denise Grande, Director of Arts Education, Los Angeles County Arts Commission; Jean Johnstone, Executive Director, Teaching Artists Guild; and Pat Wayne, Program Director, CREATE CA.

Quadrant Arts Education Research is gathering statistics on dance, music, theater, and visual arts

coursework provided in more than 120,000 schools and nearly 15,000 school districts. Proprietary data are being combined with economic, demographic, and educational data, and the results promise to change the way we view the arts and their impact on student learning. There is, however, a significant

**2:00PM–
3:15PM**
CONTINUED

gap. Data related to arts integration by classroom teachers, services delivered by teaching artists, and sequential arts instruction for K – 6 students are only marginally available. Participants will discover ways to construct systematic approaches to track

these metrics and learn how the Shared Measurement Project is assembling this evidence to provide a comprehensive snapshot of arts education in Los Angeles County schools.

FRESH, LOCAL, AND EQUITABLE: FOOD AS A CREATIVE PLATFORM FOR NEIGHBORHOOD REVITALIZATION

GOVERNORS IV

Organized by Regina Smith, Managing Director – Arts and Culture, The Kresge Foundation. Moderated by Lyz Crane, Deputy Director, ArtPlace America. Presented by David Chavis, PhD, Principal Associate/CEO, Community Science; Christa Drew, Consultant, DAISA Enterprises; and Chris Kabel, MPH, Deputy Director, The Kresge Foundation.

Throughout history, food has been a creative act tied to artistic and cultural expression, community, entrepreneurship, and health. America is experiencing a transformation in how we eat, produce, and distribute our food that reinvigorates these themes and revitalizes neighborhoods. In both large and

small efforts, place-based, food-focused initiatives are beginning to braid arts and culture strategies together with comprehensive initiatives designed to revitalize low-income communities, in partnership with the residents, cultural tradition bearers, and culinary innovators. This session will focus on the initiative FreshLo, a collaboration between Kresge's Arts & Culture and Health teams. FreshLo was designed to support and accelerate local efforts using food as an arts-infused platform for health, economic development, and cultural expression in low-income neighborhoods.

BUILDING CREATIVE COMMUNITY: AN INTERMEDIARY'S ROLE IN CATALYZING IMPACT BETWEEN UNIVERSITIES AND COMMUNITIES

GOVERNORS III

Organized by Corey Madden, Executive Director, Thomas S. Kenan Institute for the Arts. Moderated by Lisa Mount, Director, Artistic Logistics. Presented by Lindsey Bierman, Chancellor, University of North Carolina School of the Arts; Corey Madden, Executive Director, Thomas S. Kenan Institute for the Arts; and Jim Sparrow, President & CEO, Arts Council of Winston-Salem/Forsyth County.

Innovative thought and practice happen both at the academy and the community levels, and the outcomes when the two areas meet can be powerful. This deep-dive session is focused on how an

intermediary can catalyze university and community partnerships to collectively address complex community challenges such as economic development and racial equity. Presenters will share how partnering with an intermediary can amplify and advance the work of national and local funders. Together, the group will discuss the relevance of intermediaries to their current and future work and help test the road map as a replicable framework.

NEW DATA, EVOLVING PRACTICE: ALIGNING SUPPORT FOR DANCEMAKERS WITH FIELD RESEARCH FROM THE NATIONAL DANCE PROJECT

STATE I & II

Organized by Jane Preston, Deputy Director, New England Foundation for the Arts. Moderated by Cathy Edwards, Executive Director, New England Foundation for the Arts. Presented by Philip Bither, Senior Curator for Performing Arts, Walker Art Center; and Emily Johnson (Yup'ik), Artistic Director, Emily Johnson/Catalyst.

With support from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, National Dance Project of the New England Foundation for the Arts commissioned Metris Arts Consulting to study how dance artists make, tour, and sustain their work. The study includes results from national surveys of dancemakers and cultural organizations, quantitative data from the American Community Survey and other sources, and focus groups. The data reveal dance as an art

form with the most racially diverse practitioners, and Metris findings point to the unique potential of dance to engage the public with diverse cultures and art forms. In addition, analysis of 20 years of historic data from National Dance Project grantmaking reveals critical trends and their implications for designing and reimagining grant programs and services. Presenters will discuss data from the study's findings and correlate it to their own experience with the evolution of practices in dance making and dance touring, and the impact of dance in communities.

THE CREATE ACT: CONGRESS CONSIDERS THE CREATIVE ECONOMY

STATE III

Organized and moderated by Narric Rome, Vice President of Government Affairs & Arts Education, Americans for the Arts. Presented by Jennifer Goulet, President and CEO, Creative Many Michigan; and Gina Sekelsky, Owner, Lettergirl.

A ground-breaking piece of legislation has been introduced in the US Congress to support artists, arts organizations, and entrepreneurs. The "CREATE Act" (S.2648, "Comprehensive Resources for Entrepreneurs in the Arts to Transform the Economy") seeks to boost federal program support through

economic development programs at the Small Business Administration, US Department of Commerce, US Department of the Treasury, and the Federal Emergency Management Administration. This session will help participants craft a new approach to building public and private funding support for artists and arts organizations that could dramatically change the way cities and states use federal and state dollars to shape their creative economy.

2:00PM–
3:15PM
CONTINUED

MAKING ARTISTS MATTER

KELLOGG I

Organized by Caitlin Strokosch, President & CEO, National Performance Network/Visual Artists Network. Presented by Lisa Hoffman, Executive Director, Alliance of Artists Communities; Jason Schupbach, Director of Design Programs, National Endowment for the Arts; and Caitlin Strokosch, President & CEO, National Performance Network/Visual Artists Network.

With so much attention on artists in partnership with institutions, community developers, hospitals, scientists, tech businesses, and others, how do we make sure the process is artist centered? Funders are in a unique position to act as intermediaries and influencers in building equitable partnerships between artists and institutions. This session will

explore how to ensure that artists are fully valued and resourced, how to help institutions engage artists, and how to empower artists in the process. Examples include policies developed by grantmakers (including National Performance Network's "Guidelines for Equitable Partnerships"), programs designed to foster meaningful work between institutions and artists of color, and lessons from the front lines of creative placemaking bringing individuals, arts organizations, and non-arts institutions together (including the National Endowment for the Arts' Our Town and Creativity Connects programs).

WHO ARE 21ST CENTURY ARTS LEADERS? HOW WILL THEY REMAKE THE FIELD?

MINNESOTA WEST

Organized by Emiko Ono, Program Officer; The William and Flora Hewlett Foundation; and Angie Kim, President & CEO, Center for Cultural Innovation. Moderated by Angie Kim, President & CEO, Center for Cultural Innovation. Presented by Tamara C. Alvarado, Executive Director, School of Arts and Culture at Mexican Heritage Plaza; Michael Courville, Founder and Principal, Open Mind Consulting; Kenneth J. Foster, Director, Arts Leadership at University of Southern California; and Marian Godfrey, Cultural Advisor and Donor, Berkshire Taconic Community Foundation.

Arts funders are being asked to support and respond to a field that is undergoing unprecedented generational and demographic change. Inspired by

findings from the report "Moving Arts Leadership Forward," this session will explore the implications of a changing leadership landscape. We will look at how several social changes — including shifting generational perspectives — present opportunities to develop a more diverse and equitable field. Through small-group activities and critical reflection, participants will discuss how these changes are showing up in their work and what is needed to ensure leaders and the field remain vital in the twenty-first century.

2:00PM–
4:45PM

BREAK

3:15PM–
3:45PM

BREAKOUT SESSIONS

3:45PM–
4:45PM

BUILDING A RURAL ARTS MOVEMENT

STATE III

Organized and moderated by Maxine Adams, Executive Director, Lake Region Arts Council. Presented by Maxine Adams, Executive Director, Lake Region Arts Council; and Michele Anderson, Rural Program Director, Springboard for the Arts.

Participants will learn how Springboard for the Arts and the Lake Region Arts Council have developed and learned from two programs that support and promote rural arts. These programs have been

**3:45PM–
4:45PM**
CONTINUED

successful within the growing coalition of Minnesota funders who are focusing on equitable support for both rural and urban arts programming. The Arts Resource Fair provides regional artists in west-central Minnesota and Minnesota funders the opportunity to meet and connect with each other while creating

a stronger arts community in the region. The Rural Arts and Culture Summit is a biennial event that gathers national artists, art organizations, funders, and community and economic development leaders interested in the role of art in rural community development. Tool kits will be available.

THIS CHAIR ROCKS: PUSHING BACK AGAINST AGEISM, WITH ASHTON APPLEWHITE GOVERNORS IV

Organized and moderated by Teresa Bonner, Director of Programs, Aroha Philanthropies. Presented by Ashton Applewhite, Author.

From childhood on, we are barraged by messages that it's bad to be old. Author and activist Ashton Applewhite believed them until she realized where this prejudice comes from and the damage it does. This session will include a discussion of the implications of ageism in philanthropy and the potential for aligning philanthropic goals in the arts with a more age-friendly approach. Applewhite will explain the roots of ageism — in history and in our own

age denial — and how it divides and debases. She will examine how ageist myths and stereotypes cripple the way our brains and bodies function, look at ageism in the workplace, call for age pride to replace age shame, and conclude with a call to mobilize against discrimination on the basis of age. Artist Laurie Anderson says, "As Applewhite defines and describes ageism, new ways of seeing and being in the world emerge, empowering everyone to see things as they really are."

AMERICANS SPEAK OUT ABOUT THE ARTS KELLOGG II

Organized by Randy Cohen, Vice President of Research & Policy, Americans for the Arts. Presented by Randy Cohen, Vice President of Research & Policy, Americans for the Arts; and Ted Russell, Board Member, Grantmakers in the Arts.

In December 2015, Americans for the Arts and Ipsos surveyed 3,020 American adults to measure their personal engagement and opinions about the arts. The study offers a lens through which funders can see how their programs align with changing audience demand and a public that experiences art digitally and shares using social media. The data

reveal a public that also supports arts education and believes that the arts "unify us, regardless of age, race, and ethnicity" — personal and community well-being benefits that are shared across all socio-economic strata. Following a presentation of the findings will be a group discussion of what funders can do next. Participants will discuss the opportunity (and strife) that comes with using data to lead internal conversations and make program changes to serve the arts in contemporary America.

OBTAINING & MAINTAINING DEDICATED PUBLIC SUPPORT: HOW CAN GRANTMAKERS HELP? KELLOGG III

Organized by Karen Gahl-Mills, CEO & Executive Director, Cuyahoga Arts & Culture. Presented by Karen Gahl-Mills, CEO & Executive Director, Cuyahoga Arts & Culture; and Sheila Smith, Executive Director and Chair, Minnesota Citizens for the Arts, and Creative MN Project.

Obtaining and maintaining public (tax) support for arts and culture requires dedication to advocacy by all arts and culture stakeholders in a community, including a community's existing funders. In this

workshop, presenters will share the creative advocacy strategies that have allowed their communities to obtain and maintain robust public support for the arts. Participants will be engaged in a dialogue about the conditions necessary to ensure success of such advocacy efforts, and be provided practical examples of ways that funders can help communities think about advocacy as an ongoing, important endeavor.

THREE FUNDING AGENCIES WALK INTO A BAR: PARTNERSHIP FOR EQUITY GOVERNORS II

Organized and presented by Heather Dwyer, Program Manager, 4Culture; and Irene Gómez, Project Manager, Seattle Office of Arts & Culture. Moderated by Katy Hannigan, Artist Liaison, Artist Trust.

Two public agencies (4Culture and Seattle Office of Arts & Culture) and a private nonprofit funding

intermediary (Artist Trust) have joined forces to tackle persistent and common inequities in funding for, and use of their services by, individual artists of color in the Puget Sound region. With a shared commitment and modest assets, this funder collaborative implemented a pilot program, Artists Up, with the goal of creating change by shifting agency paradigms and

influencing the larger regional landscape for ALAANA artists. In this session, Artists Up partners will address how goals and process were approached in tandem with constituents. Presenters will also share strategies, challenges, research, frameworks, impact, and their future work with individual ALAANA artists in their respective service areas.

BREAKING DOWN BARRIERS

KELLOGG I

Organized by Denise Brown, Executive Director, Leeway Foundation; and Tatiana Hernandez, Arts Director, Hemera Foundation. Moderated by Roberto Bedoya, Cultural Affairs Manager, City of Oakland. Presented by Lisa Dent, Director, Resources & Award Programs / Interim Director, Doris Duke Performing Artist Awards, Creative Capital; and Bahia Ramos, Arts Program Director, John S. and James L. Knight Foundation.

All too often, foundations build walls between themselves and the communities they seek to work

with through policies and procedures that take a legal mind to sort through. This session will look at standard practices, beginning with general communications and outreach through post-award support and technical assistance, through an equity lens to see if “best practices” aren’t part of the problem. Speakers will include a range of arts funders, from intermediaries to large private philanthropies.

ALTERNATIVE FINANCE AND ARTISTS

GOVERNORS III

Organized and moderated by Judilee Reed, Director, Surdna Foundation. Presented by Penelope Douglas, Artist in Residence, Yerba Buena Center for the Arts; and Laura Zabel, Executive Director, Springboard for the Arts.

This session will focus on new and emerging models for connecting artists with capital that helps them achieve their creative and business goals. Penelope

Douglas, RSF Social Finance fellow and artist-in-residence at the Yerba Buena Center for the Arts, and Laura Zabel, executive director of Springboard for the Arts, will share new efforts in California and Minnesota that are changing how the field thinks about access to capital for artists, arts, and culture.

HOW COLLECTIVE ACTION REVITALIZED ARTS EDUCATION IN BOSTON: A CASE STUDY

GOVERNORS I

Organized and moderated by Marinell Rousmaniere, Senior Vice President for Strategic Initiatives, EdVestors. Presented by Laura Sherman, Director, Greater Boston Grantmaking, The Klarman Family Foundation; and Myran Parker-Brass, Executive Director for the Arts, Boston Public Schools.

Boston Public Schools Arts Expansion has significantly increased equitable access to quality arts learning for students throughout the city over the past seven years. How did this happen? What were

the key components? What stakeholders needed to be involved? Presenters will provide a deep-dive “case study” of what has happened in Boston in order to inform considerations for other cities and municipalities interested in systematic expansion of arts education. Participants will hear the perspectives of the key stakeholders involved in Boston’s effort, including funders, schools, and the intermediary serving as the organizing partner.

THE PRACTICE OF RACIAL EQUITY IN ARTS PHILANTHROPY

STATE I & II

Organized by Grantmakers in the Arts. Moderated by Maurine Knighton, Program Director for the Arts, Doris Duke Charitable Foundation. Presented by Anh Thang Dao-Shah, PhD; Senior Research Advisor, Creative Equity Research Partners; and Kate Faust, Principal Analyst, Creative Equity Research Partners.

Grantmakers in the Arts continues to hone its language and programs to assist members to successfully fund African, Latin@, Asian, Arab, and Native American (ALAANA) artists and organizations. This session will provide an opportunity to give feedback

on GIA’s recent research and the development of a racial equity in arts philanthropy workshop that could be presented in your communities for funders next year. We want your advice and your knowledge. Join GIA President & CEO Janet Brown and racial equity board committee chair Maurine Knighton for a dialogue about moving the practice forward. Dr. Anh Thang Dao-Shah and Kate Faust, Creative Equity Research Partners, will review their research findings.

6:15PM

DINE-AROUNDS GATHER FOR DEPARTURE

Taking advantage of being in downtown Saint Paul, this year's Dine-arounds will include a wonderful variety of cuisines and experiences. These no-host, informal dinners offer a chance to socialize with colleagues and experience the vibrant diversity of Saint Paul and its food scene. Signup will be onsite

at conference registration on Monday. Participation is first-come, first-served.

Find your group at 6:15pm in the Great River Court. Reservations at 7:00pm, except where noted. Departure will begin as soon as groups can gather.

DINE-AROUND LOCATIONS INCLUDE:

BARRIO

LOWERTOWN, 2 BLOCKS

\$\$

Barrio is a vibrant restaurant and tequila bar that prides itself on authentic, scratch-made Latin cuisine and bold cocktails. With over 100 varieties of tequila and mezcal behind the bar and 10 house margarita variations, Barrio has been the Twin Cities' go-to spot for big flavors and good times since 2008.

HOA BIEN

EAST MIDWAY, 10 MINUTE DRIVE

\$

Hoa Bien is a Vietnamese restaurant featuring pho and other noodle soups, lettuce wraps, rice and noodle dishes, and other traditional Vietnamese fare.

KINCAID'S FISH, CHOP & STEAK HOUSE

DOWNTOWN CORE, 2 BLOCKS

\$\$\$\$

Kincaid's Restaurant is a classic American grill with a menu that features everything from soups, to salads, to seafood, steak, pastas, wine, and cocktails.

MAI VILLAGE

MIDWAY/LOWER FROGTOWN, 10 MINUTE DRIVE

\$\$

Family owned Vietnamese restaurant, set with beautiful ornate furniture and a peaceful koi pond.

OX CART ALE HOUSE

LOWERTOWN, 8 BLOCKS

\$\$

Ox Cart is a casual restaurant which features Lower-town's first and only rooftop patio with unparalleled views of Saint Paul: from CHS Field and the Mississippi River Bluffs to the downtown cityscape, the State Capitol, and Cathedral Hill.

PAZZALUNA URBAN ITALIAN

DOWNTOWN CORE, 2 BLOCKS

\$\$\$

The critically-acclaimed and award-winning Pazzaluna Urban Italian specializes in serving authentic regional Italian food featuring fresh ingredients and masterful preparation.

SAKURA SUSHI BAR

DOWNTOWN CORE, 2 BLOCKS

\$\$

Sakura is a traditional Japanese restaurant featuring sushi, bento boxes, and other traditional Japanese fare. The newly remodeled location features spacious dining areas on two levels, a large sushi bar for those who wish to watch their sushi prepared before them, and a full bar.

THE ST PAUL GRILL

DOWNTOWN CORE, 2 BLOCKS

(RESERVATION AT 7:30PM)

\$\$\$

Adjacent to The Saint Paul Hotel, this downtown icon features a classic, yet surprisingly diverse dining menu ranging from prime steaks and thick-cut chops to succulent poultry and fresh seafood.

WARD 6

PAYNE-PHALEN, 2 MILES, 10 MINUTE DRIVE

\$\$

Ward 6, an East Side gem on Payne Avenue, offers excellent food and an extensive beverage selection in a building brimming with character. Its large, iconic wooden bar has been in place since its original installation in the building in 1903.

REGISTRATION, OFF-SITE TICKETS

7:30AM

Tickets for Tuesday afternoon off-site sessions are available on a first come, first served basis at the registration desk. One ticket will be distributed per attendee. Ticket exchange can be made throughout the day at the registration table, space permitting.

BREAKFAST PLENARY SESSION

8:00AM–9:30AM

GREAT RIVER BALLROOM

ROBERT BOOKER**WELCOME**

Arizona Commission on the Arts

DONTE COLLINS**READING**

Introduction by Arleta Little
The McKnight Foundation

IDEA LAB

The IDEA LAB starts the conference day with thought-provoking inspiration — an opportunity to hear directly from those creating the work and in the community. Each IDEA LAB will be hosted by Arleta Little and feature three presentations by innovative artists and thought leaders who continue to break barriers and challenge the norm.

AMANDA LOVELEE

Amanda Lovelee is a visual artist based in the Twin Cities. In her role as the city artist for Public Art Saint Paul, Lovelee acts as translator between the city's ideas and its residents, with the goal of building a city everyone wants to live in. Lovelee's work as city artist has focused on civic engagement through two projects: Pop Up Meeting, a popsicle truck used as tool to initiate conversations with community, and Urban Flower Field, a vacant lot turned gathering space/live science project. She is interested in how people connect and the spaces in which they do so within contemporary society. Lovelee has an MFA in visual studies from the Minneapolis College of Art and Design and BFA in photography from University of Hartford.

RHIANA YAZZIE

Rhiana Yazzie is a Navajo playwright, screenwriter, producer, director, and actor based in Minnesota. She is a 2016/2017 Playwrights' Center McKnight Fellow, a two-time Playwrights' Center Jerome Fellow, and was a Playwrights' Center Core Member for three years. This fall she will be in residence at the MacDowell Colony where she'll be working on her next two screenplays. Her most recent projects include a play commission from the William Inge Center and a joint commission from the Oregon Shakespeare Festival and the Public Theater. She's also written plays for young audiences which include *Chile Pod* and *Wild Horses*. She created her theatre company, New Native Theatre, in 2009, a new way of looking at, thinking about, and staging Native American stories.

OSKAR LY

Oskar Ly is a queer Hmong French American multi-disciplinary artist, organizer, and creative cultural producer based in the Twin Cities. Her artistry includes music, poetry, theater, prose, and fashion. She collectively organizes platforms to showcase alternative, underrepresented works and to build community engagement that advances LGBTQ, gender, racial, economic, and social justice. Most recently she has led efforts in creative placemaking initiatives such as ARTIFY, Victoria Theater Arts Initiative, and Little Mekong Night Markets. She currently leads the Creative Makers, a collaboration between Hmong American fashion designers and Red Green Rivers, a social enterprise working with artisan makers from the Mekong Region in Southeast Asia, in reinterpreting traditional handicrafts.

ARLETA LITTLE

Arleta Little is program officer for the arts at The McKnight Foundation and board member of Grantmakers in the Arts. As a poet and writer, Little has studied with literary masters Amiri Baraka, Sonia Sanchez, Ishmael Reed, and Patricia Smith. Her poetry has been published in *Konch Magazine* and the anthology *Blues Vision: African American Writing from Minnesota*. Little previously served as executive director of the Givens Foundation for African American Literature, a literary arts organization in Minneapolis dedicated to advancing and celebrating African American literature and writers. Arleta Little has also worked for over 15 years as an organizational development consultant providing strategic planning, program evaluation, and grant writing services to organizations in Minnesota.

9:30AM–
10:00AM

BREAK

10:00AM–
11:30AM

BREAKOUT SESSIONS

ART AND HOPE IN RURAL AMERICA

KELLOGG II

Organized and moderated by Dudley Cocke, Board Member, Native Arts and Cultures Foundation. Presented by Matthew Fluharty, Executive Director, Art of the Rural; Alexander Gibson, Executive Director, Appalshop, Inc.; and April Stone-Dahl (Ojibwe), Black Ash Basket Maker, WOODSPIRIT.

This session will examine the leadership roles young artists and cultural workers are playing in the national movement for rural self-development. Eighty-five percent of the poorest counties in the United States are rural, and rural communities lead the nation in per capita rates of drug addiction, suicide,

and incarceration. Contrary to popular perceptions of homogeneity, contemporary rural life is diverse by every cultural measure, including the number of languages spoken. Presenters will use data and personal narrative from Native sovereign nations, Minnesota, and the central Appalachian coalfields to frame a critical discussion about opportunities for art and cultural heritage to create the conditions for environmentally sustainable rural economic development and social healing.

RACIAL EQUITY POLICIES AND PRACTICES DEFINE THE FUTURE OF LOCAL ARTS AGENCIES

MINNESOTA WEST

Organized by Randy Engstrom, Director, Seattle Office of Arts & Culture. Presented by Randy Engstrom, Director, Seattle Office of Arts & Culture; Jennifer Cole, Executive Director, Metro Nashville Arts Commission; and Edwin Torres, Deputy Commissioner, New York City Department of Cultural Affairs.

There is a change in attitude and perception of the racialization of systems in our cities. Policies will drive practice in determining how communities will or have responded to protests of inequity and injustice. In some cities and states, this movement has clearly defined the future of political discourse. Others are in the throes of understanding how to

change practice that addresses the institutionalized systems that keep ALAANA communities, artists, and arts groups from flourishing. Still others are in denial that there is any problem at all. The demand for racial equality has taken on a new dimension, a new strength, and a more honest approach. The arts will either be an example of policies that make a difference and change practice, or they will become irrelevant. Through an interactive process, this session will explore policies that lead to racial equity practice and discuss practice that makes grantmaking more equitable.

HELLO, WE ARE JOHNNY CASH (RESERVE): A CONVERSATION ABOUT CASH RESERVES

KELLOGG III

Organized by Cate Fox, Senior Program Officer, The John D. and Catherine T. MacArthur Foundation. Presented by Cate Fox, Senior Program Officer, The John D. and Catherine T. MacArthur Foundation; Ellen Placey Wadey, Program Officer, Gaylord & Dorothy Donnelley Foundation; and Kelli Strickland, Executive Director, The Hypocrites.

Cash reserves are the incognito superheroes of investment. They address unexpected cash flow shortages to stave off crisis (and let EDs get a full night's sleep). They offer safety cushions so that arts organizations can take risks without having to walk the line. They can be a launch pad for sustainable

growth. So why don't more funders incorporate cash reserves as part of a regular investment strategy? Many grantees, small and large, either do not have a cash reserve or have one that is too small for their needs, leaving them vulnerable and prone to the ring of fire. Presenters will have a discussion drawing from their experiences and challenges funding cash reserves (from funder and grantee perspectives), then open it up for conversation among the group to learn from each other's practices.

#POPJUSTICE: CHALLENGING OUR FRAMES FOR ART, POP CULTURE, AND SOCIAL IMPACT

GOVERNORS II

Organized by Sharon Alpert, President and CEO, The Nathan Cummings Foundation; and Taryn Higashi, Executive Director, Unbound Philanthropy. Moderated by Diane Espaldon, Project Lead, Pop Culture Collaborative Fund. Presented by Adey Fisseha, US Program Officer, Unbound Philanthropy; Liz Manne, Principal, Liz Manne Strategy; and Carlton Turner, Executive Director, Alternate ROOTS.

Pop culture is increasingly being recognized by funders as a vehicle for catalyzing social change. Its ability to influence dominant narratives and culture more broadly makes pop culture — TV, Hollywood, music, and so on — a powerful tool for transforming harmful stereotypes about people

of color and immigrants. However, when framed as an arts and culture strategy, some perceive a tension between art and pop culture. This session will examine the symbiotic relationship between art and pop culture, highlighting examples where the arts — theater, independent film, and so on — have moved into entertainment/celebrity spaces and strategically scaled their social impact. Participants will learn about the #PopJustice report series and its recommendations which are seeding a collaborative fund, as well as engage in conversation about the role of philanthropy in this shared endeavor.

THE FUTURE LANDSCAPE OF K – 12 ARTS EDUCATION PARTNERSHIPS

GOVERNORS I

Organized and moderated by Heather Ikemire, Director of Program and Membership Strategy, National Guild for Community Arts Education. Presented by Paul Babcock, President & Chief Operating Officer, MacPhail Center for Music; and Myran Parker-Brass, Executive Director for the Arts, Boston Public Schools.

True partnership — characterized by mutual understanding and commitment, collaborative planning, and shared responsibility and accountability — can be a critical force for learning and innovation and help address the needs of tens of millions of students in America's public schools. Through case studies, examinations of critical issues, and small- and large-group dialogue, participants will explore

the state of arts education partnerships from multiple perspectives and discuss how to build and sustain them for the future. This session draws on key findings from a recent report on the National Guild's MetLife Foundation Partners in Arts Education program, a nine-year initiative (from 2005 to 2014) to enhance arts learning in K – 12 public schools by supporting partnerships between community arts education organizations and public schools. Discussion will focus on the unique roles that funders at the local, state, and national levels play in supporting equitable education for all students.

CURATING THE RESEARCHER-PRACTITIONER RELATIONSHIP: HOW ARTS FUNDERS CAN ALIGN PARTNERSHIPS TO BUILD KNOWLEDGE ABOUT IMPACT

STATE I & II

Organized by Sunil Iyengar, Director, Office of Research & Analysis, National Endowment for the Arts. Presented by Sunil Iyengar, Director, Office of Research & Analysis, National Endowment for the Arts; Bronwyn Mauldin, Director, Research & Evaluation, Los Angeles County Arts Commission; and Vivien Niblett, Senior Officer, Policy & Research, Arts Council England.

The National Endowment for the Arts (NEA), Arts Council England (ACE), and Los Angeles County Arts Commission are fostering cross-sector partnerships that bring empirical methods and data to questions of cultural practice. In doing so, the agencies use similar, but different, approaches. Through NEA Research Labs and grants, NEA stimulates researcher-practitioner collaborations in diverse

fields to examine the arts' benefits. ACE's new research grants program requires cultural organizations to be lead applicants, recruiting researchers as partners. Meanwhile on a local level, LA County Arts Commission has used research to grapple with questions of capacity building and cultural equity and inclusion — thus creating dynamic relationships that make research available for decision making by practitioners. This session will discuss how academic/corporate researchers can become vital partners in advancing knowledge for cultural providers to engage more fully with other sectors and with other segments of society.

10:00AM–
11:30AM
CONTINUED

ARTISTS AND THE NEW ECONOMY

GOVERNORS IV

Organized by Angie Kim, President and CEO, Center for Cultural Innovation. Moderated by Alexis Frasz, Researcher, Helicon Collaborative; and Holly Sidford, President, Helicon Collaborative. Presented by Angie Kim, President and CEO, Center for Cultural Innovation; Judilee Reed, Director, Thriving Cultures Program, Surdna Foundation; and Jason Schupbach, Director of Design Programs, Visual Arts Division Team Leader, National Endowment for the Arts.

A new study on major trends affecting artists has been completed by the Center for Cultural Innovation and National Endowment for the Arts, with support from Surdna Foundation and Doris Duke Charitable Foundation. The number of artists has increased, definitions of who is an artist have

shifted, practices have hybridized, increasing numbers of artists are self-employed, and technology has disrupted the creation, production, distribution, and consumption of artists' work as well as the role of intermediaries. The study argues for new approaches to address challenges facing artists including unstable income, crippling student debt, and training systems, and to respond to emerging opportunities for artists. This session will present findings from the research. Participants will engage with several scenarios for potential action, playing out the implications suggested by each.

ARTS-LED CONFLICT TRANSFORMATION IN THE AMERICAN COMMUNITY: LOOKING FORWARD

GOVERNORS III

Organized and moderated by Scott Stoner, Vice President, Programs and Resources, Association of Performing Arts Presenters. Presented by Ebony Golden, CEO and Principle Engagement Strategist, Betty's Daughter Arts Collaborative; and Michael Rohd, Director, Center for Performance and Civic Practice.

In January 2016, the Association of Performing Arts Presenters (APAP) hosted a forum to address "What Is the Role of the Arts Presenter in a Community in Crisis?" Artists and organization leaders presented examples of the unique and constructive role the arts can play in bringing about community "conflict transformation" applied to escalating threats from

issues like human rights, racism, coexistence among marginalized populations (e.g., immigrants and gangs), cross-generational stressors, and environmental disasters. This session includes a snapshot of the exemplars presented and the critical thinking and ideas that arose from the discussion. A facilitated discussion with participants will follow on strategies for nurturing and supporting arts organizations (collaborating with grantmakers and new partners) to take a more activist role in strengthening and sustaining community cohesion.

CREATIVE PLACEMAKING IN THE RACIALIZED SOUTH

KELLOGG I

Organized by F. Javier Torres, Director of National Grantmaking, ArtPlace America. Presented by LaTosha Brown, Project Director, Grantmakers for Southern Progress, Neighborhood Funders Group; Chase Fisher, President, Five Points Cultural Commission; and Kevin King, Board of Directors, Five Points Cultural Commission.

African Americans in the South have been subject to years of sidelining, redlining, and the systemic taking and devaluing of black-owned land, leaving black neighborhoods cut off from resources and access. An ArtPlace grantee in Montgomery, Alabama, is developing real estate in neglected parts of town.

Their efforts are rooted in the power of existing and future black leaders working to ensure development is led by and with people of color. These leaders are pursuing personalized strategies and ensuring that establishments being built are affordable and reflect neighborhood identities in ownership, management, employment, and design. Participants will learn how this project navigates a complex racial environment and how arts grantmakers can be catalysts for change in radicalized contexts.

11:30AM–
12:00PM

BREAK

LUNCHEON PLENARY SESSION

12:00PM-
1:30PM

GREAT RIVER BALLROOM

INTRODUCTION OF
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JANET BROWN
Grantmakers in the Arts

KEVIN KLING

KEYNOTE

Introduction by Glyn Northington
Nonprofits Assistance Fund

KEVIN KLING

Kevin Kling, best known for his popular commentaries on National Public Radio's *All Things Considered* and his storytelling stage shows like *Tales from the Charred Underbelly of the Yule Log*, delivers hilarious, often tender stories. Kling's autobiographical tales are as enchanting as they are true to life: hopping freight trains, getting hit by lightning, performing his banned play in Czechoslovakia, growing up in Minnesota, and eating things before knowing what they are.

Kevin Kling describes his zodiac sign as "Minnesota with Iowa rising." He grew up in Brooklyn Park and Maple Grove, Minneapolis suburbs, and graduated from Gustavus Adolphus College in 1979 with a bachelor of arts degree in theater. His storytelling started when a friend from the now defunct Brass Tacks Theatre asked him to perform his stories. Since then, he has been awarded numerous arts grants and fellowships. The National Endowment for the Arts, The McKnight Foundation, Minnesota State Arts Board, Bush Foundation, Jerome Foundation, and others have recognized Kling's artistry. In 2014,

Kling was named Minneapolis Story Laureate by Mayor RT Rybak.

Kling was born with a congenital birth defect — his left arm is about three-quarters the size of his right arm, and his left hand has no wrist or thumb. In 2001 Kevin was in a motorcycle accident and suffered brachial plexus injury (BPI). The brachial plexus nerves in his right arm were pulled completely out of their sockets. Currently, he has partial use of his left arm and cannot use his right arm at all. These experiences have continued to shape his writing and storytelling.

Kevin Kling continues to write plays and stories in a rigorous fashion, and travels around the globe to numerous storytelling festivals and residencies, and has been invited to perform the acclaimed National Storytelling Festival in Jonesborough, Tennessee, for several years. Kling has released a number of compact disc collections of his stories, has published five books: *The Dog Says How*, *Holiday Inn*, *Big Little Brother*, *Big Little Mother*, and *On Stage with Kevin Kling*.

BREAK

1:30PM-
2:00PM

1:45 PM–
4:30 PM

OFF-SITE SESSIONS

Because space is limited for off-site sessions, tickets are required. Tickets will be available at the registration desk beginning at 7:30am on Tuesday morning. If the tickets for a given session are gone, you will know that it is filled and can make another choice. Participants should gather in Great River Court at 1:45pm to meet their group before departure.

Off-site session schedule:

1:45	Groups gather in Great River Court
2:00 – 2:15	See session descriptions for exact departure times
2:30 – 4:00	Session
4:00 – 4:20	Site visit
4:30	Buses depart to hotel

TURNING THE SHIP AROUND: NEW TWIN CITIES ARTS LEADERS RESPOND TO A CHANGING LANDSCAPE

PENUMBRA THEATRE, 270 N KENT ST, SAINT PAUL

Bus loads at 2:00pm and departs at 2:10pm.

Organized and moderated by Susan Feder, Program Officer, The Andrew W. Mellon Foundation. Presented by Sarah Bellamy, Co-Artistic Director, Penumbra Theatre; Joseph Haj, Artistic Director, Guthrie Theatre; Jon Limbacher, Managing Director and President, The Saint Paul Chamber Orchestra; and Ryan Taylor, President & General Director, Minnesota Opera.

Recent turnover at leading Twin Cities arts organizations has brought on new leaders facing challenges of institutional relevancy in the twenty-first century.

This session will explore these questions: How are they dealing with issues of succeeding long-term leaders, generational change, and diversifying staffs, boards, and programming? What unexpected opportunities are they encountering? To what extent are they collaborators or competitors? What strategies are they employing to get to know and demonstrate their value to their communities, overcome the challenges they have inherited, and achieve healthy levels of capitalization?

THE ROLE OF ARTS AND CULTURE IN COUNTERING ISLAMOPHOBIA

PUBLIC FUNCTIONARY, 1400 12TH AVE NE, MINNEAPOLIS

Bus loads at 1:50pm and departs at 2:00pm.

Organized and moderated by Sunita Iqbal, Program Assistant, The Andrew W. Mellon Foundation. Presented by Tricia Heuring, Curator, Public Functionary; Mohamud Mumin, Artist; and Aamera Siddiqui, Playwright, Performer, and Artistic Director, Exposed Brick Theater.

Islamophobia in America is more prevalent today than it was immediately following 9/11, having a profound effect on numerous ethnic populations. There is an urgent need to promote cross-cultural understanding and protect the civil liberties of affected populations. Efforts to counter Islamophobia

continue to fall mostly under the purview of grassroots, social justice organizations, human rights agencies, and umbrella advocacy groups. The role of arts and culture in this realm is seemingly limited — we need to support a stronger narrative. In partnership with local Twin Cities artists and colleagues, this off-site session will explore regional arts and cultural efforts that build public awareness of issues facing Muslim, Arab, and South Asian (MASA) residents, foster community building, and promote intercultural programming.

TRANSFORMING EDUCATION THROUGH ABSENT NARRATIVES

MINNESOTA HUMANITIES CENTER, 987 IVY AVE E, SAINT PAUL

Bus loads at 2:00pm and departs at 2:10pm.

Organized by David O'Fallon, PhD, President, Minnesota Humanities Center. Presented by Eleanor T. Coleman, EdD, Senior Team Leader, Minnesota Humanities Center; Nora Murphy, PhD, Developmental Evaluation Consultant, Founder, TerraLuna Collaborative; and David O'Fallon, PhD, President, Minnesota Humanities Center.

This session explores an innovative arts and humanities-based education strategy that is demonstrating significant results in addressing racial equity in K – 12 schools in Minnesota and Omaha, Nebraska. Working with storytellers, writers, filmmakers, visual artists, and others, the Humanities Center delivers

a research-based strategy that helps educators and communities recognize and engage with cultural storehouses of knowledge — assets that students bring into the classroom every day. These intensify the bedrock of learning — the teacher-student relationship — and strengthen connections to community cultural resources. Participants will learn how research and rigorous evaluation are affirming the effectiveness of this work as it transforms the perspectives, practices, and relationships of educators within the context of culture and community.

1:45PM–
4:30PM
CONTINUED

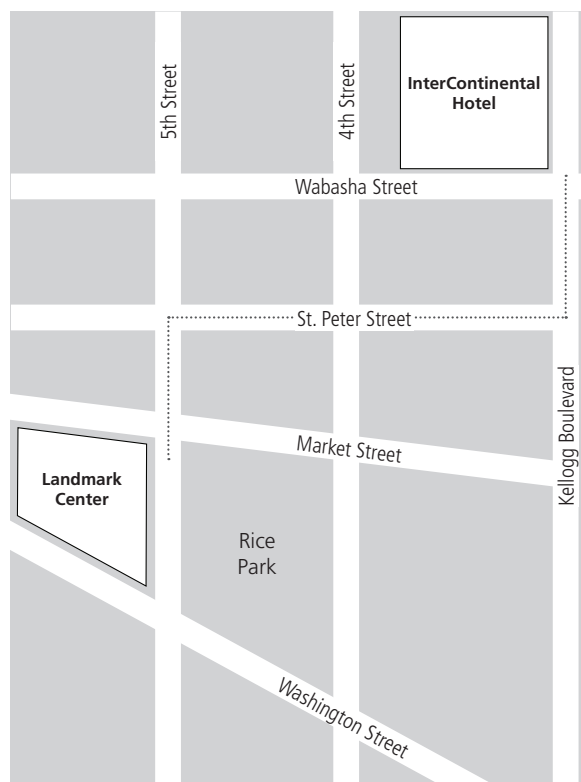
THE WRITERS AMONG US AND HOW THEY SURVIVE

LANDMARK CENTER, 75 5TH ST W, SAINT PAUL

Walking group departs hotel at 2:00.

Organized and moderated by Frances Phillips, Program Director, Arts and the Creative Work Fund, Walter & Elise Haas Fund. Presented by Nimo Farah, Independent Writer; Patricia Kirkpatrick, Poet; Mary Moore Easter, Creative Nonfiction Writer and Poet, and Professor Emerita, Carleton College; Bao Phi, Spoken Word Poet and Program Director, The Loft Literary Center; Connie Wanek, Poet; and Diane Wilson (Dakota), Fiction and Creative Nonfiction Author, and Director, Dream of Wild Health.

National data suggest that literature receives only two percent of total arts funding, yet American writers are esteemed around the world. While commercial publishing contracts and reorganizes, nonprofit publishing, literary centers, and other support systems for writers are more important than ever to delivering diverse voices and quality books to the reading public. Minnesota and the Twin Cities host a robust literary community. Participants will hear three dyads featuring Minnesota writers who will read briefly from their work and interview one another about money. How do they make a living? Which grants, awards, publishers, bookstores, literary centers, and funding programs have enabled them to thrive? What would they like grantmakers to know about meaningful support for writing and literature?



SOCIAL IMPACT INVESTING: LESSONS FOR THE FIELD

JUXTAPOSITION ARTS, 2007 EMERSON AVE N, MINNEAPOLIS

Bus loads at 1:50pm and departs at 2:00pm.

Organized by Michelle Johnson, Program Officer, The Kresge Foundation; and Regina Smith, Managing Director, Arts and Culture, The Kresge Foundation. Moderated by Kim Dempsey, Deputy Director, Social Investment Practice, The Kresge Foundation. Presented by Kate Barr, Executive Director, Nonprofits Assistance Fund; Douglas Craven, Director of Corporate Advancement, Economic Community Development Institute; and DeAnna Cummings, CEO, Juxtaposition Arts.

In the past five years, arts program staff at foundations have developed and flexed their social impact muscles. Through social impact investing, such as

low interest loans, guarantees, and program-related investments, foundations are investing in arts and creative activity. From investing in a cohort of community development financial institutions to experimenting in other platforms such as KIVA, arts funders and their colleagues are expanding the tools used to support the sector. Participants will learn more about this emerging approach, the gaps and barriers in the sector — both as funders and grantees — and exemplary practices.

ROOTS OF RONDO: BLACK ARTISTS RISING

HALLIE Q. BROWN COMMUNITY CENTER, 270 N KENT ST, SAINT PAUL

Bus loads at 2:00pm and departs at 2:10pm.

Organized by Erik Takeshita, Community Creativity Portfolio Director, Bush Foundation. Presented by Noel Nix, Vice President, Springboard for the Arts; Nieeta Presley, Executive Director, Aurora St. Anthony Neighborhood Development Corporation (ASANDC); and Peter Thompson, Community Development Coordinator, Springboard for the Arts.

For this off-site session, participants will visit Saint Paul's African American community that was once centered on Rondo Avenue, a thriving commercial corridor, until it was destroyed to make way for

Interstate 94. While there, participants will hear from neighborhood artists leading Roots of Rondo: Black Artists Rising, a collaborative, artist-led community and economic revitalization effort. Roots of Rondo connects African American artists who live, work, or have a significant relationship to the Rondo community to create collaborative artistic projects that showcase the past, present, and future of their community. Roots of Rondo builds on the rich history and legacy of the neighborhood to help it not just survive but to thrive in the future.

EXTENDED ON-SITE BREAKOUT SESSION

IMAGINING PHILANTHROPIA: DREAMING OUT LOUD

KELLOGG I, INTERCONTINENTAL SAINT PAUL HOTEL

Organized by Tatiana Hernandez, Arts Director, Hemera Foundation. Presented by Arlene Goldbard, Chief Policy Wonk; US Department of Arts and Culture; Adam Horowitz, Chief Instigator, US Department of Arts and Culture; and Yolanda Wisher, Chief Rhapsodist of Wherewithal, US Department of Arts and Culture.

There has been much discussion among arts philanthropists recently about the need to change the cultures of their institutions and practices. Foundational to the US Department of Arts and Culture's work are its community-based, art-infused "Imaginings," inviting everyone to envision their community twenty years from now. We know that everything created must first be imagined, and that it takes all

our creativity to make the transition from stuck to culture shift. This interactive, participatory session will start with a map of our community — let us call it Philanthropia — and use stories, images, and other creative activities to reveal what is strong and what needs attention in our community's culture. Then, together, participants will build toward a vision of the Philanthropia of our dreams, emerging with next steps that individuals, institutions, and coalitions can take to make them real.

SHUTTLES BEGIN TO DEPART FROM THE HOTEL FOR THE CELEBRATION ON THE MISSISSIPPI RIVER

Shuttles will loop between the hotel and Wigington Pavilion on a regular basis. Walking maps will also be available at the registration desk in Grand River Court.

5:15PM

SPECIAL EVENT

5:30PM

A CELEBRATION ON THE MISSISSIPPI RIVER

On Tuesday evening, conference attendees will gather on the shore of the Mississippi River for a special program and dinner at the Clarence W. Wigington Pavilion from 5:30pm – 8:00pm. The pavilion is located at Harriet Island Regional Park near one of the most significant landmarks in the



Twin Cities: the confluence of the Minnesota and Mississippi Rivers and the birthplace of the Dakota and home to the Ojibwe/Anishinaabe people.

The evening's program will celebrate the rich Native American history of the region, with a special performance by Native Pride Dancers, a group which brings an innovative blend of modern and traditional Native American dance styles. The performers' regalia are adorned with vivid assortments of brightly-colored ribbons, feathers, and beads, all of which honor their nations' elders. Native Pride Dancers describes their dance as "contemporary, yet primal, as [they] use every muscle and breath to express [their] rich, cultural heritage." The group has performed at the Olympics, The Kennedy Center, the Smithsonian, the Macy's Thanksgiving Day Parade, and annually at the Minnesota State Fair.

Dinner for the evening will be provided by The Sioux Chef, a Native American catering company led by Chef Sean Sherman, Oglala Lakota.

Sherman's cuisine focuses on the "pre-reservation" indigenous knowledge of wild and traditionally cultivated food history, flavor, and culinary technique. Faye Brown at Tanka Fund — an organization committed to returning buffalo to the lands, diets, and economies of American Indian people — had this to say about Sherman:

"He's created a new understanding of what it means to eat 'local.' His business is about celebrating the bounty of delicious and nutritious foods that were harvested and cultivated by indigenous peoples, pre-contact, and in doing this, he's sparking conversation about the relationship between what we eat, the ecosystem we live in and the health of both."

Additionally, five local indigenous artists will present traditional and contemporary artworks in the Mni Sota Artists Marketplace, an art fair curated by poet, writer, and filmmaker Heid E. Erdrich. Mni Sota, meaning "Cloudy Waters," is the Dakota name for the state that artists Jim Denomie, Marlena Myles, Gordon Coons, Carolyn Lee Anderson, and Sarah Agaton Howes call home. In addition to these artists, the marketplace will also include books, jewelry, and indigenous food items from Birchbark Books, owned by renowned native author Louise Erdrich. (Cash or check may be required for purchase.)

Event schedule:

- 5:15 First bus leaves the hotel
- 5:30 Event begins
 - Appetizers and non-alcoholic drinks
- 6:00 Performance by Native Pride Dancers
- 6:30 Dinner begins, bar opens
- 8:00 Event ends

9:00AM-11:00AM

BREAKFAST PLENARY SESSION

2017 CONFERENCE
PREVIEW: DETROIT

REGINA R. SMITH AND
GEORGE C. JACOBSEN
The Kresge Foundation

KEYNOTE

THE STEELES
Introduction by Sharon DeMark
The Saint Paul Foundation

CLOSING

JANET BROWN
Grantmakers in the Arts

THE STEELES

Consisting of five siblings — J.D., Fred, Jearlyn, Jevetta, and Billy Steele — the Steeles have a musical style which has become an integral part of the Minnesota sound. This special keynote will be highlighted by the group’s energetic performance and a discussion of their work in supporting arts education in Minnesota.

The Steeles also serve the community through Music and Self Development seminars, workshops, and mentoring. The Steeles’ mission is “to educate and inspire young people through gospel, jazz, blues, pop, R&B and the classics with the intent to encourage students to pursue a higher education or profession in the arts and entertainment industry.” The aim to affect, inspire, and uplift youth through arts education remains at the forefront of their work.

Each of The Steeles’ programs imparts stories about the power of music and how it can affect or infect, changing lives forever. As long-time music

professionals, The Steeles mentor youth about the highs and lows of the music industry and about how music can mirror life, faith, family, and work ethics. In 2015, The Steeles were presented with the Ordway Center for the Performing Arts Education Award for their commitment to arts education.

From recording and touring with Prince to performing on Broadway, The Steeles are renowned throughout the world. They have also recorded and performed with Donald Fagen, Morgan Freeman, George Clinton, Mavis Staples, Johnny Lang, Peabo Bryson, The Five Blind Boys of Alabama, and others throughout their long and storied career. Their melodic sounds have been heard around the world including Carnegie Hall, Paris, London, Barcelona, Italy, Moscow, Brazil, Scotland, and around the US. The siblings continue to perform in world class productions around the globe both collectively and individually.

SPECIAL THANKS TO THESE TWIN CITIES-AREA ORGANIZATIONS AND INDIVIDUALS

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Program Manager

Steve Cline
Web & Knowledge Manager
Monica Thomas
Communications & Publications Manager

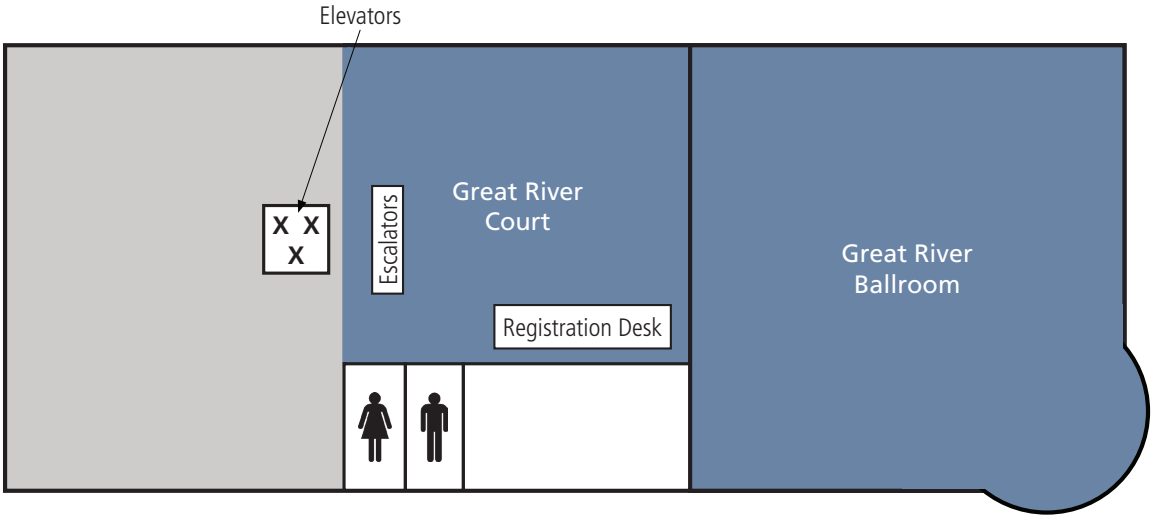
CONFERENCE VOLUNTEERS

Sarah Fowler
Nonprofits Assistance Fund

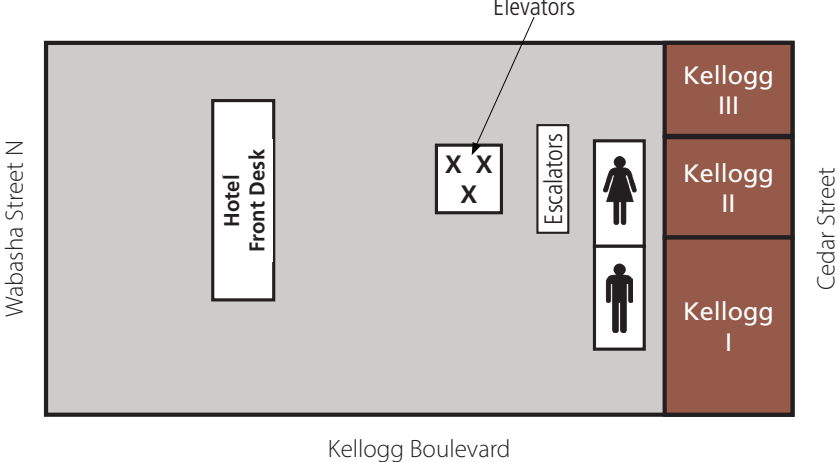
Julia Peterson
Minnesota State Arts Board

Kristen Pierce
Arizona Commission on the Arts

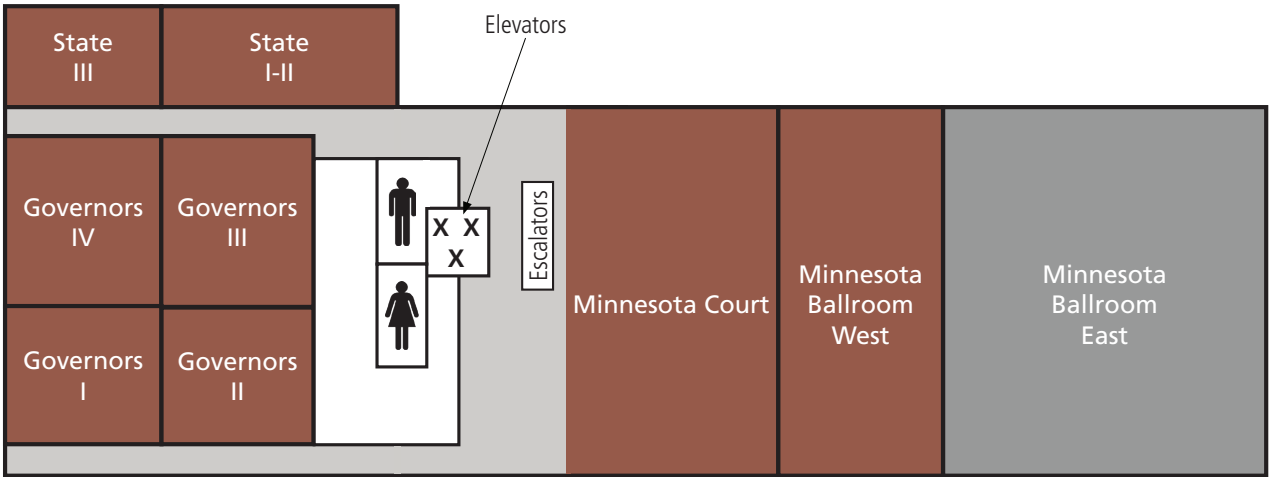
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