

LEGACY AND LEADERSHIP



2017 GRANTMAKERS IN THE ARTS CONFERENCE
DETROIT, MI OCTOBER 28-31

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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 36.

COVER IMAGE: Gilda Snowden, *Imaginary Landscape*, 2006, acrylic on canvas. Photo courtesy of the Oakland University Art Gallery.

Gilda Snowden (1954 – 2014) was an influential African American artist, educator, and mentor in Detroit, Michigan. She worked primarily as an abstract expressionist painter, heavily inspired by artists of Detroit's Cass Corridor neighborhood which is known for its creative community. Learn more about Gilda Snowden at conference.giarts.org/gilda-snowden.html.

Welcome to Detroit!

I'm confident that I speak on behalf of the entire conference planning committee when I say we look forward to showing you the rich tapestry of culture, history, innovation, entertainment, culinary excellence and burgeoning optimism that makes up the city of Detroit.

Detroit is an asset-rich community with resilience deeply embedded in its DNA. A community whose residents actively engage in shaping a more just, equitable, and sustainable future. A place where civic leaders test brave, new approaches to urban revitalization. A region that is increasingly focusing on how it can strategically target investments to create real opportunity for residents of color and those of limited means. A city with an apt motto, penned by Father Gabriel Richard after a terrible fire swept through Detroit in 1805: "We hope for better things; it will arise from the ashes."

Detroit is absolutely a city rising — and, as you will see, at every step of its resurgence, art and culture are important catalysts for that forward momentum. The home of Aretha and Stevie and Diana also gave us Jack White, J Dilla, and Eminem. The city of cultural gems like the Detroit Symphony Orchestra and the Charles H. Wright Museum of African American History also showcases contemporary art pioneers like the Heidelberg Project and Hygienic Dress League. The city that grew up around the designs of Orchestra Hall and Diego Rivera's famous *Detroit Industry* murals is also the city that, today, is leveraging design to reimagine our riverfront and to amplify

culturally rich neighborhoods across Detroit. And a community that continues to nurture and cultivate the next generation of artists and dreamers committed to crafting an even more just and creative city.

All of that to say, there is a cultural through line here. It runs deep, it runs wide, and it is palpable in the lives of our residents. It is a tremendous place to consider Grantmakers in the Arts' vision of arts, culture, and creative expression "connecting individuals building resilient communities that help shape responses to societal challenges and changes."

This is the Detroit you will witness — in pre-conferences, performances, dine-arounds, IDEA LABS, off-site sessions, and a conference focus on social justice and racial equity in arts philanthropy.

Sammy Davis, Jr. once sang in "Hello Detroit": "You're a fighter, you're a lover; you're strong, and you recover ... And there's so many, many reasons, any time, any season, is the right time to be with you." For so many, many reasons, we believe now is the perfect time and the perfect season for Grantmakers in the Arts to see Detroit's fight, love, strength, and recovery. We're sincerely pleased to share the full story and the truly unique culture of this extraordinary city with you. We look forward to seeing you!

Regina R. Smith
GIA Conference Chair
Managing Director, Arts & Culture
The Kresge Foundation

Thank you to our wonderful Conference Committee

Regina Smith
The Kresge Foundation (Chair)

John Bracey
Michigan Council for Arts and Cultural Affairs

Christina deRoos
Kresge Arts in Detroit

Kimberly Driggins
City of Detroit

Sigal Hemy
Fred A. and Barbara M. Erb Family Foundation

Kamilah Henderson
Community Foundation for Southeast Michigan

George Jacobsen
William Davidson Foundation

Sharnita Johnson
The Geraldine R. Dodge Foundation

Katy Locker
John S. and James L. Knight Foundation

Alycia Socia
The Kresge Foundation

Janet Brown, President & CEO
Grantmakers in the Arts

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

Registration

AMBASSADOR BALLROOM FOYER
EXCEPT WHERE INDICATED

Friday, 10/27	4:00 PM – 8:00 PM*
Saturday, 10/28	7:00 AM – 9:30 AM** 3:00 PM – 8:00 PM
Sunday, 10/29	7:30 AM – 6:30 PM
Monday, 10/30	7:30 AM – 2:30 PM
Tuesday, 10/31	8:00 AM – 9:00 AM

* Friday afternoon registration located in the hotel lobby

** Saturday morning registration for pre-conferences and tour located in Marquette meeting room (level 5)

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.**



Tweet the conference! #GIArts

Prefer your conference program on your phone? Simply scan this QR code:



Conference Bloggers

GIA is pleased to have Lara Davis, arts education manager at the Seattle Office of Arts & Culture, blogging during the conference this year. Read Lara's insights on various topics being addressed at the conference at <http://blogs.giarts.org/gia2017/>.

Wi-Fi Access

The hotel meeting rooms, ballroom, and guest rooms are equipped basic wi-fi internet. To access, log on to the wi-fi network called GIA using the password 2017GIA.

Conference Lounge

Conference attendees can enjoy refreshments throughout the day on Sunday and Monday in the Brulé room.

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.

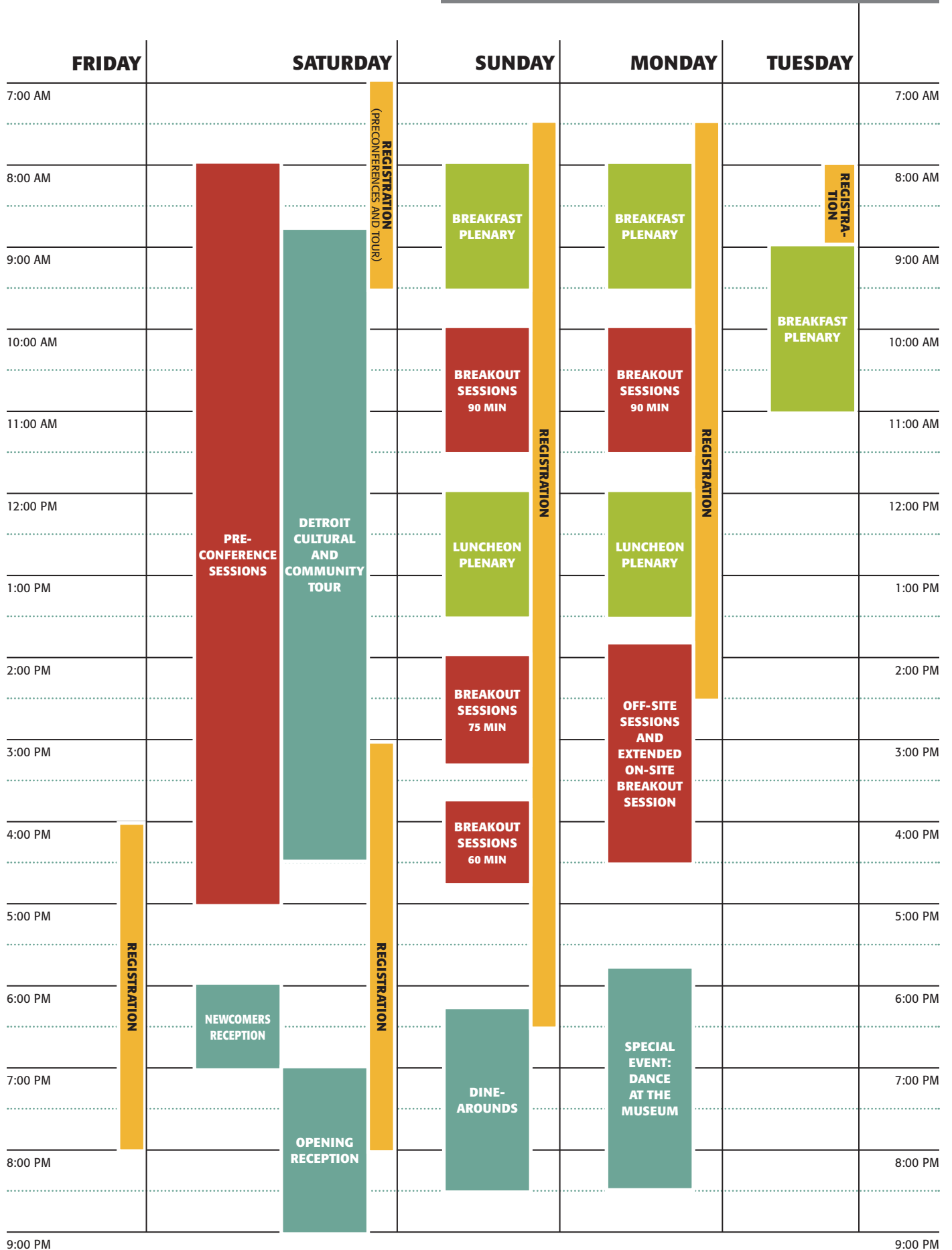
Guests

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

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

Last-minute guests may be registered at the GIA registration desk for a fee of \$150.00. **Guests are not permitted at plenary or breakout sessions.**

CONFERENCE AT A GLANCE



CONFERENCE SCHEDULE OVERVIEW

SATURDAY OCTOBER 28

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to 11

7:00 – 4:30 Preconferences
Page 10

6:00 – 7:00 Newcomers Reception
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8:00 – 4:30 Detroit Cultural and Community
Tour
Page 10

7:00 – 9:00 Opening Reception
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SUNDAY OCTOBER 29

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8:00 – 9:30 BREAKFAST PLENARY

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to 16

10:00 – 11:30 BREAKOUT SESSIONS

**Advancing Solutions to Critical City
Challenges through Public Art**

DULUTH
Organized by Anita Contini

**Arts Education Assessment and Grantee
Capacity Building for the Greater Good**

RICHARD A
Organized by Wendy Liscow

Building Financial Equity in Arts Organizations

LASALLE B
Organized by Glyn Northington

**Cracking the Readiness Code: What It Means
for ALAANA Organizations**

CADILLAC B
Organized by Sharnita Johnson

**Creating a New Framework for Arts
and Culture in Rural America**

NICOLET A
Organized by Susan DuPlessis

**Creating Funding Opportunities for Artists
with Disabilities**

MARQUETTE A
Organized by Beth Bienvenu

**Creative Forces: Arts Therapies in Military
Healing Arts**

CADILLAC A
Organized by Marete Wester

Creative Placemaking From the Community Up

NICOLET B
Organized by Sharon LaRue

**Desegregating the American Dream:
Storytelling and Social Change**

MARQUETTE B
Organized by Elizabeth Méndez Berry

**Remaking Arts and Culture Strategies in
Response to New Realities**

LASALLE A
Organized by Regina Smith

**Way Beyond Programming: Sustainably
Engaging Diverse Audiences**

RICHARD B
Organized by Stephanie Brown

11:30 – 12:00 BREAK

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12:00 – 1:30 LUNCHEON PLENARY

1:30 – 2:00 BREAK

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to 20

2:00 – 3:15 BREAKOUT SESSIONS

**Addressing Disasters in 4-D: The Arts Field's
Readiness Toolkit**

LASALLE B
Organized by Mollie Quinlan-Hayes

**Arts in Medicine: Research and Practice
at University of Florida Health**

MARQUETTE A
Organized by Grantmakers in the Arts

**AZ Creative Aging: Building Field Infrastruc-
ture via Multisector Investment**

CADILLAC A
Organized by Alex Nelson

Building Intercultural Leadership

NICOLET B
Organized by María López De León

Capitalizing Small Cultural Organizations in Pittsburgh: A Pilot Funding Collaborative

RICHARD B
Organized by Janet Sarbaugh

Co-Creating Theater Online and Off (or IRL)

DULUTH
Organized by Amanda Thompson

Engaging Communities for Equitable Access to High-Quality Arts Education

NICOLET A
Organized by Michelle Boss Barba

Holding Ourselves Accountable

MARQUETTE B
Organized by Margaret M. Lioi

Mapping Our Assumptions

RICHARD A
Organized by Emily Cachapero and Moira Brennan

Racial Equity in Grantmaking for Individual Artists

CADILLAC B
Organized by Brian McGuigan

Research, Engagement, and Cultural Planning: A New York Story

LASALLE A
Organized by Kerry McCarthy and Jessica Garz

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BREAK 3:15 – 3:45

BREAKOUT SESSIONS 3:45 – 4:45

Assessing Impact and Measuring What Matters

RICHARD B
Organized by Heather Pontonio

Co-Design + Collaboration + Creativity = Strengthened Arts Sector

NICOLET A
Organized by Paul Ternes

Cultural Equity, Institutional Power, and Whiteness: A Complex Intersection

LASALLE A
Organized by Marian Godfrey

Detroit Storytelling

CADILLAC B
Organized by Margaret Morton

Expansion Arts: Capacity Building and Leadership Development in Emerging/Small ALAANA Organizations

NICOLET B
Organized by Daniel Kertzner

Measuring Youth Arts Impact

MARQUETTE B
Organized by Ruth Mercado-Zizzo

Out of the Rabbit Hole: Demystifying the Journey of Impact Assessment

DULUTH
Organized by Vanessa Silberman

Recalculating the Formula for Success: New Research on Formulaic Funding

LASALLE B
Organized by Grantmakers in the Arts

The Indigenous Arts Ecology and Cross-sector Data

CADILLAC A
Organized by Lori Pourier

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NO-HOST DINE-AROUNDS 6:15

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MONDAY OCTOBER 30

BREAKFAST PLENARY 8:00 – 9:30

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BREAK 9:30 – 10:00

BREAKOUT SESSIONS 10:00 – 11:30

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Arts & the Civic Agenda: A Case Study of Innovation

RICHARD A
Organized by Michael Norris

Arts and Social Change: A New Framework for Assessing Aesthetics

CADILLAC B
Organized by Lulani Arquette

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to 29

Building Cultural Equity: A Tale of Two Cities

MARQUETTE B
Organized by Ryan Deal

How Can Anchor Cultural Institutions Make Maximum Impact?

CADILLAC A
Organized by Susan Feder

Investing in ALAANA Cultural Organizations: Reflections from the Community Leadership Project

NICOLET B
Organized by Amy Kitchener

Leadership Development: Investing in Change Makers

LASALLE A
Organized by Caitlin Strokosch

Leveraging Grantmaker Priorities With State & Local Elected Officials

RICHARD B
Organized by Narric Rome

Movements That Matter: How Data-driven Strategies are Building Communities

LASALLE B
Organized by San San Wong

Perspectives in Place-Based Arts Engagement

NICOLET A
Organized by Sigal Hemy and Jodee Raines

Teaching Artistry: From Fragmentation to Unity

DULUTH
Organized by Jessica Mele

11:30 – 12:00 BREAK

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12:00 – 1:30 LUNCHEON PLENARY

1:30 – 2:00 BREAK

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to 32

2:00 – 4:30 OFF-SITE SESSIONS & EXTENDED ON-SITE BREAKOUT SESSION

1:50 Buses begin to load
2:00 Buses begin to depart

Arts and Juvenile Justice: Structuring Better Outcomes for Detained Youth

MUSEUM OF CONTEMPORARY ART DETROIT
Organized by Frances Phillips

Grassroots Organizing: The Impact of Neighborhood Art Movements

ARTIST VILLAGE
Organized by Christina deRoos and Ryan Myers-Johnson

Leveraging the Power of Arts, Culture and Design for Community & Urban Development in America's Cities

N'NAMDI CENTER FOR CONTEMPORARY ART
Organized by Michelle D. Johnson

'Matchmaker, Matchmaker, Make Me a Match:' Lessons Learned from Cross-sector Research Partnerships

DETROIT CENTER FOR DESIGN + TECHNOLOGY
Organized by Jamie Hand

Storytelling Now: Media Artists Empowering People to Tell and Share Their Stories

PONYRIDE
Organized by David Haas

**EXTENDED ON-SITE BREAKOUT SESSION
The Arts Approach to Building Connections between Muslim and Non-Muslim Communities: Creative Solutions from the Field**

DULUTH
Organized by Cheryl Ikemiya, Maurine Knighton, and Zeyba Rahman

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6:00 – 8:30 SPECIAL EVENT: DANCE AT THE MUSEUM
Detroit Institute of Arts

TUESDAY OCTOBER 31

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9:00 – 11:00 BREAKFAST PLENARY

CONFERENCE PROGRAM

LEGACY AND LEADERSHIP

2017 GRANTMAKERS IN THE ARTS CONFERENCE
DETROIT, MI OCTOBER 28–31

CONFERENCE PROGRAM

7:00 AM–
4:30 PM

PRECONFERENCES

Racial Equity in Arts Philanthropy

LASALLE B & CADILLAC B

Gather for breakfast in Marquette AB from 7:00 AM – 8:00 AM. Preconference will begin at 8:00 AM in LaSalle B and Cadillac B.

Grantmakers in the Arts debuts its new workshop on racial equity in arts philanthropy during this day-long preconference. The Center for Social Inclusion (New York, NY) will provide an overview of the systems that reflect our history and drive

many of our current portfolios. Grantmakers in the Arts' team of arts philanthropists will lead a discussion of how our grantmaking can impact change for African, Latino/a, Asian, Arab and Native American (ALAANA) artists and communities, signifying a new beginning of equitable philanthropy in the nonprofit arts sector.

Artists & Place: Insights/Incites on Site

ARTIST VILLAGE

Gather for breakfast in Marquette AB from 7:00 AM – 7:45 AM. Participants will load the bus at 7:45 AM and depart at 8:00 AM. Buses will return to the hotel at approximately 5:00 PM.

Individual artists simultaneously occupy and transform the sites where they reside, work, and perform. This preconference explores artists' roles in our understanding of "place"; how their literal and figurative positions in the arts ecosystem inform, inspire, activate, or sometimes suppress their creative work; and the funder's role in supporting or impeding them. The day will

feature stories from individual artists and fellow funders and will include small group discussions. How are artists' power and positionality used in place, especially in the preservation, development, or transformation of community? What is the responsibility, if any, of funders to tear down walls that restrict access? In addition to these questions, we will interrogate common ideas and language used to describe creative work in places, including the premise that belonging to community is inherently geographic in nature.

8:00 AM–
4:30 PM

SPECIAL EVENT

Detroit Cultural and Community Tour

Gather for breakfast in Marquette AB from 8:00 AM. Participants will load the bus at 8:45 AM and depart at 9:00 AM. Buses will return to the hotel at approximately 4:30 PM.

Explore some of the unique arts organizations and communities of Detroit. We will begin with breakfast at the Detroit Marriott at the Renaissance Center and then board a bus for a day of cultural and community exploration. Joining the tour will be Ed Egnatios, program officer at W.K. Kellogg Foundation, who will provide an overview of Detroit and its neighborhoods.

The tour will include:

- Arab American National Museum
- The Alley Project
- Mexicantown neighborhood (for a no-host lunch at one of several restaurants)
- Charles H. Wright Museum of African American History
- Detroit Opera House, Michigan Opera Theatre

RECEPTIONS

Newcomers Reception

42 DEGREES NORTH ROOM

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 reception will be held in the 42 Degrees North room, boasting stunning views of the Detroit River and Canada. The conference Opening Reception will follow immediately after this event.

6:00 PM-
7:00 PM**Opening Reception**

AMBASSADOR BALLROOM

The Opening Reception will take place on Saturday evening in the recently renovated Ambassador Ballroom of the Detroit Marriott at the Renaissance Center. The hotel is located in the heart of downtown Detroit along the Riverwalk. The Opening Reception will kick off the conference in a fun and casual atmosphere, with music provided by Detroit-based jazz saxophonist Marcus

Elliot. Elliot has led a quartet for the past eight years, and his latest record *Sonic Refuge* was released in 2017. He has performed internationally with James Carter, Jimmy Cobb, Marcus Belgrave, Jimmy Heath, Talib Kweli, and many others. Elliot is the artist-in-residence at Troy High School, and was the director of the Detroit Symphony Orchestra's Civic Jazz Band in 2012–2013.

7:00 PM-
9:00 PM

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

AMBASSADOR BALLROOM

Welcome**Janet Brown**

Grantmakers in the Arts

Remarks**Angelique Power**

The Field Foundation of Illinois

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 George Jacobsen and feature three presentations by innovative artists and thought leaders who continue to break barriers and challenge the norm.

Taylor Renee Aldridge

Taylor Renee Aldridge is a Detroit-based writer and curator and is currently the assistant curator of contemporary art at the Detroit Institute of Arts. In 2015 she co-founded ARTS.BLACK, a journal of art criticism from Black perspectives. Aldridge is the 2016 recipient of The Andy Warhol Foundation Creative Capital Arts Writers Grant for short form writing. She received her MLA from Harvard University with a concentration in museum studies and a BA from Howard University with a concentration in art history. Taylor has worked at the Ethelbert Cooper Gallery of African & African American Art (Harvard University), and has been awarded the Goldman Sachs Junior Fellowship at The National Museum of American History (Smithsonian Institution). She has written for *Detroit MetroTimes*, *ART-News*, *Contemporary And*, *SFMOMA's Open Space*, and *Hyperallergic*.

Jenny Lee

Jenny Lee is the executive director of Allied Media Projects, a Detroit-based organization that cultivates media arts strategies for a more just, creative, and collaborative world. Since 2006, she has led the growth and evolution of the organization in its dual role as a hub for national networks of creative social justice practitioners and as a deeply-rooted resource for Detroit artists and activists. She honed the theory and practice of media-based organizing that is at the core of AMP's work — an approach to social change that relies on deep listening, honoring complexity, iteration, and facilitative leadership. She is a mom, a dancer, and a motorcycle rider.

Bryce Detroit

Bryce Detroit is an award-winning music producer, composer, performer, and curator. As the pioneer of Entertainment Justice and founder of Detroit Recordings Company, he uses entertainment arts to promote new Afrikan and indigenous legacies, cultural literacy, new music economies, and emergent media-based organizing strategies. As co-founder of Oakland North End (ONE) Mile Project, he produced the Mothership Launch: Legacy of Funk concert with funk luminary Carl 'Butch' Small, bringing together four generations of Parliament-Funkadelic alumni. A prominent community advocate, Bryce Detroit serves as culture & relations director of Center for Community Based Enterprises (C2BE), and co-founder of Detroit Community Wealth Fund.

George Jacobsen

George Jacobsen is senior program officer for cultural and civic vitality at the William Davidson Foundation. He joined the foundation in January 2017 and manages investments in cultural institutions and gathering places that enhance the lives of Southeast Michigan residents; attract new visitors, families, and businesses; and help define Detroit and the state's identity beyond its borders. He previously worked for The Kresge Foundation, where he managed its local arts and culture portfolio, including its investments in individual artists, and led the development of a multiyear grant initiative to support transformational neighborhood-based projects across the city. He has a master's degree in urban planning from Wayne State University in Detroit and currently serves on his local planning commission as well as the Detroit Creative Corridor Center's City of Design stewardship board.

Advancing Solutions to Critical City Challenges through Public Art

DULUTH

Organized and moderated by Anita Contini, Program Lead, Arts, Bloomberg Philanthropies. Presented by Jennifer Evins, President & CEO, Chapman Cultural Center; Erwin Redl, CEO, Paramedia LLC; and Brandi Stewart, Arts Team, Bloomberg Philanthropies.

When public art creates strategic partnerships between artists, cultural organizations, and city government, it can become a powerful platform for catalyzing change. This session will focus on the successes and challenges of a citywide art project in Spartanburg, South Carolina that built stronger relations between residents and

police officers. A winner of Bloomberg Philanthropies' Public Art Challenge, this project demonstrates how temporary public art can be an effective approach to addressing critical city issues, strengthening communities, and engaging artists to develop creative ideas for their cities. Presenters will discuss how they structured the multistakeholder partnership that anchored this initiative. Participants will be asked to share their approaches to and questions about facilitating cross-sector public art collaborations.

Arts Education Assessment and Grantee Capacity Building for the Greater Good

RICHARD A

Organized by Wendy Liscow, Education Program Director, The Geraldine R. Dodge Foundation. Presented by Wendy Liscow, Education Program Director, The Geraldine R. Dodge Foundation; and Deborah Ward, Principal, Ward Consulting.

How can funders create a learning culture around data collection that serves both the foundation and its grantees and helps the arts education sector tell a collective story of impact? The Geraldine R. Dodge Foundation has developed data collection dashboards for grantees and

school district partners, as well as survey tools for collective impact assessment. Through these tools and combined with group and one-on-one assessment training, grantees have developed new practical evaluation skills. Presenters will demonstrate the tools, preview new online training curriculum that builds grantee evaluation capacity, and share the success of these efforts in Trenton, Newark, and across New Jersey.

Building Financial Equity in Arts Organizations

LASALLE B

Organized by Glyn Northington, Special Initiatives Director, Propel Nonprofits. Presented by Kate Barr, President & CEO, Propel Nonprofits; and Kim Dempsey, Deputy Director, Social Investments, The Kresge Foundation.

Arts grantmakers have long been focused on helping philanthropists and arts organizations better understand the power behind capitalization. The goal is to help arts organizations become more sustainable through unrestricted net assets. Investing both grants and program-related investments, The Kresge Foundation, Bush Foundation, Butler Family Foundation,

Surdna Foundation, and Propel Nonprofits partnered to develop an Equity Builder program to strengthen the balance sheet for arts and creative placemaking organizations. The program incorporates capital, financial management guidance, and leadership development to address multiple obstacles to the financial health and resiliency of arts and culture organizations. Session presenters will demonstrate the success of this program by spotlighting what they learned from the pilot program as they launch the next phase of the Equity Builder program.

Cracking the Readiness Code: What It Means for ALAANA Organizations

CADILLAC B

Organized and moderated by Sharnita Johnson, Program Director, The Geraldine R. Dodge Foundation. Presented by Susan Feder, Program Officer, The Andrew W. Mellon Foundation; Rhonda Greene, Executive Director, Heritage Works; and Denise Saunders Thompson, President & CEO, The International Association of Blacks in Dance, Inc.

The life cycle and readiness indicators for organizations of color look very different from their white and multiracial counterparts. The one-standard-for-all grantmaking approach is

10:00 AM–
11:30 AM
continued

widespread, negatively impacts the growth of organizations of color, and contributes to cyclical disparity. This session will present a dialogue between grantmakers and their grantees

examining the processes and models that counter traditional models of readiness assessment and grantmaking.

Creating a New Framework for Arts and Culture in Rural America

NICOLET A

Organized by Susan DuPlessis, Program Director, South Carolina Arts Commission. Moderated by Ken May, Executive Director, South Carolina Arts Commission. Presented by Susan DuPlessis, Program Director, South Carolina Arts Commission; Dr. Yvette McDaniel, Director of Choral Activities, Denmark Technical College; and Bob Reeder, Program Director, Rural LIS.

In a new initiative called The Art of Community: Rural S.C., the relevance of arts and culture as leavening agents in rural community development is examined through three perspectives: a national community development leader, a state arts program director, and a local artist/educator

working in a rural community. These perspectives will amplify the power of arts, culture, and placemaking as tools that build relationships, connections, and community in South Carolina's rural "Promise Zone" region. What has been learned? Topics addressed will include how local citizens reimagine place and address community issues through the lens of creativity, arts, and culture; how a grantor changed its approach to get different results; and the array of cross-sector partnerships and resources that resulted.

Creating Funding Opportunities for Artists with Disabilities

MARQUETTE A

Organized and moderated by Beth Bienvenu, Accessibility Director, National Endowment for the Arts. Presented by Matt Bodett, Visual Artist; Lane Harwell, Executive Director, Dance/NYC; and Lisa Hoffman, Executive Director, Alliance of Artists Communities.

The current conversation about diversity, equity, and inclusion in the arts has most often addressed inequity in terms of race, ethnicity, and socioeconomic status. But is our field truly inclusive if the conversation does not address disability? Artists with disabilities are producing work across all art forms that reflects both talent and a unique voice, but they continue to face numerous

barriers to working in the arts, including inaccessible spaces and programs, barriers to training and education, and misperceptions about ability and talent. Three funders will share how they have addressed these barriers through targeted funding opportunities for physically integrated dance companies, disabled playwrights, and artists and writers with spinal cord injuries. Panelists and participants will discuss how funders can further their progress toward diversity, equity, and inclusion by providing opportunities for artists with disabilities.

Creative Forces: Arts Therapies in Military Healing Arts

CADILLAC A

Organized by Marete Wester, Senior Director of Arts Policy, Americans for the Arts. Presented by General Nolen Bivens, President, Leader Six, Inc.; and Margaret Vanderhye, Executive Director, Virginia Commission for the Arts.

Since 2011, the National Endowment for the Arts (NEA) has supported creative arts therapies for service members with traumatic brain injury and associated psychological health issues at the National Intrepid Center of Excellence (NICoE) Walter Reed National Military Medical Center in Bethesda, Maryland, and the NICoE at Fort Belvoir in Virginia. Recognizing the program's success, in FY2016 Congress appropriated a \$1.928 million budget increase for the NEA specifically allocated to expand this military healing-arts program to eleven sites, reaching all branches of military service. A core component

of the expansion of NEA Creative Forces: Military Healing Arts Network has focused on the development of community networks located around the eleven clinical sites to increase arts opportunities for military and veteran families and extend support for current and former patients and their families as they transition from treatment in a clinical setting to arts programming in their community. This session will focus on how the process of engaging state and local arts agencies, local funders, and practitioners in partnership with military and clinical providers is successfully breaking down the military/civilian divide and enabling military and veteran populations to become part of the integrated and resilient creative communities in which they live, work, and thrive.

Creative Placemaking From the Community Up

NICOLET B

Organized by Sharon LaRue, Executive Director, Kentucky Foundation for Women. Presented by Debi Chess Mabie, Executive Director, Arts Foundation for Tucson and Southern Arizona; Erik Takeshita, Portfolio Director, Bush Foundation; and F. Javier Torres, Director of National Grantmaking, ArtPlace America. Interviewed by Judi Jennings, Board Member, Arts & Democracy.

What can be learned by looking at creative placemaking from the community up? Can urban, suburban, and rural areas cross racial, economic, cultural, and geographic divides to create effective collaborations? Can arts and culture lead equitable community development? This session will feature interviews with grantmakers

at the national, regional, and state levels that will present new frames for problem solving and inclusion. Interviewees will highlight concrete examples of how community-based creative placemaking can bring together local agencies, citizens, artists, and cultural organizers to create new spaces for civic participation and accomplish long-term goals. A facilitated learning exchange will engage participants in sharing practical tools, promising practices, and specific examples of overcoming barriers to equitable placemaking and community development.

Desegregating the American Dream: Storytelling and Social Change

MARQUETTE B

Organized by Elizabeth Méndez Berry, Director, Voice, Creativity and Culture, The Nathan Cummings Foundation. Moderated by adrienne maree brown, Presenter and Facilitator, Allied Media Projects. Presented by Elmaz Abinader, Program Director, VONA; dream hampton, Sole Proprietor, dh; and Yosimar Reyes, Artist in Residence, Define American.

The picket fence is in peril. Society is living in a moment of polarization and paranoia — of attacks on the truth (“alternative facts”) and, equally chilling, attacks on the American imagination (artists and the National Endowment for the Arts). The Beltway is buzzing with

storytelling strategies. But when political insiders consider narrative, they rarely include actual storytellers. In this session, attendees will hear from a group of storytellers whose work shifts narratives, from those who have worked closely with campaigns, to those who have shifted perceptions in less obvious but equally important ways. The thesis: if we want a new world or a new country, someone has to imagine it first. This panel will also offer suggestions for how arts funders can advocate for artists’ pivotal role in changing the national discourse.

Remaking Arts and Culture Strategies in Response to New Realities

LASALLE A

Organized and moderated by Regina Smith, Managing Director, Arts and Culture, The Kresge Foundation. Presented by Janet Sarbaugh, Vice President, Creativity, The Heinz Endowments; and San San Wong, Senior Program Officer, Barr Foundation.

Creating and adjusting foundation strategy are perhaps the most important aspects of program staff’s work. Often, the power of traditional practices, the weight of a grants workload, and limited dollars for assessment and evaluation make true attention to strategy development difficult. Strategy development is especially important for arts and culture grantmakers now, at a time when the definition and relevance of culture are contested space, when federal cultural agencies are imperiled, and when the field is

especially alert to the role of the arts in a time of great national ferment. In this session, a group of arts grantmakers will present a snapshot of strategy changes they have made or are considering, including changes based on research such as the National Committee for Responsive Philanthropy’s *Fusing Arts, Culture, and Social Change*, changes based on internal shifts, and changes based on the current national climate. Participants will gain insights into the challenges and the rewards of strategy change, and share their own stories about their experiences in navigating change within their own foundations.

10:00 AM-
11:30 AM-
continued**Way Beyond Programming: Sustainably Engaging Diverse Audiences**

RICHARD B

Organized by Stephanie Brown, Program Officer, The James Irvine Foundation. Moderated by Sarah Lee, President, Slover Linett Audience Research. Presented by Josephine Ramirez, Former Arts Program Director, The James Irvine Foundation; Nina Simon, Executive Director, Santa Cruz Museum of Art & History; and Cynthia Taylor, Associate Director of Public Engagement, Oakland Museum of California.

How can arts organizations transform themselves into diverse, equitable, and relevant institutions? After highlighting promising data from a recently released report about The James Irvine Foundation's New California Arts Fund, leaders from the program's cohort will share stories of deep

change — the kind that goes way beyond programming into the sometimes difficult territory that a commitment to diversity can set in motion. As these grantees deepen their organizational capacity to engage communities of color, foster buy-in among board members and staff, change their internal culture, and develop new business models, they are discovering myriad ways to learn together. Following the panel conversation, breakout groups will explore collaborative learning and other supports that could effectively sustain organizations like these.

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

LUNCHEON PLENARY SESSION

AMBASSADOR BALLROOM

12:00 PM–
1:30 PM**jessica Care moore** **Performance**Introduction by Sharnita Johnson
The Geraldine R. Dodge Foundation**Maurice Cox** **Keynote**Introduction by Regina Smith
The Kresge Foundation**jessica Care moore**

jessica Care moore is the CEO of Moore Black Press, executive producer of Black WOMEN Rock!, and founder of the literacy-driven Jess Care Moore Foundation. Born in Detroit, jessica Care moore first came to national prominence when she won on the legendary It's Showtime at the Apollo competition a record-breaking five times in a row. Her searing performance of the poem "Black Statue of Liberty" earned moore several meetings with high profile publishing companies, but in 1997, she paved her own path and launched a publishing company of her own, Moore Black Press. An internationally renowned poet, playwright, performance artist, and producer, she is the 2013 Alain Locke Award recipient from the Detroit Institute of Arts.

Maurice Cox

Maurice Cox, planning director for the City of Detroit, is an urban designer, architectural

educator, and former mayor of Charlottesville, VA. He most recently served as associate dean for community engagement at the Tulane University School of Architecture and as director of the Tulane City Center, a university-affiliated practice operating at the intersection of design, urban research, and civic engagement throughout the New Orleans community. Cox has taught at Syracuse University, the University of Virginia, and Harvard University's Graduate School of Design.

His experience merging architecture, politics, and design education led to his being named one of "20 Masters of Design" in 2004 by *Fast Company*. He served as design director of the National Endowment for the Arts from 2007–2010 where he led the NEA's Your Town Rural Institute, the Governor's Institute on Community Design, the Mayors' Institute on City Design, and oversaw direct design grants to the design community across the US. In 2013, Cox was named one of the most admired design educators in America in the annual ranking by DesignIntelligence.

BREAK1:30 PM–
2:00 PM**BREAKOUT SESSIONS**2:00 PM–
3:15 PM**Addressing Disasters in 4-D: The Arts Field's Readiness Toolkit**

LASALLE B

Organized and moderated by Mollie Quinlan-Hayes, Deputy Director and Accessibility Coordinator, South Arts. Presented by Tom Clareson, Senior Digital & Preservation Services Consultant, LYRASIS/Performing Arts Readiness; Alison Gilchrest, Program Officer, Arts and Cultural Heritage, The Andrew W. Mellon Foundation; and Anna Hurt, Assistant Director of Grants and Programs, Center for Disaster Philanthropy.

The daunting and serious threat of future disasters is real. Now, a full array of practices, resources, and experts exist to serve the arts field, providing arts organizations with direction, wise counsel, and a helping hand. Presenters from The Andrew W. Mellon Foundation,

ArtsReady, Center for Disaster Philanthropy, and the Performing Arts Readiness project have lived through disasters, funded disaster-responding organizations, and developed expertise in preparedness/response actions. In this invigorating session, participants will gain a deep understanding of four significant resources and their practical applicability to their work and practice: The Disaster Philanthropy Playbook, The Cultural Placekeeping Guide and Artist Resources, Grantmaker Activism Practices, and The Performing Arts Readiness Project, managed by LYRASIS.

2:00 PM–
3:15 PM
continued

Arts in Medicine: Research and Practice at University of Florida Health

MARQUETTE A

Organized by Grantmakers in the Arts. Moderated by Janet Brown, President & CEO, Grantmakers in the Arts. Presented by Christina Mullen, Director, UF Health Arts in Medicine; and Jill Sonke, Director, University of Florida Center for Arts in Medicine.

The University of Florida Health is among many institutions that support the arts as a means for enhancing healthcare. The field of arts in health is experiencing rapid growth and definition, with arts programs established today in at least half of healthcare institutions in the United States. This presentation will explore the practical linkages between the arts and health, looking at the Arts

in Medicine Programs at the University of Florida as an example of a comprehensive and leading program in the field. It will also present examples of the program's research, including recent outcomes of a randomized control trial study of how live preferential music effects pain medication usage and cost of care in emergency medicine, and the development of a set of indicators for assessing how arts participation is associated with well-being at the community level. Resources developed through the research projects will be shared.

AZ Creative Aging: Building Field Infrastructure via Multisector Investment

CADILLAC A

Organized by Alex Nelson, Senior Director of Grants and Programs, Arizona Commission on the Arts. Presented by Ashley Hare, Arts Learning and Community Engagement Director, City of Phoenix Office of Arts and Culture; Alex Nelson, Senior Director of Grants and Programs, Arizona Commission on the Arts; and Ellen Solowey, Program Officer, Virginia G. Piper Charitable Trust.

AZ Creative Aging is a three-year initiative to build infrastructures for transformational creative aging programs in Arizona. Using AZ Creative Aging as a case study, this session will investigate how private funders, government agencies, and community partners collaborate on field building through development of local,

meaningful, cross-sector programs. Attendees will gain understanding about new connections and networks that can form when arts funding is reframed to impact specific populations, explore concrete examples of what building infrastructure looks like in practice using the field of aging as context, consider cultural responsiveness in cross-sector work, and learn how funders can support constituents to engage with new sectors, including steps to educate and connect teaching artists, arts organizations, and providers of aging services.

Building Intercultural Leadership

NICOLET B

Organized and moderated by María López De León, President & CEO, National Association of Latino Arts and Cultures. Presented by ChE, Founder and Artist Director, #DignityInProgress; Lori Pourier, President, First Peoples Fund; and Dr. Jumana Salamey, Deputy Director, Arab American National Museum.

The Intercultural Leadership Institute (ILI) is a year-long rigorous leadership development program for artists, culture bearers, and other arts professionals. ILI core partners Alternate ROOTS, First Peoples Fund, National Association of Latino Arts and Cultures, and the PA'I Foundation

recognized the necessity of creating an intercultural approach to leadership development within the arts and culture field to respond effectively to the significant shifts that are underway in nearly every facet of our society. The ILI fosters and supports intercultural leaders throughout our communities to promote a shift in the broader arts and cultural field toward greater intercultural awareness, resourcing, and action. The core partners will discuss outcomes from the first ILI intensive in Mississippi.

Capitalizing Small Cultural Organizations in Pittsburgh: A Pilot Funding Collaborative

RICHARD B

Organized by Janet Sarbaugh, Vice President, Creativity, The Heinz Endowments. Moderated by Rebecca Thomas, Principal, Rebecca Thomas & Associates. Presented by Heather McElwee, Executive Director, Pittsburgh Glass Center; and Kate Sphar, Senior Program Officer, McCune Foundation.

In 2013, a group of funders and cultural organizations in Pittsburgh attended Grantmakers in the Arts' Conversations on Capitalization workshop. The dialogue sparked research and conversation about the inadequate access to

resources faced by small to mid-sized cultural organizations in the region. In response, a group of funders — The Heinz Endowments, McCune Foundation, Pittsburgh Foundation, Benedum Foundation, and Benter Foundation — invested \$1.7 million in a pilot program to strengthen the stability and resiliency of local organizations. Presenters will share early lessons from this collaborative experiment, discussing the financial

challenges and investment needs of small organizations, readiness for capitalization planning, challenges of pooled grantmaking, and benefits of a local-national consulting partnership. Participants will have the opportunity to share lessons from their own experiments in capitalization and to discuss the potential application of new models in their communities.

Co-Creating Theater Online and Off (or IRL)

DULUTH

Organized and moderated by Amanda Thompson, Program Officer, Arts, John S. and James L. Knight Foundation. Presented by Elisa Marina Alvarado, Co-director and former Artistic Director, Teatro Vision; Matt Cospes, Artistic Director, XOXO; and Adrienne Mackey, Founding Executive Director, Swim Pony Performing Arts.

In this interactive session, participants will experience the work of three theater companies that engage audiences online and in real life (IRL) to create original works of theater. From *The End*, a play by Swim Pony that is structured as an online game, to #CAKE, which unfolds over social media/site-specific performance, to community

story circles used by Teatro Vision, participants will experience what it is like to participate in theater that is cocreated. They will learn how grantmakers can determine the quality of these types of participatory projects and what types of resources grantees need to be successful. The session will explore how the three shows funded by the Knight Foundation unfolded in Charlotte, San Jose, and Philadelphia and how grantmakers can support technology experiments in the way art is created.

Engaging Communities for Equitable Access to High-Quality Arts Education

NICOLET A

Organized and moderated by Michelle Boss Barba, Program Officer for Arts & Culture, The Oregon Community Foundation. Presented by Madeline Baars, Researcher, The Oregon Community Foundation; Nick Lupo, Principal, Taft Elementary; and Christine Tell, Studio to School Project Lead, Siletz Bay Music Festival.

The Oregon Community Foundation (OCF) is in year four of its five-year Studio to School initiative, exploring how community organizations and public schools can work together to create and sustain high-quality arts education for underserved youth, especially at the middle school level. Working with eighteen rural, suburban, and urban project sites, OCF is utilizing grantmaking, convening, and a robust evaluation program to surface principles and case studies that could

be widely applicable to communities across the state. In strategizing next steps, the foundation is grappling with a variety of questions: How can philanthropy best impact arts education, especially when equity is the goal? As the primary convener and driver of this work, how does OCF meaningfully engage other stakeholders to share in future visioning and implementation? How can learning from the data collected so far best serve the field? In this session, OCF will share their experimental approach with Studio to School, hear from grantees, review the draft principles developed through evaluation work, and give other funders an opportunity to share their experiences and ideas.

Holding Ourselves Accountable

MARQUETTE B

Organized by Margaret M. Lioi, CEO, Chamber Music America. Presented by Justin Laing, Managing Director, Hillombo LLC; and Margaret M. Lioi, CEO, Chamber Music America.

Over the past year, Chamber Music America's (CMA) board and staff embarked on a process to incorporate the principles of diversity, inclusion, and equity into the fabric of the organization. With the support of Justin Laing/Hillombo LLC, they developed a Statement of Commitment to

Diversity, Inclusion, and Equity, which includes specific success indicators to measure equity outcomes in the distribution of benefits to ALAANA artists and ensembles. This session will share CMA's experience of development and implementation. Attendees will learn the specifics of those processes, the challenges inherent in building consensus, and strategies to communicate the commitment to stakeholders.

2:00 PM–
3:15 PM
continued

Mapping Our Assumptions

RICHARD A

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

Using the cultural mapping technique, this session will identify and examine the bias and assumptions grantmakers hold as leaders and facilitators of panel review processes. Cultural mapping is a physical conversation that makes differences and similarities visible so that they can be recognized, examined, and understood. Participants will share their responses

to prompting questions by moving to a particular corner of the room or by arranging themselves on an imagined line on the ground. The spontaneous discoveries that take place after moving give people the chance to step out of assumptions. Why should meeting facilitators be neutral? Is using a panel the best way to determine grantees? Is equity guaranteed if a person of color is on the panel? Why should materials be written and in English only? This session will explore these questions and more.

Racial Equity in Grantmaking for Individual Artists

CADILLAC B

Organized by Brian McGuigan, Program Director, Artist Trust. Moderated by Angela Gaspar-Milanovic, Director of Grants and Professional Development, Los Angeles County Arts Commission. Presented by Tony Grant, Co-director, Sustainable Arts Foundation; Ruby Lopez Harper, Director of Local Arts Services, Americans for the Arts; and Brian McGuigan, Program Director, Artist Trust.

Many arts organizations are making commitments to racial equity, but structural racism, organizational history, and implicit bias, among many other factors, have made this work challenging for well-meaning grantmakers. This session will

bring together three funders of individual artists: a national nonprofit, a state nonprofit, and a private foundation. Each will discuss their own strategies and initiatives for racial equity, how they have implemented them in their selection processes, and their efforts to engage with artists of color and communities. Panelists and participants will have an open conversation to discuss ideas and techniques for achieving racial equity in their grantmaking programs and identify next steps to turn commitment into action.

Research, Engagement and Cultural Planning: A New York Story

LASALLE A

Organized by Kerry McCarthy, Program Director - Thriving Communities, The New York Community Trust; and Jessica Garz, Program Officer, Thriving Cultures, Surdna Foundation. Moderated by Kerry McCarthy, Program Director, Thriving Communities, The New York Community Trust. Presented by Nisha Baliga, Participatory Planning Director, Hester Street; Tom Finkelppearl, Commissioner, New York City Department of Cultural Affairs; and Dr. Mark J. Stern, Professor, School of Social Policy & Practice, University of Pennsylvania.

How did community-engaged design, social science research, and arts advocacy inform the

making of a culture plan? What transferrable knowledge and experience might inform strategies for planning, cultural equity, and visioning for a future in other communities? University of Pennsylvania's Social Impact in the Arts Project, Hester Street Design Collaborative, and the New York City Department of Cultural Affairs will present highlights and key findings from two years of work which culminated in the newly released Cultural Plan for New York City.

3:15 PM–
3:45 PM

BREAK

BREAKOUT SESSIONS

3:45 PM–
4:45 PM**Assessing Impact and Measuring What Matters**

RICHARD B

Organized by Heather Pontonio, Art Program Director, Emily Hall Tremaine Foundation. Presented by Cezanne Charles, Director of Creative Industries, Creative Many Michigan; and Heather Pontonio, Art Program Director, Emily Hall Tremaine Foundation.

Creative Many and the Emily Hall Tremaine Foundation will share how they are using rubrics to assess their impact and shape strategic planning, goals, and communications with board members, staff, artists, community, and peers. Creative Many's focus is increasing collaboration across

their diverse portfolios and geographies of work. The Tremaine Foundation is supporting a national collaboration to create Artists Thrive, a dynamic measurement tool that helps the field see what is being done now and what can be done differently to improve conditions for artists. Work at both organizations is focused on continuous improvement with mechanisms for ongoing engagement, collaboration, and alignment around activities, practices, language, visions, and values.

Co-Design + Collaboration + Creativity = Strengthened Arts Sector

NICOLET A

Organized and moderated by Paul Ternes, Program Officer, Peter Kiewit Foundation. Presented by Brigitte McQueen Shew, Executive Director, The Union for Contemporary Art; and Carla Patterson, Principal, Patterson & Associates.

Funders are in the unique position to help strengthen their community's arts sector and empower arts organizations to successfully lead the way. The solution may be working hand in hand with grantees to identify sector-wide needs, co-design capacity-building sessions, and leverage peer-to-peer learning. This approach shifts

responsibility for content and design to a cohort of grantees and incorporates outcomes-based, mutual accountability between grantees and the funder. This session will share how it all works, lessons learned, results, and thoughts on how the approach might benefit local communities. This approach led to a seismic shift not only in how one foundation engages with grantees, but also in how the grantees themselves work collaboratively toward an arts sector where the arts do not just enhance community, they build community.

Cultural Equity, Institutional Power, and Whiteness: A Complex Intersection

LASALLE A

Organized by Marian Godfrey, Cultural Advisor and Donor, Berkshire Taconic Community Foundation. Presented by Justin Laing, Managing Director, Hillombo, LLC; and Ian David Moss, Founder & CEO, Createquity.

Research conducted by Createquity in 2016 suggests that advocates for cultural equity often have divergent visions of what it looks like, stemming from different interests, histories, and desired futures. Inspired by conversations between Ian David Moss and Justin Laing, this session will explore philanthropy's relationships

to these different visions, along with its record of investment in each. Can the field increase the likelihood of success for each of these visions to combat racism, including addressing internalized inferiority in ALAANA people and internalized superiority in white people? Following brief presentations, Moss and Laing will begin a dialogue and ask participants to join a fishbowl-style discussion in which participants will learn from, critique, and contribute to research for the field.

Detroit Storytelling

CADILLAC B

Organized and moderated by Margaret Morton, Program Officer, Ford Foundation. Presented by Cara Mertes, Director, JustFilms, Creativity and Free Expression, Ford Foundation; and Bahia Ramos, Director of Arts, John S. and James L. Knight Foundation.

Together with Detroit cultural and media practitioners, the Ford and Knight Foundations will highlight new film, journalism, and writing initiatives that use a variety of approaches to

elevate diverse voices, identify new narrative strategies, and reimagine the future of Detroit from a community-led perspective. Attendees will leave with new insights into how diverse cultural practices can be the basis for integrated and forward-thinking approaches to strengthening the social fabric of Detroit.

3:45 PM–
4:45 PM
continued

Expansion Arts: Capacity Building and Leadership Development in Emerging/Small ALAANA Organizations

NICOLET B

Organized by Daniel Kertzner, Senior Philanthropic Advisor, Rhode Island Foundation. Presented by Daniel Kertzner, Senior Philanthropic Advisor, Rhode Island Foundation; and Valerie Tutson, Executive Director, Rhode Island Black Storytellers.

The Rhode Island Expansion Arts Program seeks to provide emerging/small arts and humanities organizations whose missions and programs reflect the diverse people of the state with the tools they need to better compete for grants. The program focuses on capacity building and leadership development in ALAANA

organizations. A funder and former participant will discuss how the program works and the unique collaboration among the funders: the Rhode Island Foundation, a public charity; the Rhode Island State Council on the Arts, a public agency; and the Rhode Island Council for the Humanities, a nonprofit. As part of this collaboration, funders meet on a recurring basis to discuss and reflect on how issues of equity impact their own grantmaking.

Measuring Youth Arts Impact

MARQUETTE B

Organized by Ruth Mercado-Zizzo, Arts Expansion Director, EdVestors. Presented by Julia Gittleman, Principal, Mendelsohn, Gittleman & Associates, LLC; and Ruth Mercado-Zizzo, Arts Expansion Director, EdVestors.

What are the best ways for youth arts organizations to demonstrate their programs' impact? What are best practices for data collection and evaluation of arts education programs? What responsibilities do funders and practitioners have to develop these tools and move the field forward? In this working session, participants will explore and discuss how to increase the efficiency of data collection and demonstrate impact across the youth arts field. Presenters will share

work happening in Boston involving the creation of a grantmaker-supported peer learning community (Youth Arts Impact Network) to explore and share best practices. Through facilitated discussion and Q&A, participants will take away awareness of issues pertaining to data collection, program evaluation, and capacity building related to demonstrating the impact of youth arts programs; ideas for how grantmakers can provide technical support through the development of peer learning networks to share and explore best practices regarding program impact; and knowledge of existing models for demonstrating program impact.

Out of the Rabbit Hole: Demystifying the Journey of Impact Assessment

DULUTH

Organized by Vanessa Silberman, Senior Director of Communications & Strategic Initiatives, Mortimer & Mimi Levitt Foundation. Presented by Sarah Lee, President, Slover Linett Audience Research; and Sharon Yazowski, Executive Director, Mortimer & Mimi Levitt Foundation.

Some funders are eager to launch an impact assessment of their grantmaking, yet don't know where to begin. Or the lack of an in-house evaluation team can thwart efforts to launch the process. Learn how one mid-sized foundation embarked upon the journey of creating

a meaningful impact assessment, from determining a set of assumptions and outcomes it wanted to measure, to developing an RFP and selecting an outside evaluator, to cocreating the methodology for data collection, to completing a multiyear study that has informed the work of the foundation and its grantees. Participants will then be guided through a set of interactive exercises by a leading evaluator. Attendees will leave energized with a basic blueprint for their own assessment frameworks.

3:45 PM–
4:45 PM
continued

Recalculating the Formula for Success: New Research on Formulaic Funding

LASALLE B

Organized by Grantmakers in the Arts. Moderated by Janet Brown, President & CEO, Grantmakers in the Arts. Presented by Steven Lawrence, Senior Research Affiliate, TCC Group.

Local and state arts agencies, united arts funds, and arts funders supported through voter tax initiatives have historically used formula funding as a primary distribution strategy for general operating funds. This session will discuss how some

of these agencies are changing to broaden their funding platforms and provide more equitable access to funds for their entire community. The session features Steven Lawrence, senior research affiliate at TCC Group and former director of research at Foundation Center, who authored a research report on the topic published in the summer 2017 edition of the *GIA Reader*.

The Indigenous Arts Ecology and Cross-Sector Data

CADILLAC A

Organized by Lori Pourier, President, First Peoples Fund. Presented by Christianne Lind, Program Officer, Northwest Area Foundation; and Lori Pourier, President, First Peoples Fund.

The Indigenous Arts Ecology is a cultural asset-based model for understanding the rich history and potential of Indian Country. Native Community Development Financial Institutions (CDFI) are at the center of the modern Indigenous Arts Ecology alongside artists and culture bearers.

First Peoples Fund (FPF) supports these financial institutions across Indian Country to provide services and resources tailored to meet the needs of artist-entrepreneurs in their communities. In this session, participants will learn how Native CDFIs and FPF simultaneously collaborate across sectors to gather data that help define best practices for growing and sustaining creative ecosystems and the larger ecology into the future.

6:15 PM

Dine-arounds Gather for Departure

Taking advantage of being in downtown Detroit, 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 Detroit and its food scene. Signup will be onsite at conference registration on Monday. Participation is first-come, first-served.

Find your group at 6:15 PM in the Motor Lobby. Departure will begin as soon as groups can gather.

Dine-around Locations Include:

The Block Neighborhood Bar and Grill

DISTANCE: 2.6 MILES

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Under the leadership of executive chef Kevin Broe, the menu abandons its previous aspirations at fine dining and instead focuses on deliciously crafted bar bites, juicy burgers, and entrees that are explosive in flavor, yet don't break the bank.

El Barzon

DISTANCE: 4.0 MILES

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Mexican and Italian fusion. Where else can diners start a meal with salsa and chips followed by fresh homemade pasta such as the Strozzapretti alla Norccina (twisted pasta with montovana sausage, tomato and cream sauce)?

Gold Cash Gold

DISTANCE: 2.3 MILES

\$\$\$

Corktown's Southern-influenced eatery Gold Cash Gold received a menu revamp last fall with the introduction of a new chef Brendon Edwards. Feast on savory plates of chilaquiles and biscuits with mushroom gravy and don't miss out on the daily doughnut special.

Rusted Crow

DISTANCE: 2.8 MILES

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Decked out with reclaimed wood, distressed oak barrels, exposed brick and funky steampunk elements, this Foxtown joint offers up signature craft cocktails and local beers, plus American bar eats. Seating is available along the 50-foot copper bar or in metal-and-leather booths.

Selden Standard

DISTANCE: 2.4 MILES

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Expect inventive, locally sourced New American cuisine at this modern eatery in Midtown, serving seasonal small plates along with select wines and global brews. White brick walls, an open kitchen and roomy seating set the scene.

Seva

DISTANCE: 3.0 MILES

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Fresh, imaginative vegetarian cuisine. In the winter of 2011 they opened their second restaurant in midtown Detroit (the first is in Ann Arbor, MI). They offer a completely vegetarian menu as well as a full bar.

Slows Bar BQ

DISTANCE 2.2 MILES

\$\$-\$\$\$

Expect "killer" BBQ that "transports you to St. Louis, Texas, and Kansas City" plus "out-of-this-world" mac 'n' cheese at this hipster mecca set in a refurbished 19th-century building near the old Tiger Stadium in Corktown.

Vincente's Cuban Cuisine

DISTANCE: 0.8 MILES

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Vicente's Cuban Cuisine was created in 2005 to give Detroit's palette and authentic taste of Cuba! Recipes have been handed down through generations of the Vazquez family, as well as a few additions from Chilean Chef Roberto Caceres.

Registration, Off-site Tickets

Tickets for Monday 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

AMBASSADOR BALLROOM

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 George Jacobsen and feature three presentations by innovative artists and thought leaders who continue to break barriers and challenge the norm.

Erik Howard

Erik Howard is a photographer and co-founder of Expressions and Young Nation in southwest Detroit. Young Nation is a nonprofit in southwest Detroit that supports youth and community development through cultural and educational initiatives. Young Nation provides programming; conducts outreach to engage and connect youth and adults; facilitates participatory design processes of programs and spaces; and curates and shares community-driven narratives through verbal, oral, and visual mediums. Its core programs, The Alley Project (TAP) and Inside Southwest Detroit (ISWD), use participatory approaches that leverage the tools of art and culture to promote social justice, resident voice, and community development.

Through his work at Young Nation and in the community, Howard combines his passion for youth and community development with his love of photography. He uses group activities such as lowriding and street art as mentoring tools to reach out in the community of southwest Detroit.

ill Weaver and Linda Campbell

Invincible/ill Weaver is a Detroit-based lyricist, performance artist, and community organizer. They co-founded Emergence Media. They are coordinator of the Detroit Narrative Agency and a member of the Allied Media Conference community advisory board. Invincible/ill's artist collective Complex Movements created *Beware of the Dandelions*, an interactive multimedia installation exploring the relationship between complex sciences and social justice movements.

IDEA LAB

The project is dedicated to Grace Lee Boggs, Charity Hicks, Shedd Rollins, and Detroit movement networks. Invincible/ill is a United States Artists 2015 fellow and a 2010 fellow of Kresge Arts in Detroit.

Linda Campbell is a founding member of the Building Movement Project, a national social justice organization that focuses on building the capacity of nonprofit organizations for social change work. Along with her national colleagues, Campbell co-authored the seminal work, *Social Service and Social Change*, a capacity-building model that fosters constituent engagement in community change. She currently leads the Detroit-based team, where the work focuses on issue-based advocacy, civic engagement, and resident leadership development. Recently, Campbell collaborated with local community organizations on the publication of *Changing Conversations*, a report citing recommendations to address the funding gap between philanthropy and organizations led by people of color. Her work is driven by a passionate belief in the collective voice and power of community members to shape and transform their communities for good.

Devon Akmon

Devon Akmon became director of the Arab American National Museum (AANM) in 2013, succeeding founding director Dr. Anan Ameri, who retired in May 2013. Akmon joined the AANM as curator of community history shortly before the museum opened in 2005 and was promoted to deputy director in 2009. Under his aegis, the AANM was named one of just 160 Affiliates of the Smithsonian Institution and achieved accreditation from the American Alliance of Museums, a seal of approval earned by just 6% of America's cultural institutions. Akmon is a graduate of the Michigan Nonprofit Association's Emerging Leaders Class IX and Leadership Detroit Class XXXIV. In 2013, Akmon was named one of *Crain's Detroit Business* magazine's "40 Under 40" business leaders.

BREAK

BREAKOUT SESSIONS

Arts & the Civic Agenda: A Case Study of Innovation

RICHARD A

Organized by Michael Norris, Vice President of External Relations, Greater Philadelphia Cultural Alliance. Moderated by Maud Lyon, President, Greater Philadelphia Cultural Alliance. Presented by Hugh McStravick, Vice President, Community Relations, PNC; and Romona Riscoe Benson, Director of Corporate Relations, PECO Energy.

As the leading arts advocacy organization in southeastern Pennsylvania, the Greater Philadelphia Cultural Alliance has been successful in getting elected officials and civic leaders to understand the economic impact of arts and culture. But it has struggled to educate people about the many social and community impacts the arts also have. In this session, attendees will learn about a new initiative that the Alliance and two of Philadelphia's leading corporate arts

funders have launched to better align Philadelphia's cultural sector with the city's civic agenda by highlighting the importance of the arts in early childhood education. Building on the Alliance's advocacy mantra of "Data + Stories = Proof," the report *AGENDA: Pre-K* summarized research on the positive impact of the arts on young children. The report was supplemented by an array of on-line resources, a comprehensive communications campaign, a deep network of community partnerships, and a special grant program for cultural organizations and pre-K providers. Together these efforts resulted in an advocacy model that can be used with any aspect of cultural impact and replicated in other places.

Arts and Social Change: A New Framework for Assessing Aesthetics

CADILLAC B

Organized by Lulani Arquette, President/CEO, Native Arts and Cultures Foundation. Moderated by Pam Korza, Co-director, Animating Democracy, Americans for the Arts. Presented by Moira Brennan, Executive Director, The MAP Fund, Inc.; and Sage Crump, Culture Strategist/Creative Producer, Complex Movements.

What makes "arts for change" excellent? The new Aesthetic Perspectives framework, developed by artists and allies in Animating Democracy's Evaluation Learning Lab, describes eleven attributes of excellence that contribute to artistic potency and social and civic effectiveness. The Native Arts and Cultures Foundation (NACF) will discuss how it applied the "aesthetic-appreciative" framework along

with Indigenous principles to evaluate Native artist-driven social impact projects supported by its Community Inspiration Program. The artist collective Complex Movements will share how artists used the framework's attributes and inquiry questions to look critically at creative choices and outcomes of a multimedia installation/workshop exploring connections between complex science and justice movements. MAP Fund will describe its use of the framework to evaluate its application guidelines. Participants will receive the framework, the funder companion, and NACF's evaluation report.

Building Cultural Equity: A Tale of Two Cities

MARQUETTE B

Organized by Ryan Deal, Vice President, Cultural & Community Investment, Arts & Science Council of Charlotte-Mecklenburg. Presented by Ryan Deal, Vice President, Cultural & Community Investment, Arts & Science Council of Charlotte-Mecklenburg; and Tariana Navas-Nieves, Director, Cultural Affairs, Denver Arts & Venues, City & County of Denver.

This session will facilitate discussion and dialogue about internal and external system changes underway in two local arts agencies (one publicly funded and one public-private partnership) with an eye toward building cultural equity. Case

studies and discussion will address how equity-focused change work began and is continuously supported in these organizations, leading to structural changes to investment strategies, and capacity building through cohort learning. Participants are invited to listen, reflect, contribute, encourage, and challenge initiatives, success measures, and ongoing challenges as they consider ways to build on or begin inclusion and equity work inside their own organizations.

How Can Anchor Cultural Institutions Make Maximum Impact?

CADILLAC A

Organized by Susan Feder, Program Officer, The Andrew W. Mellon Foundation. Moderated by Anne Parsons, President & CEO, Detroit Symphony Orchestra. Presented by Karen Brooks Hopkins, Senior Fellow in Residence, The Andrew W. Mellon Foundation; Bruno Carvalho, Associate Professor, Princeton University; and Steven Wolff, Principal, AMS Planning & Research.

This session will address the question, How can anchor cultural institutions in struggling communities and communities in transition have maximum social, economic, and artistic impact? This session will present three case studies

involving different kinds of anchor institutions: New Jersey Performing Arts Center in Newark, New Jersey; AS220, an incubator/performance space in Providence, Rhode Island; and MASS MoCA, a contemporary art museum in North Adams, Massachusetts. Presenters will delve into issues such as how anchors can engage in effective partnerships and how cultural organizations can be more influential in regarding community revitalization alongside universities, hospitals, and other community institutions.

Investing in ALAANA Cultural Organizations: Reflections from the Community Leadership Project

NICOLET B

Organized and moderated by Amy Kitchener, Executive Director, Alliance for California Traditional Arts. Presented by Dillon Delvo, Executive Director, Little Manila; Lily Kharrazi, Program Manager, Alliance for California Traditional Arts; and John McGuirk, Program Director, Performing Arts, The William and Flora Hewlett Foundation.

This session shares perspectives from a foundation partner, an intermediary, and a grantee in the Community Leadership Project, a seven-year, \$20M initiative that strengthened small and mid-size organizations serving low-income communities of color in California. This initiative, supported by The William and Flora Hewlett Foundation, The David and Lucile Packard Foundation, and The James Irvine Foundation, seeded collaborations, making general operating grants

and supporting leadership development and technical assistance for hundreds of organizations. Drawing on the grantmaking approach and community of practice developed by the Alliance for California Traditional Arts (ACTA), which focused on a capitalization strategy, implemented ethnographic listening, and built upon inherent strengths of the culturally-based organizations, grantees developed and integrated the practices of sustainability, renewable income, and shared leadership within traditional cultural frameworks. Highlighting the experience of grantees illuminates what funders can learn about the challenges and negotiations for ALAANA-based organizations in developing models.

Leadership Development: Investing in Change Makers

LASALLE A

Organized and moderated by Caitlin Strokosch, President & CEO, National Performance Network / Visual Artists Network. Presented by Teresa Eyring, Executive Director, Theatre Communications Group; Dafina McMillan, Program Manager, Bloomberg Philanthropies; and Harold Steward, Managing Director, The Theatre Offensive.

The future of arts and philanthropic leadership requires individuals committed to systems change, to bringing marginalized voices to the center, to infiltrating our cultural ecosystem at every level, and to movements that offer positive disruption and seek intersectional solutions. Critical to this work are recognizing and investing in

leadership at all staff and board levels, resisting one-size-fits-all approaches to management, and ensuring that leaders have both the skills and the opportunities to be change makers. Presenters will explore these questions through a variety of examples, including Bloomberg Philanthropies' Arts Innovation and Management program; the Next Generation National Arts Network, a self-organized group of leaders supporting each other in their leadership development needs; and Theatre Communications Group's suite of leadership grants and programs.

10:00 AM–
11:30 AM
continued

Leveraging Grantmaker Priorities With State & Local Elected Officials

RICHARD B

Organized and moderated by Narric Rome, Vice President of Government Affairs, Americans for the Arts. Presented by Brian Calley, Lieutenant Governor, State of Michigan; Mike Duggan, Representative from Office of the Mayor, City of Detroit; Shelley Taub, Commissioner, Oakland County Board of Commissioners (Michigan).

To advance the arts and arts education, Americans for the Arts (AftA) has built and sustained long-term strategic partnerships with various associations of public elected officials. In its work with these leadership bodies over the past twenty years, members have grappled with a varied portfolio of policy issues. Today, an increasing number of state and local government officials are recognizing and exploring how the arts can

be part of the solution to the challenges their communities and constituencies face. AftA is currently partnering with lieutenant governors to expand the use of the arts in serving the health needs of active-duty military and veterans, with county officials to pursue arts-based rural economic development strategies, and with mayors on city arts funding and livability issues. This session will present three such officeholders, who will share their perspectives on their arts priorities and discuss how funders might better engage and collaborate with officials like them to realize shared goals.

Movements That Matter: How Data-driven Strategies are Building Communities

LASALLE B

Organized and moderated by San San Wong, Senior Program Officer, Barr Foundation. Presented by Randy Cohen, Vice President of Research & Policy, Americans for the Arts; David Fraher, President & CEO, Arts Midwest; and Arin Sullivan, Vice President and Director of Programs and Products, DataArts.

In the coming years, the cultural sector faces an uphill battle to preserve and deepen America's investments in the arts. Three major national-level research initiatives are advancing use of localized data for arts advocacy and cultural policy development: Arts Midwest's Creating Connection, which

uses data-driven, values-based messages and tools to build public support; DataArts' community empowerment strategy, which provides a DIY advocacy tool and online courses to build skills; and *Arts & Economic Prosperity 5*, an economic impact study carried out in 341 regions across all fifty states. Presenters will provide examples of how the initiatives are being applied at the local and state level by both private and public sector arts funders.

Perspectives in Place-Based Arts Engagement

NICOLET A

Organized by Sigal Hemy, Program Officer, Fred A. and Barbara M. Erb Family Foundation; and Jodee Raines, Vice President of Programs, Fred A. and Barbara M. Erb Family Foundation. Moderated by Jodee Raines, Vice President of Programs, Fred A. and Barbara M. Erb Family Foundation. Presented by Amanda Bankston, Director of Marketing & Public Affairs, ArtOps; Glenda McDonald, Founder/Director, McDonald Phelps Foundation; and Maury Okun, President, Detroit Chamber Winds & Strings/ArtOps.

Immersed in research studies, implementation manuals, webinars, and grant guidelines, funders can easily lose sight of two important questions: Why engage in place-based arts strategies? and Whom do they benefit? In this participatory session, a funder, nonprofit president, program

director, and community member will present an honest examination of the opportunities that place-based arts programming presents, as well as challenges in implementation. Presenters will describe their reasons for engaging in this line of work and the impact that it has had on their organization and community. This session will reflect on such questions as, What impact does the sector's focus on placemaking have on arts organizations and the communities they serve? and What groundwork needs to be laid for organizations to successfully operationalize place-based arts initiatives?

Teaching Artistry: From Fragmentation to Unity

DULUTH

Organized by Jessica Mele, Program Officer, The William and Flora Hewlett Foundation. Presented by Glenna Avila, Artistic Director & Wallis Annenberg Director of Youth Programs, California Institute of the Arts Community Arts Partnership; Kai Fierle-Hedrick, independent consultant; and Miko Lee, Executive Director, Youth in Arts.

Regional fragmentation in the teaching artist field can lead to students experiencing inconsistent teaching quality and artists receiving inconsistent compensation and training. Many models for training teaching artists and for quality assessment exist nationwide, but rarely

do proponents of those models work with each other. Teaching Artists Guild is trying to change that by pulling together a cross section of leaders to determine a national model for teaching artist quality. Participants of this session will hear from existing members of this national partnership and will contribute to the ongoing conversation. This session is for arts education funders interested in getting beyond pockets of excellence and getting real about a national model for teaching artist quality.

10:00 AM-
11:30 AM
continued**BREAK**11:30 AM-
12:00 PM

12:00 PM–
1:30 PM

LUNCHEON PLENARY SESSION

AMBASSADOR BALLROOM

**Introduction of
GIA Board
Members**

Felicia Shaw
Regional Arts Commission of St. Louis

**GIA State of the
Organization**

Janet Brown
Grantmakers in the Arts

Remarks

Angelique Power
The Field Foundation of Illinois

Keynote

Jeff Chang
Introduction by Maurine Knighton
Doris Duke Charitable Foundation

Jeff Chang

Jeff Chang has written extensively on the intersection of race, art, and civil rights, and the socio-political forces that guided the hip-hop generation. He currently serves as executive director of the Institute for Diversity in the Arts at Stanford University. As a speaker, he brings fresh energy and sweep to the essential American story, offering an invaluable interpretation at a time when race defines the national conversation. His latest book, *We Gon’ Be Alright: Notes on Race and Resegregation*, questions why we keep talking about diversity even as American society is resegregating, both racially and economically. He argues that resegregation — both racial and economic — is the unexamined condition of our time, the undoing of which is key to moving the nation forward to racial justice and cultural equity.

Chang’s previous book, *Who We Be*, is a powerful, challenging, and timely cultural history of the notion of racial progress, tackling pertinent

themes of multiculturalism, student and political activism, the state of the arts, and the politics of abandonment. His first book, *Can’t Stop Won’t Stop: A History of the Hip-Hop Generation*, has garnered many honors — including the American Book Award and the Asian American Literary Award — for its radical historicism and academic chops.

Chang has been a USA Ford Fellow in Literature and a winner of the North Star News Prize. He was named one of “50 Visionaries Who Are Changing Your World” by Utne Reader. With H. Samy Alim, he was the 2014 winner of the St. Clair Drake Teaching Award at Stanford University. Chang also co-founded *CultureStrike* and *Colorlines* magazines, and was a senior editor/director at Russell Simmons’ 360hiphop.com.

Born and raised in Honolulu, Hawai’i, Jeff Chang is a graduate of ‘Iolani School, the University of California at Berkeley, and the University of California at Los Angeles.

1:30 PM–
2:00 PM

BREAK

OFF-SITE SESSIONS

Because space is limited for off-site sessions, tickets are required. Tickets will be available at the registration desk beginning at 7:30 AM on Monday 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 the Motor Lobby at 1:45 PM to meet their group before departure.

Off-site session schedule:

1:50 – 2:10	See session descriptions for exact departure times
2:30 – 4:00	Session
4:00 – 4:20	Site visit
4:30	Buses depart to hotel

Arts and Juvenile Justice: Structuring Better Outcomes for Detained Youth

MUSEUM OF CONTEMPORARY ART DETROIT
BUS LOADS AT 2:00 PM AND LEAVES AT 2:10 PM.

Organized and moderated by Frances Phillips, Program Director, Arts and the Creative Work Fund, Walter & Elise Haas Fund. Presented by Derek Fenner, Arts Learning Program Manager, Alameda County Office of Education; and Robin Sohnen, Executive Director, Founder, Each One Reach One.

Young people detained in the juvenile justice system are overwhelmingly youth of color from poor communities. Many were arrested for minor offences, and many will be rearrested in the future. Arts programs can create safe, creative spaces for these youth, yet arts organizations

alone cannot provide the continuum of care these young people need. Session presenters have spent years working with and designing programs for these youth. They have studied what might be done to keep young people from being caught up in the system and how to reduce recidivism. In addition to sharing their research and observations, presenters will engage participants in an arts-centered exercise to shape a conversation about the school-to-prison pipeline — a pressing social justice topic.

Grassroots Organizing: The Impact of Neighborhood Art Movements

ARTIST VILLAGE
BUS LOADS AT 1:50 PM AND LEAVES AT 2:00 PM.

Organized by Christina deRoos, Director, Kresge Arts in Detroit; and Ryan Myers-Johnson, Assistant Director, Kresge Arts in Detroit. Moderated by Ryan Myers-Johnson, Assistant Director, Kresge Arts in Detroit. Presented by Brittany Bradd, Executive Director, Brightmoor Artisans Collective; John George, Executive Director, Detroit Blight Busters; and Rev. Larry L. Simmons, Sr., Executive Director, Brightmoor Alliance.

For this off-site session, participants will visit locations in the Brightmoor and Old Redford communities on Detroit's northwest side. Located outside the city center, these communities embody the

oft-mentioned challenges of systemic disinvestment, land speculation, and blight. Simultaneously, within these communities resides an intricate network of gardens, farms, and grassroots art spaces that serve as community and cultural hubs. Participants will experience and explore the intersection of art, environment, and community organizing through the lens of Detroit artists leading place-based interventions in residential houses and public spaces, including neglected parks and abandoned lots.

Leveraging the Power of Arts, Culture, and Design for Community & Urban Development in America's Cities

N'NAMDI CENTER FOR CONTEMPORARY ART
BUS LOADS AT 2:00 PM AND LEAVES AT 2:10 PM.

Organized by Michelle D. Johnson, Program Officer, The Kresge Foundation. Moderated by Wendy Jackson, Managing Director – Detroit Program, The Kresge Foundation. Presented by Matthew Clarke, Director of Creative Placemaking, The Trust for Public Land; Paul Singh, Senior Director, Community Initiatives, NeighborWorks America; and Nella Young, Senior Program Director, Initiatives, Enterprise Community Partners: National Design Initiatives, Boston.

Over the past several years, The Kresge Foundation has supported a range of national community development-related networks that are embedding arts, culture, and design into their respective programming and operations

at various levels across the country. Through a variety of commendable initiatives, these national networks are striving to influence the community development-related systems and practices to create equitable opportunities for low-income people living in cities. Each panelist will discuss their organizational evolution to a focus on creative placemaking and present examples of their work, including highlights of positive changes as well as challenges at the neighborhood, national, and organizational levels.

2:00 PM–
4:30 PM
continued

'Matchmaker, Matchmaker, Make Me a Match' – Lessons Learned from Cross-sector Research Partnerships

DETROIT CENTER FOR DESIGN + TECHNOLOGY
BUS LOADS AT 1:50 PM AND LEAVES AT 2:00 PM.

Organized by Jamie Hand, Director of Research Strategies, ArtPlace America. Moderated by Danya Sherman, Research Strategies, ArtPlace America. Presented by John Arroyo, Ford Foundation Predoctoral Diversity Fellow and Urban Planner, MIT; Nayantara Sen, Co-principal, Art/Work Practice; and Ben Stone, Director of Arts & Culture, Transportation for America.

As both practitioners and funders in the arts sector increasingly reach across the aisle to collaborate with partners in the health, safety, transportation, and other fields, breakthrough insights and new solutions to old problems are everyone's

goal. But what about the learning curves and growing pains that come with this new way of working? ArtPlace's research team and three cross-sector researchers and practitioners will engage in a conversation about the challenges encountered when undertaking deeply inter-sectional work — from day-to-day language barriers to competing conceptual frameworks. Participants will learn how to anticipate and plan for their own program or research collaborations with those outside the arts sector.

Storytelling Now: Media Artists Empowering People to Tell and Share Their Stories

PONYRIDE
BUS LOADS AT 2:00 PM AND LEAVES AT 2:10 PM.

Organized by David Haas, Vice Chair, Wyncote Foundation. Moderated by Sarah Lutman, Principal, Lutman & Associates. Presented by Thomas Allen Harris, Executive Producer, Family Pictures USA; Sarah Austin Jenness, Executive Producer, The Moth; and Aisha Turner, Reporter, Milwaukee Public Radio.

Visionary media artists are engaging with local communities to help people tell and share their stories. Their efforts build empathy among participants and lift up the hidden narratives that comprise the everyday stories of our era.

In this session, three experienced media artists will share their work that focuses on the extraordinary stories of ordinary people. Through their work they are paving the way to greater understanding among people and creating meaningful exchanges that can change perceptions and lives. Participants will come away inspired to consider new ways to help their own local cultural organizations and media artists strengthen their storytelling and story-sharing capacities.

2:15 PM–
4:45 PM

EXTENDED ON-SITE BREAKOUT SESSION

The Arts Approach to Building Connections between Muslim and Non-Muslim Communities: Creative Solutions from the Field

DULUTH

Organized by Cheryl Ikemiya, Senior Program Officer for the Arts, Doris Duke Charitable Foundation; Maurine Knighton, Program Director for the Arts, Doris Duke Charitable Foundation; and Zeyba Rahman, Senior Program Officer, Building Bridges Program, Doris Duke Foundation for Islamic Art. Moderated by Michael Rohd, Director, Center for Performance and Civic Practice. Presented by Ismael Ahmed, Senior Advisor to the Chancellor, University of Michigan Dearborn; Isra El-beshir, Director, The Art Station, Illinois State University; Tariq Luthun, Poet; and Hussein Rashid, Founder, Islamicate, L3C.

The exponential rise in Islamophobia is fueling a backlash against Muslim, Arab, and South Asian (MASA) communities across the country. How can funders play a greater role in supporting artists,

arts organizations, and other key stakeholders using a creative approach to advance knowledge, understanding, and relationships between American Muslim and non-Muslim communities for mutual well-being? In this 2.5 hour deep-dive workshop, attendees will have an opportunity to learn about unique solutions that academics, artists, and presenters have conceived to knit communities together through multidisciplinary cultural initiatives at the local and national levels.

This session is a 150-minute in-depth workshop taking place at the conference hotel.

SPECIAL EVENT

Shuttles begin to depart from the hotel for the Dance at the Museum.

Shuttles will loop between the hotel and the Detroit Institute of Arts on a regular basis.

5:45 PM

Dance at the Museum

On the night before Halloween, conference attendees will gather at the Detroit Institute of Arts (DIA) for a celebration and dinner from 6:00–8:30 PM. The DIA's collection is among the top six in the United States, with about 66,000 works. A hallmark of the DIA is the diversity of the collection. In addition to outstanding American, European, modern and contemporary, and graphic art, the museum holds significant works of African, Asian, Native American, Oceanic, Islamic, and ancient art.

The evening's festivities will be held in DIA's Great Hall, where guests can enjoy a medley of Detroit's soul, R&B, and dance tunes from the '60s and '70s with DJ Beige and DJ Yeti; and in the Rivera Court, home to the famous murals of Mexican artist Diego Rivera (1886–1957). Rivera's *Detroit Industry* fresco cycle was conceived as a tribute to the city's manufacturing base and labor force of the 1930s. Rivera completed the 27-panel work in eleven months, from April 1932 to March 1933. It is considered the finest example of Mexican mural art in the United States, and the artist thought it the best work of his career.

Upon entering the museum, guests will be greeted by an ensemble of current and former students of the Carr Center Arts Academy. For more than 15 years, the Carr Center has offered a comprehensive jazz education program for youth in the Detroit area. Students ranging 10–18 years old study music theory, improvisation, and jazz history; develop technical skills; and learn the standard repertoire in an intensive multi-week academy program.

In addition to Rivera Court, many of DIA's galleries will be open to attendees, including the African American, Impressionist, Contemporary, Ancient Greek, and American art galleries.

The museum store will also be open and features jewelry, gifts, books and media, wall art, and home décor.

Buses to the Detroit Institute of Art will begin to depart the hotel at 5:45 PM.

This event is supported by the Ford Foundation.

6:00 PM–
8:30 PM

9:00 AM–
11:00 AM**BREAKFAST PLENARY SESSION**

AMBASSADOR BALLROOM

Welcome**Eddie Torres**
Grantmakers in the Arts**2018 Conference
Preview: Oakland****Roberto Bedoya**
City of Oakland, Cultural Affairs
Kerry O'Connor
The William and Flora Hewlett Foundation
Ted Russell
Kenneth Rainin Foundation**Remarks****Rip Rapson**
The Kresge Foundation**Keynote****Sphinx Virtuosi Chamber Orchestra and Afa Dworkin**
Introduction by Rip Rapson
The Kresge Foundation**Closing****Janet Brown and Eddie Torres**
Grantmakers in the Arts**Sphinx Virtuosi Chamber Orchestra
and Afa Dworkin**

The Sphinx Virtuosi is one of the nation's most dynamic professional chamber orchestras. Comprised of 18 of the nation's top Black and Latino classical soloists, these alumni of the internationally renowned Sphinx Competition come together each fall as cultural ambassadors to reach new audiences.

In addition to a performance by the Sphinx Virtuosi, Tuesday's plenary will also feature Sphinx Organization's president and artistic director Afa Dworkin, who will discuss the organization's work to advance diversity in the field of classical music. The Sphinx Virtuosi serves as a bridge between Black and Latino communities and the classical music establishment.

This unique ensemble earned rave reviews from *The New York Times* during its highly acclaimed debut at Carnegie Hall in December 2004. Allan Kozinn described their performance as "first-rate in every way" and "the ensemble produced a more beautiful, precise and carefully shaped sound than some fully professional orchestras that come through Carnegie Hall in the course of the year." The Sphinx Virtuosi continue to garner critical acclaim during their annual national tours to many of the leading venues around the country.

Inspired by Sphinx's overarching mission, the Sphinx Virtuosi works to advance diversity in classical music while engaging young and new audiences through performances of varied repertoire. Masterpieces by Bach, Tchaikovsky, Vivaldi, and Mozart are performed alongside the more seldom presented works by composers of color, including Coleridge-Taylor Perkinson, George Walker, Michael Abels, and Astor Piazzolla, among others.

Members of the Sphinx Virtuosi have performed as soloists with America's major orchestras, including the New York Philharmonic, Cleveland, Detroit, Atlanta, Philadelphia, Seattle, and Pittsburgh Symphony Orchestras. Members also hold professional orchestral positions, and several have been named Laureates of other prestigious international competitions, including the Queen Elizabeth and Yehudi Menuhin. Roster members have completed and continue to pursue their advanced studies at the nation's top music schools, including Juilliard, Curtis, Eastman, Peabody, Harvard, and the University of Michigan.

This activity is supported in part by an award from the Michigan Council for Arts and Cultural Affairs.

SPECIAL THANKS TO THESE DETROIT-AREA ORGANIZATIONS AND INDIVIDUALS

adrienne maree brown	Charles H. Wright Museum of African American History	Jamaal May Dr. Jamana Salamey Jenenne Whitfield Jenny Lee	Michigan Opera Theatre Museum of Contemporary Art Detroit Nija Kai
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Amanda Bankston	Detroit Institute of Arts	Marcus Elliot Margaret Noodin Marsha Music	Sarah Rose Sharp Sphinx Virtuosi Chamber Orchestra
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Arab American National Museum	DJ Beige (Sofia Softky) DJ Yeti (Mike McGonigal)	Michael Zadoorian	Wayne Brown
Artist Village	dream hampton		
Ben Stone	Erik Howard		
Brad Kik	The Gilda Snowden Estate		
Lt. Governor Brian Calley	Glenda McDonald		
Brittany Bradd	ill Weaver		
Bryce Detroit	Ismael Ahmed		
Carr Center Youth Jazz Band			
Cezanne Charles			

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Artists & Place: Insights/Incites on Site

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Racial Equity in Arts Philanthropy

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Detroit Cultural and Community Tour

Christina deRoos <i>Kresge Arts in Detroit</i>	Kamilah Henderson <i>Community Foundation for Southeast Michigan</i>	Sharnita Johnson <i>The Geraldine R. Dodge Foundation</i>	Alycia Socia <i>The Kresge Foundation</i> Jim McDonald <i>Grantmakers in the Arts</i>
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Funding Partner contributors are members who choose to make contributions above the amount required by the GIA dues structure. Funding Partner gifts assist GIA with both general operating support and special programs and services, including the annual conference and information and communication services. The Leadership Circle is made up of GIA Funding Partners making gifts of \$10,000 and above.

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

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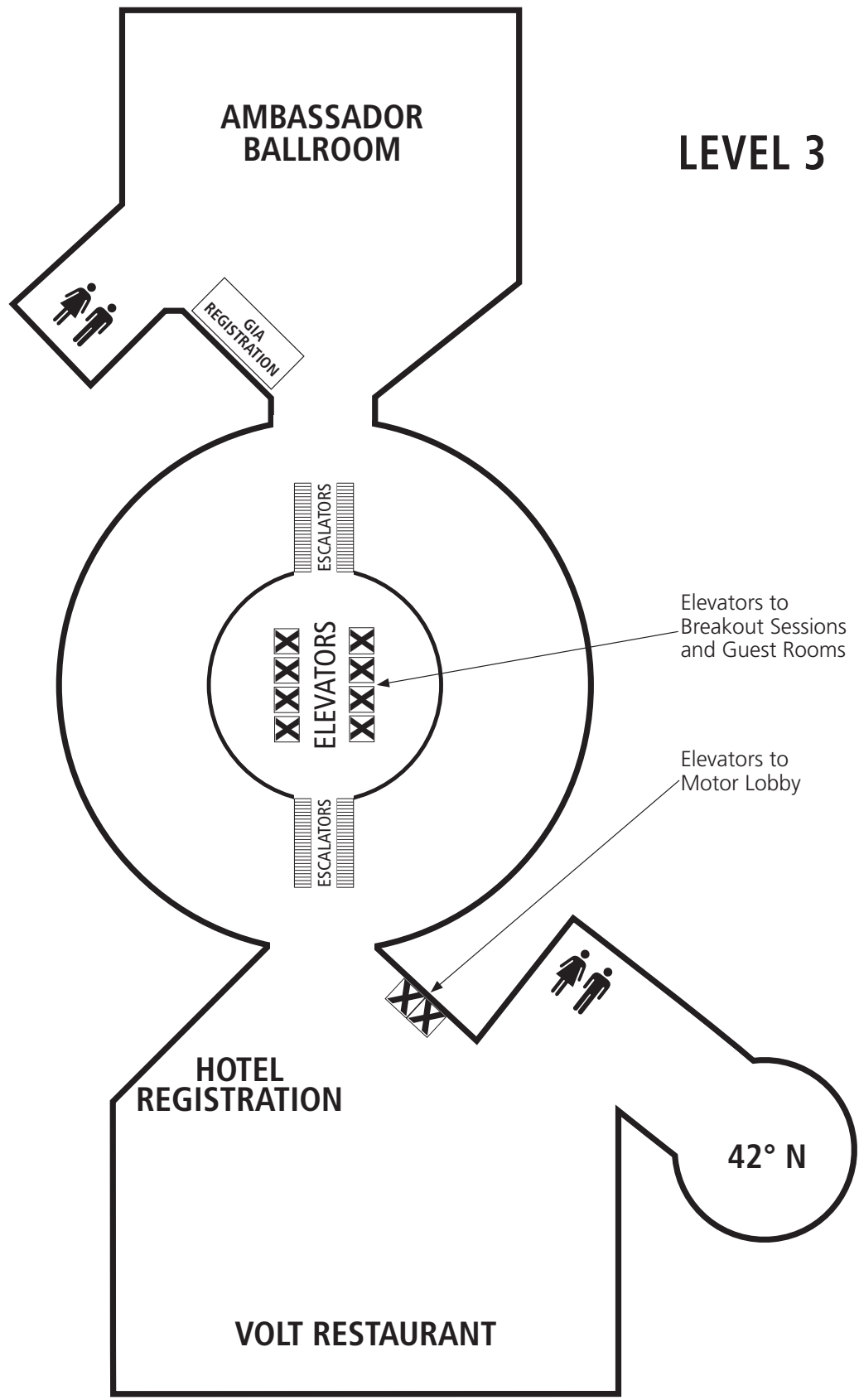
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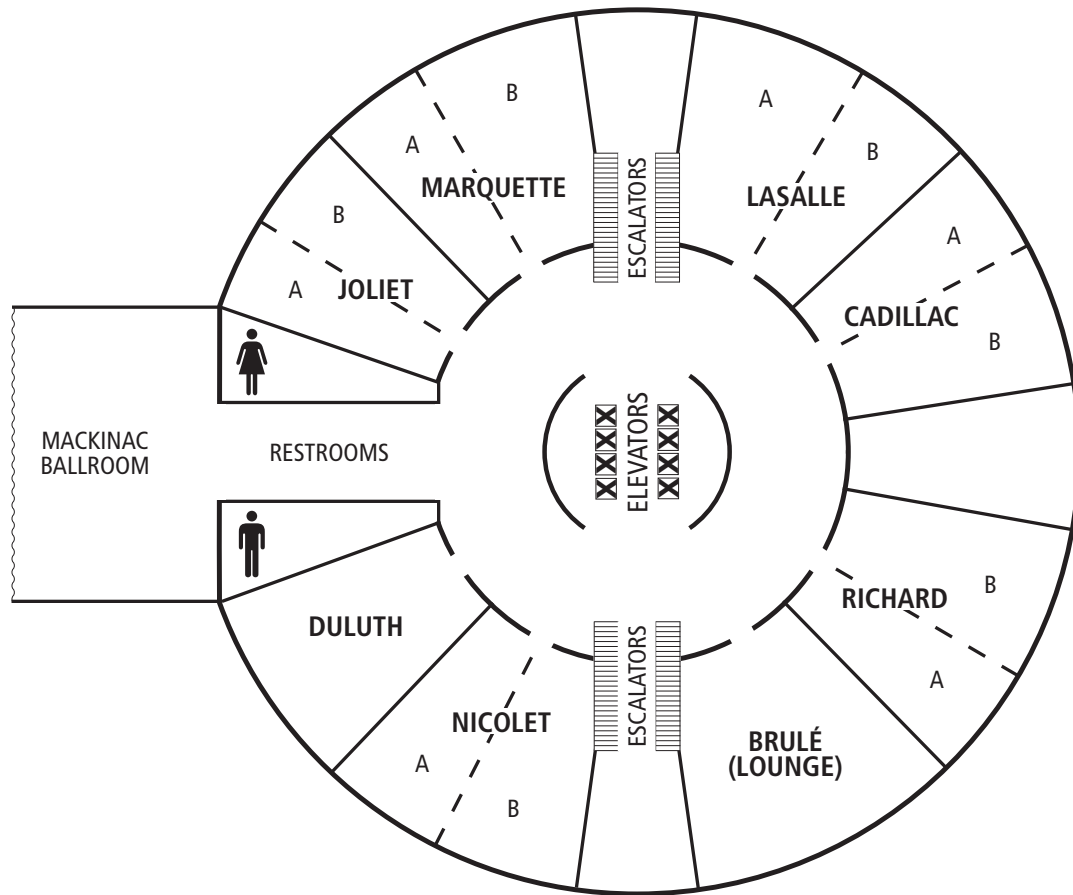
GIA Conference Guiding Principles and Practices

Grantmakers in the Arts has a long-held commitment to engaging the community in each city where the annual national conference is held. In planning and producing the GIA Conference, GIA employs a set of principles and practices which seek to create a positive impact for both conference participants and the local community. As with all GIA programs, the conference is also deeply informed by a commitment to racial equity in arts philanthropy.

- **Local Planning Committee:** In planning each conference, GIA enlists a committee of diverse arts funders who are from the local community. The conference committee informs and connects GIA to each region's unique history and culture, helping to identify local artists, thought leaders, organizations, and other cultural assets to incorporate into the conference experience. The committee also reviews and helps select session proposals for the conference.
- **Local Voices & Expertise:** GIA intentionally engages a diverse selection of local artists and thought leaders, including those from African, Latino/a, Asian, Arab, and Native American (ALAANA) backgrounds, to share their expertise as plenary and keynote speakers and presenters. GIA also encourages session organizers, who are GIA members from across the country, to consider local artists and thought leaders to take part as panelists and presenters. Artists, performers, and other non-funder participants are always compensated for their time and expertise.
- **Connecting to the Local Arts Community:** Conference attendees have the opportunity to learn about and interact with the culture of the local area through preconferences typically held outside of the hotel, guided cultural tours, dine-arounds at local restaurants, and off-site sessions hosted at local cultural institutions. Cultural venues are intentionally selected to represent diversity in art form, organization size, and neighborhood, and all venues are compensated for use of their space. Additionally, the fall issue of the *GIA Reader*, published each year in the weeks before the conference, often includes articles about and by the local arts community, as well as poetry and prose by local writers.
- **Supporting Local Business:** GIA works with locally owned businesses and non-profits wherever feasible and especially prioritizes ALAANA-owned businesses. This may include hotels and other venues, catering, event support, transportation, audio/visual services, and more. GIA encourages conference attendees to support local restaurants, shops, and cultural destinations during their stay in the city.
- **Reducing Environmental Impact:** To reduce waste, GIA does not offer a resource table for distribution of materials at the GIA Conference and does not provide conference tote bags or miscellaneous handouts. Conference programs and directories are made available digitally for conference attendees in addition to printed material. GIA also purchases carbon offsets to mitigate the environmental impact of conference-related travel for GIA staff.



LEVEL 5 (Breakout Session Rooms)





Grantmakers in the Arts

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