

2018 GIA CONFERENCE

RACE, SPACE, AND PLACE

OAKLAND, CA | OCTOBER 21-24



2018 Grantmakers in the Arts Conference

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The annual conference is GIA's largest and most complex program. We are grateful for the conference sponsors who help us offer quality programming at a reasonable registration rate by supporting us with this effort. All of our programs throughout the year are supported by a loyal and growing number of funders who believe we are better philanthropists through sharing and exploring together. We are grateful to all of our funding partners, listed on page 46.



WALTER & ELISE HAAS FUND



COVER IMAGE: Copyright © 2018, Jessica Sabogal. *Women Are Perfect (If You Let Them); Sí. Existimos; and Este Barrio No Se Vende*. Representation courtesy of the artist. Learn more about Jessica Sabogal at <http://conference.giarts.org/jessica-sabogal.html>.

On behalf of the 2018 GIA Conference Planning Committee, welcome to Oakland! I have had the pleasure of working with a stellar group of colleagues to plan what will be the most happening conference ever to hit The Town. Special thanks to Roberto Bedoya, City of Oakland, Tom DeCaigny, San Francisco Arts Commission, Emiko Ono, The William and Flora Hewlett Foundation, Frances Phillips, Walter & Elise Haas Fund, Ted Russell, Kenneth Rainin Foundation, Eddie Torres, Grantmakers in the Arts, and Nadia ElokDAH, Grantmakers in the Arts, for their expert guidance and insights. We have an abundance of rich conversations and events for you to enjoy.

The conference themes of Race, Space, and Place are very much alive in Oakland. Oakland is one of the most racially and ethnically diverse cities in United States, and one of the top 10 most culturally diverse in America. Much like the rest of the Bay Area, Oakland is experiencing escalating economic pressure and has seen a 51% commercial and residential rent increase since 2010. This pressure is playing out in the Marriott workers strike, organized by United Here, where employees are asserting that "one job should be enough." The tensions around displacement and gentrification are palpable, but it is the culture that one feels most acutely when living and visiting here. There is a beat to Oakland, a rhythm and energy that permeates the soil, concrete, and asphalt, and speaks to the raucous resilience of its citizens.

GIA staff and the planning committee are using all of their creative power to ensure attendees have a dynamic conference despite the unpredicted strike and resulting decision to relocate throughout Oakland. We are sure, whichever venue you find yourself at around the city, you can expect lively session debates on timely issues; powerful IDEA LAB presentations from dance, music, theater, literary, and culinary artists; inspiring Keynotes from leading cultural critics; and opportunities to let off a little steam and eat, drink, and dance with your colleagues and friends.

It's no accident that GIA chose a city with a long history of resistance and empowerment for its 2018 conference. We hope you come to the conference curious and leave regenerated, inspired, and empowered. We look forward to seeing you soon!

Shelley Trott
Kenneth Rainin Foundation

Thank you to our wonderful Conference Committee

Shelley Trott

Kenneth Rainin Foundation (Chair)

Roberto Bedoya

City of Oakland

Tom DeCaigny

San Francisco Arts Commission

Emiko Ono

The William and Flora Hewlett Foundation

Frances Phillips

Walter & Elise Haas Fund

Ted Russell

Kenneth Rainin Foundation

Eddie Torres

Grantmakers in the Arts

Nadia ElokDAH

Grantmakers in the Arts

Please note that the 2018 GIA Conference will not be holding any sessions, events, or gatherings at the Oakland Marriott City Center. Rather, we have taken this unexpected opportunity to dive deeply into Oakland's cultural life and city streets. For a full list of venues and locations, please see the conference venues map at the back of this program.

Many thanks to all of the local partners who went out of their way to house us throughout the duration of the conference. Our gratitude, in community.

CONFERENCE INFORMATION AND POLICIES

REGISTRATION

THE LAB, THIRD FLOOR LOBBY
1330 BROADWAY (AT 14TH ST)

Saturday, 10/20	4:00 pm–8:00 pm
Sunday, 10/21	7:00 am–10:30 am 2:00 pm–8:00 pm
Monday, 10/22	7:30 am–6:30 pm
Tuesday, 10/23	7:30 am–2:30 pm 4:30 pm–6:30 pm
Wednesday, 10/24	8:00 am–9:00 am

TWEET THE CONFERENCE!
#GIARTS #RACESPACEPLACE

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



CONFERENCE BLOGGERS

GIA is pleased to have three bloggers covering the conference this year, providing participants and the larger arts funding community with varied perspectives on the topics being addressed at the conference. Their postings can be found on the 2018 GIA Conference blog at <http://blogs.giarts.org/gia2018/>.

Lara Davis, arts education manager, Seattle Office of Arts & Culture

Nia King, author, producer, cartoonist, podcaster, and public speaker

Tram Nguyen, author, editor, and advocate for just and equitable policy

CONFERENCE NAME BADGES

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



A BRIEF WORD ON FUNDRAISING ETHICS

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

AUDIO AND VIDEO RECORDING

We encourage the GIA members and conference participants to establish and maintain a community of learning and practice throughout the conference experience. Please use discretion in documenting any conference events including breakout sessions, presentations, plenaries, and receptions out of respect for the integrity of all participants. Audio and video recording of full program events is strictly prohibited. If you have any concerns, please contact a member of the GIA team.

GUESTS

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

- Sunday Opening Reception
- Monday evening Dine-arounds
- Tuesday evening Dance at the Museum

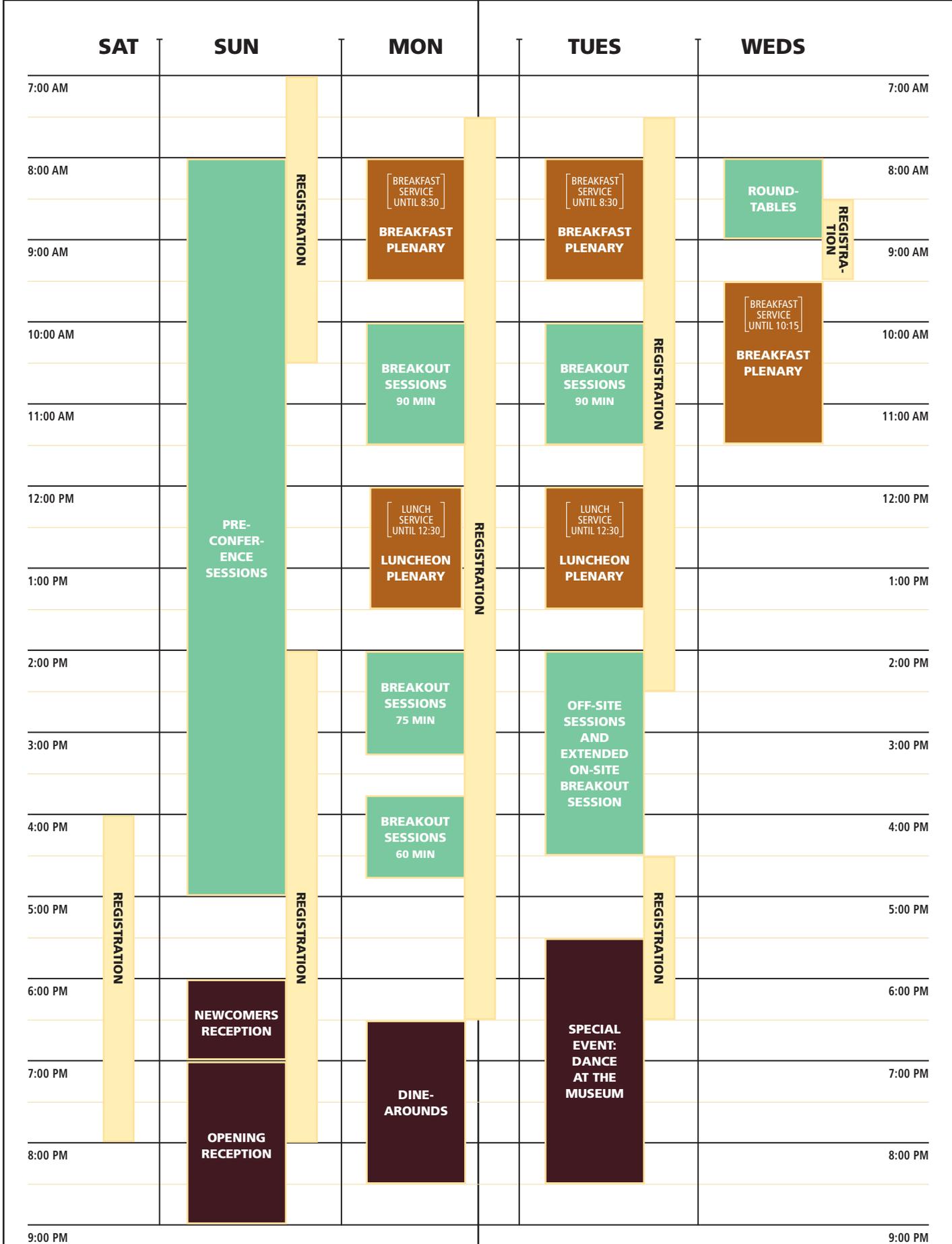
Last-minute guests may be registered at the GIA registration desk for a fee of \$150.00. Guests are not permitted at plenary or breakout sessions.

CONFERENCE 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. Read GIA's Racial Equity in Arts Philanthropy Statement of Purpose and Recommendations for Action.

- **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, Latinx, 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 preconference sessions 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.



CONFERENCE SCHEDULE OVERVIEW

SUN OCT 21

8:00 – 5:00 **PRECONFERENCE SESSIONS**
PAGE 11

6:00–7:00 **NEWCOMERS RECEPTION**
PAGE 12

7:00–9:00 **OPENING RECEPTION**
PAGE 12

MON OCT 22 **MORNING**

8:00–9:30 **BREAKFAST PLENARY**
BREAKFAST SERVICE UNTIL 8:30
PAGE 13

10:00–11:30 **BREAKOUT SESSIONS**
PAGES 15 TO 19

Information, Learning, and Strategy for Arts Grantmakers

PRO ARTS, STUDIO
Organized by Renae Youngs

Open, Closed, or All of the Above: Accessibility, equity, and inclusion in artist award selection process

OAKSTOP 14, ELIHU SUITE
Organized by Brian McGuigan

Creating Effective Public/Private Investment in the Arts and Military

OAKSTOP 14, LIONEL SUITE
Organized by Marete Wester

A National Conversation About Advancing Trans Equity

OAKLAND CENTER, FRUITVALE
Organized by Krista Bradley and Jane Preston

Making it Work for Real Inclusion: Strategies for meaningful participation of undocumented artists

BETTI ONO GALLERY
Organized by Baylen Campbell and Favianna Rodriguez

Filmmaking on the Frontlines: How investing in storytellers is good for the arts and the environment

OAKSTOP 14, BECKFORD EVENT SUITE 303
Organized by Kerry McCarthy

A Collaborative Approach to Supporting Cross-Sector Work

OAKLAND CENTER, MERRITT I
Organized by Gary Steuer

Building Political Will and Resources for Cultural Equity Funding

SPUR OAKLAND
Organized by Robynn Takayama

Mapping Culture-Making Change

FLIGHT DECK, THEATER
Organized by Amy Kitchener

Transformation in Action: Embodying emergent strategies

OAKLAND CENTER, MERRITT II
Organized by Sage Crump

Cultural Equity Frameworks in Philanthropy

OAKLAND CENTER, MONTCLAIR
Organized by Debbie Ng

Creating Connectedness: Social presencing theater

OAKLAND CENTER, TEMESCAL
Organized by Delia Reid and Arawana Hayashi

Supporting artists: Multiple models

FLIGHT DECK, STUDIO
Organized by Alexa Hall and Frances Phillips

11:30–12:00 **BREAK**

MON OCT 22 **AFTERNOON**

12:00–1:30 **LUNCHEON PLENARY**
LUNCH SERVICE UNTIL 12:30
PAGE 19

1:30–2:00 **BREAK**

2:00–3:15 **BREAKOUT SESSIONS**
PAGES 20 TO 23

The Promise of Arts Education and Social Emotional Learning: More than magical thinking

OAKSTOP 14, ELIHU SUITE
Organized by Sydney Sidwell and Steve Shewfelt

New Horizons in Arts Research

OAKSTOP 14, LIONEL SUITE
Organized by Anna Campbell and Ian David Moss

A Step Beyond Capitalization: Trauma informed philanthropy

OAKLAND CENTER, FRUITVALE
Organized by Barbara Mumby and Sonia Mañjon

The Art of Social Change: Know Native America

PRO ARTS STUDIO
Organized by Lulani Arquette

Integrating the Arts with Higher Education: What funders need to know

OAKSTOP 14, BECKFORD EVENT SUITE 303
Organized by Sunil Iyengar

Out Here in the Middle: Perspectives from the Heartland

OAKLAND CENTER, MERRITT I
Organized by Joe Randel

Mapping Oakland: A baseline study of arts and cultural organizations in communities of color

SPUR OAKLAND

Organized by Ted Russell and Vanessa Camarena-Arredondo

Media Artists as Storytellers for Social Change

FLIGHT DECK, THEATER

Organized by David Haas and Sarah Lutman

Imaginative Spaces: Artist reflections on their engagement with the built environment

OAKLAND CENTER, MERRITT II

Organized by Marianna Schaffer and Bryan Lee Jr.

Building Financial Equity: From surviving to thriving

OAKLAND CENTER, MONTCLAIR

Organized by Glyn Northington and Janet Ogden-Brackett

Giving Grantee-Partners the Reins: Creating a cohort-designed learning community

OAKLAND CENTER, TEMESCAL

Organized by Jason Blackwell

Critical Minded: Supporting an inclusive ecology of cultural criticism

FLIGHT DECK, STUDIO

Elizabeth Méndez Berry and Chi-hui Yang

3:15–3:45

BREAK

3:45–4:45

BREAKOUT SESSIONS

PAGES 24 TO 27

Protecting Arts Policy: Philanthropy's role

OAKSTOP 14, ELIHU SUITE

Organized by Emily Peck

Digital Strategies: Lessons learned

OAKSTOP 14, LIONEL SUITE

Organized by Anita Contini

Beyond the Money: What we're learning about support to individual artists

OAKLAND CENTER, FRUITVALE

Organized by Lillian Osei-Boateng

The Power of the Arts to Have Social and Policy Impact: A case study

PRO ARTS STUDIO

Organized by Lexi Fisher

Intersectionality: Building momentum and moving forward together on arts, environment and equity

OAKSTOP 14, BECKFORD EVENT SUITE 303

Organized by Tatiana Hernandez and Rachel Leon

Arts Education Grants As Fuel for Cross-sector Systemic Change: A case study from the country's third largest school district

OAKLAND CENTER, MERRITT I

Organized by Elizabeth Cole and Paul Sznawajs

Supporting the Stuff in Between: Moving from projects to practice

SPUR OAKLAND

Organized by Lyz Crane

Realizing the untapped potential of youth: How lifting tomorrow's leaders through art- and culture-based practices can improve communities today

FLIGHT DECK, THEATER

Organized by Justin Christy

Sugar Hill: Funding for impact and sustainability

OAKLAND CENTER, MERRITT II

Organized by Michelle Johnson and Regina Smith

What Does Cultural Equity Look Like?

OAKLAND CENTER, MONTCLAIR

Organized by Roberto Bedoya

Keeping Artist Workspace Safe and Accessible

OAKLAND CENTER, TEMESCAL

Organized by Tracey Knuckles

The Fastest Grant in the West: How fast can you be?

FLIGHT DECK, STUDIO

Organized by Joe Smoke

6:30

NO-HOST DINE-AROUNDS

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TUES OCT 23

MORNING

8:00–9:30

BREAKFAST PLENARY

BREAKFAST SERVICE UNTIL 8:30

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9:30–10:00

BREAK

10:00–11:30

BREAKOUT SESSIONS

PAGE 31 TO 35

Impact Investing in the Creative Economy

OAKLAND CENTER, ROCKRIDGE

Organized by Upstart Co-Lab

A Vision for the Arts in Food-and-Agricultural Grantmaking

OAKSTOP 14, ELIHU SUITE

Organized by Sunil Iyengar

Local Arts Agencies Getting Creative About Investment to Pursue Equity

OAKSTOP 14, LIONEL SUITE

Organized by Clay Lord

Hats On, Hats Off: A creative approach to capitalization and capacity building

OAKLAND CENTER, FRUITVALE

Organized by Anna Campbell and Samantha Ender

Placekeeping and Practice: Safeguarding our Soul

PRO ARTS, STUDIO

Organized by Shelley Trott and Roberto Bedoya

Arts, Culture, the Story: A post-Katrina community recovery model and emergency preparedness tools

OAKSTOP 14, BECKFORD EVENT SUITE 303

Organized by Janet Newcomb and Tom Claeson

Holding Ourselves Accountable: Toward and beyond racial equity

OAKLAND CENTER, TEMESCAL

Organized by Eddie Torres; Nadia Elokdah; and Sherylynn Sealy

Checking your Gut: Using data to assess equity

SPUR OAKLAND

Organized by Anne Mulgrave and Ryan Stubbs

Not the Master's Tools: Creating a toolkit for equity in the panel process

BETTI ONO GALLERY

Organized by Emily Cachapero and Tariana Navas-Nieves

Supporting Immigrant Artists

OAKLAND 14, OSUMARE MEETING SUITE 304

Organized by Michael Royce

Arts Interventions for Social Justice

OAKLAND CENTER, MONTCLAIR

Organized by Shelly Gillbride and Ayanna Kilburi

Equitable Funding Practices: Identifying barriers and expanding access through responsive relationships

FLIGHT DECK, THEATER

Organized by Arin Sullivan and Laurel Fisher

Building Pathways to Equitable Funding for Creative Youth Development

FLIGHT DECK, STUDIO

Organized by Heather Ikemire

11:30–12:00 **BREAK****TUES OCT 23 AFTERNOON**12:00–1:30 **LUNCHEON PLENARY**

LUNCH SERVICE UNTIL 12:30

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1:30–2:00 **BREAK**2:00–4:30 **OFFSITE SESSIONS & ON-SITE BREAKOUT SESSION**

PAGES 37 TO 39

1:50 PM Buses begin to load

2:00 PM Buses begin to depart

The Sovereign Now: Native artists on the frontlines of social justice

INTERTRIBAL FRIENDSHIP HOUSE

Organized by Reuben Tomás Roqueñi

Creative Youth Development through Culturally Relevant Arts Practice

DESTINY ARTS CENTER

Organized by Stan Hutton

Oakland Arts Collectives: Resource sharing and innovation

BETTI ONO GALLERY

Organized by Alexa Hall

Love + Memory: Social disruption comes in many forms to the streets of Oakland

EASTSIDE CULTURAL CENTER

Organized by Lily Kharrazi

More than Access: What funders can do to make a big difference in disability arts

MALONGA CASQUELOURED CENTER FOR THE ARTS

Organized by Beth Bienvenu; Frances Phillips; and Esther Grisham Grimm

Long Table Remix: How theaters of color are redefining abundance

EXTENDED ON-SITE SESSION

AT OAKLAND CENTER, MONTCLAIR

Organized by Sharon DeMark

Investing in Capitalization and Adaptive Capacity: Lessons learned

EXTENDED ON-SITE SESSION

AT OAKLAND CENTER, TEMESCAL

Organized by San San Wong and Laura Sherman

5:30

**SPECIAL EVENT:
DANCE AT THE MUSEUM!**

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WEDS OCT 24 MORNING

7:30–8:30

**ROUNDTABLES:
FORGING CONNECTIONS**

PAGE 41

Developing Anti-Displacement Strategies through Organizing and the Arts

PRO ARTS, STUDIO

Co-hosted by the San Francisco Foundation

Impact Investing in the Creative Economy

THE LAB, 3RD FLOOR

Organized by Upstart Co-Lab

9:00–11:00

BREAKFAST PLENARY

BREAKFAST SERVICE UNTIL 9:45

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2018 GIA CONFERENCE
RACE, SPACE, AND PLACE
OAKLAND, CA | OCTOBER 21-24



CONFERENCE PROGRAM

SUNDAY

PRECONFERENCES

Culture at the Intersection of Race, Space, and Place

OAKLAND CENTER, GRAND LAKE

Please gather at the Oakland Center for breakfast at 8:00 am. Oakland Center is walking/rolling distance from the Oakland Marriott City Center and central to Downtown. See map on page 48.

While being a deeply rooted city, with the oak tree as a metaphor of its culture and legacy, "Oaktown" is experiencing a significant transformation at the intersection of race, space, and place. Amidst conversations of gentrification, rising costs of rent, and concerns about displacement of longstanding neighborhoods, the city's culture stands central. Grantmakers will explore how the arts and cultural philanthropy intersect with structural conditions communities confront including racism, displacement, gentrification, and other civic measures of thriving. (i.e. education, health, access, crime). Beginning with discussion of public cultural policy and moving to leverage strategies in your own communities, we will discuss methods for establishing connections across silos, building a language for equity that bridges cultural communities, funders, and policy makers, and embedding culture in funding opportunities. Case studies from both public policy and philanthropic sectors will be followed by an interactive workshop to build a language of equity around this work.

In order to move toward systemic change in the field of cultural investment and cultural equity, it is necessary to leverage public and private resources (money, networks, policies, movements), together.

After Ghost Ship: Support Ghost Ship — a DIY (Do-It-Yourself) artist live/work and event warehouse — left 36 young musicians, artists, and community members dead. Tensions run high in arts communities throughout the country around the scarcity of healthy and accessible space for arts and artists. How do we prevent more accidents from happening while retaining the precious little affordable living, working, and performance space left for artists in our rapidly gentrifying cities? Hear from artists, community groups and arts organizations developing equitable solutions from the grassroots to the policy level in addressing

this issue and explore how funders are supporting this crucial and timely work.

After a deep dive into the post-Ghost Ship interventions of Bay Area artist communities, grantmakers will engage with artists and arts leaders in focused, small group discussions on how these issues are affecting different communities around the country. Conversations will explore artists' experience and leadership in this work as well as the role of community developers partnering with artists in the creation of alternative spaces and models. The day will culminate in a facilitated workshop offering practical tools, practices and strategies to move this work forward.

Exploring Oaktown: ALAANA cultural and community tour

Gather for breakfast at Miss Ollie's from 7:45 am - 8:45 am. Miss Ollie's is walking/rolling distance from the Oakland Marriott City Center and central to Old Oakland. See map on page 48. Bus will return to Old Oakland at 5:30 pm.

Oakland has a rich and expansive history as a cultural beacon in the Bay Area. The history of Black and Brown culture runs deep. Cultural spaces and civic commons, led by ALAANA communities, have and continue to be catalysts for community-driven, artist-engaged creativity and activism. Explore some of these historic cultural sites and communities along with local community guides and speakers from Oakland Creative Neighborhoods Coalition, who will provide an overview of Oakland and its neighborhoods. We will begin with breakfast at a locally owned restaurant and then board a bus for a day of cultural and community immersion. The tour will include:

- Eastside Arts Alliance and Cultural Center
- Peralta Hacienda Historic Park
- E14 Gallery
- Oakland Asian Cultural Center
- Swan's Market
- California Hotel

6:00–7:00 PM NEWCOMERS RECEPTION**CALIFORNIA BALLROOM**

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 at the elegantly art deco California Ballroom in the heart of Oakland. The conference Opening Reception will follow immediately after this event.

7:00–9:00 PM OPENING RECEPTION**TORTONA BIG TOP TENT**

The Opening Reception will take place at the Tortona Big Top Tent in Downtown Oakland near Frank H. Oga-wa Plaza and is sure to be a unique start to the Oakland conference! The Opening Reception will kick off the conference in a fun and casual atmosphere, with music provided by Bay Area percussionist, John Santos. Seven-time Grammy-nominated musician, US Artists Fontanals Fellow, and 2013–2014 SFJAZZ Resident Artistic Director, Santos is one of the foremost exponents of Afro-Latin music in the world today. He has performed and/or recorded with acknowledged, multi-generational masters such as Cachao, Dizzy Gillespie, Tito Puente, Bebo Valdés, and Carlos Santana, among countless others. Santos currently directs the highly acclaimed John Santos Sextet Latin jazz ensemble.

John Santos

Led by John Santos, a seven-time Grammy-nominated musician, US Artists Fontanals Fellow, and 2013-2014 SFJAZZ Resident Artistic Director. Santos is one of the foremost exponents of Afro-Latin music in the world today. He has performed and/or recorded with acknowledged, multi-generational masters such as Cachao, Dizzy Gillespie, Tito Puente, Bebo Valdés, and Carlos Santana, among countless others. Santos currently directs the highly acclaimed John Santos Sextet Latin jazz ensemble.

MONDAY**BREAKFAST PLENARY SESSION**

8:00–9:30 AM

TORTONA BIG TOP TENT

[BREAKFAST SERVICE UNTIL 8:30]

Welcome**Eddie Torres**

Grantmakers in the Arts

Remarks**Shelley Trott**

Kenneth Rainin Foundation

Mayor Libby Schaaf

City of Oakland

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. Monday's IDEA LAB will be hosted by Roberto Bedoya (City of Oakland) and will feature three presentations by innovative artists and activists who continue to break barriers and challenge the norm.

Antoine Hunter

Antoine Hunter, a Bay Area native, is an award-winning internationally known African-American Deaf choreographer, dancer, instructor, speaker, and Deaf advocate who performed throughout the Bay Area and the world including Europe, Africa, and South America. More recently Hunter has taught workshops at Harvard Dance, spoke for TedX UC Davis SF and has lectured at Duke University, Stanford, keynote speaker for WAC Educator Conference, the Kennedy Center's VSA 2017 Intersection conference on Arts and Special Education, and soon for the National State Assembly for the Arts. He is also crowned King of SF Carnival 2017 and has been featured on the front cover of Cal Art's The Pool, Deaf Life, in Dance Spirit, Dance Teacher, Dance Magazine, and in Oakland North, 48Hills, CNN's Great Big Story, Splinter, and KQED Arts. He is the former president of Bay Area Black Deaf Advocates and Director-at-Large for Northern California Association of the Deaf. Hunter actively supports DeafHope, an organization whose mission is to end domestic and sexual violence in Deaf communities through empowerment and education. He teaches dance and ASL in both Hearing and Deaf communities and is the founder/artistic director of Urban Jazz Dance Company and

has been producing the Bay Area International Deaf Dance Festival since 2013 which has been awarded an Isadora Duncan (Izzie) Award in 2018. His projects have been awarded funding by CA\$H Theater Bay Area, the Zellerbach Family Foundation, California Arts Council, Kenneth Rainin Foundation, and SF Arts Commission.

PEOPLE'S KITCHEN COLLECTIVE**Sita Kuratomi Bhaumik
and Jocelyn Jackson**

Sita Kuratomi Bhaumik is an artist, chef, writer, and educator who tells the stories of our migration through food. Raised in Los Angeles and based in Oakland, she is Indian and Japanese Colombian American. Sita holds a B.A. in Studio Art from Scripps College, an M.F.A. in interdisciplinary art and an M.A. in Visual and Critical Studies from California College of the Arts (CCA). Sita has worked with institutions such as the Smithsonian APA Center, Yerba Buena Center for the Arts, The Asian Art Museum of San Francisco, The San Jose Museum of Art, SomArts, 826 Valencia, Southern Exposure, Stanford University, Shankhill Castle in Ireland, and the Future Food House in Holland. She has taught at Rayko Photo Center, University of California at Merced, and CCA. Committed to diversity in the arts, Sita has been the art features editor for Hyphen magazine and is a Programming Advisor for Kearny Street Workshop.

Jocelyn Jackson's passion for seasonal food, social justice, creativity, and community is rooted in a childhood spent on the Kansas plains. Her family would sing a song before sharing a soulful meal. Since then, Jocelyn has practiced law, taught environmental science and ethics, become a yoga instructor, and created performance and visual art. Her inspiring international experiences include serving in the Peace Corps in West Africa and teaching in an ecovillage in Southern India. Jocelyn has presented on the principles of community nourishment at Court Bouillon in Southern France and back home in Oakland for the Fusion of Food and Yoga series at Anasa Yoga. She enjoys collaborating with a wide range of wonderful people and organizations including People's Community Market, BALLE, Bryant Terry, Life is Living, Impact HUB Oakland, MOAD, Kitchen Table Advisors, NUMI Tea, YES!, and Late Nite Art. She is beginning her fourth year of full hearted cooking. Jocelyn founded JUSTUS KITCHEN to continue to create food experiences that inspire people to reconnect with themselves, the earth, and one another. And she still begins every meal with a song.

**Ellen Sebastian Chang
& Amara Tabor-Smith**

Ellen Sebastian Chang is a director, writer, and the creative director for The World As It Could Be, using arts to teach the Universal Declaration of Human

Rights. She currently is the co-collaborator on *House/Full of Blackwomen* with Amara Tabor-Smith, a three year Episodic project that works with the process of conjure art to explore the health and well-being of Black women and girls from the lens of displacement and trafficking.

Sebastian Chang was the cofounder and artistic director of LIFE ON THE WATER, a national and internationally known presenting and producing organization at San Francisco's Fort Mason Center from 1986 through 1995. In 2015 she collaborated with Oakland/LA artist Maya Gurantz to create *A Hole in Space (Oakland Redux)* voted "Best Underground Public Art Project." In 2013 she was the consulting producer for HBO's *Whoopi Goldberg Presents Moms Mabley*.

Her 1982 directorial and writing debut called *Your Place Is No Longer With Us* was created in a Victorian mansion and told the story of the coming of age of a ten year old biracial girl; a meal of black-eyed peas, mustard greens, and cornbread was cooked throughout the performance and served to the audience at the end of the play. *Your Place Is No Longer With Us* is published in *West Coast Plays* and won a Bay Area Critics Circle Award for New Directions in Theater.

She has directed and collaborated with some of the best artist in the Bay and beyond in opera, dance, theater, spoken word, and performance art including Gamelan Sekar Jaya (Balinese dance drama *Kawit Legong* and *Kali Yuga*); Aya de Leon (*Thieves in the Temple*); Amara Tabor Smith's Deep Waters Dance Theater (*Our Daily Bread, He Moves Swiftly...*, and *House/Full of Blackwomen*); Oakland Opera Theater (Philip Glass' *Akhenaten*); KITKA and Ukrainian composer Mariana Sadvoska (*The Rusalka Cycle*); Felonious and One Ring Zero (*Stateless: a Hip-Hop Vaudeville*).

Between 2012 and 2017 she was the proud owner and general manager of FuseBOX Restaurant in West Oakland, listed as one of the top restaurants in the Bay Area.

Amara Tabor-Smith is a San Francisco native and Oakland resident who is a dance and performance maker/educator and the artistic director of Deep Waters Dance Theater. She describes her work as Afro Futurist Conjure Art. Her dance making practice utilizes Yoruba spiritual ritual to address issues of social and environmental justice, race, gender identity, and belonging. Her current project created in collaboration with longtime collaborator Ellen Sebastian Chang *House/Full of Blackwomen* is a multi-year, multi site-specific dance theater work that addresses the displacement, well-being and sex-trafficking of black women and girls in Oakland. Her performance works have been performed in Brazil, The Republic of the Congo, New York, and throughout the San Francisco/Bay Area where her company is based. She has

performed in the works of Ed Mock, Joanna Haigood, Ana Deveare Smith, Marc Bamuthi Joseph, and she is the former associate artistic director and company member of Urban Bush Women. Tabor-Smith is a 2018 USA Artist Fellow, is a 2016 co-recipient of the Creative Capital Grant with Ellen Sebastian Chang, and is a 2017 recipient of the UBW Choreographic Center Fellowship. Tabor-Smith received her MFA in Dance from Hollins University. She is on the faculty at UC Berkeley, and is an Artist in Residence at Stanford University.

Roberto Bedoya

Roberto Bedoya is Cultural Affairs manager for the City of Oakland, California. Previously, he served as director of civic engagement for the Tucson Pima Arts Council where he has established the innovative PLACE (People, Land, Arts, Culture, and Engagement) Initiative to support projects in Tucson. Bedoya's tenure as executive director of the National Association of Artists' Organizations (NAAO) from 1996 to 2001 included serving as co-plaintiff in the lawsuit *Finley vs. NEA*. His essays "U.S. Cultural Policy: Its Politics of Participation, Its Creative Potential" and "Creative Placemaking and the Politics of Belonging and Dis-Belonging" reframed the discussion on cultural policy to shed light on exclusionary practices in cultural policy decision-making. Bedoya is also a poet, whose work has appeared in numerous publications, and an art consultant, with projects for Creative Capital Foundation, the Ford Foundation, The Rockefeller Foundation, and the Urban Institute.

9:30–10:00 AM

BREAK

10:00–11:30 AM **BREAKOUT
SESSIONS**

Information, Learning, and Strategy for Arts Grantmakers

PRO ARTS, STUDIO

Organized and moderated by Renae Youngs, director of Research and Evaluation, Minnesota State Arts Board

Presented by Wendy Morris, founder, Creative Leadership Studio; Kiley Arroyo, executive director, Cultural Strategy Council; and Ian David Moss, CEO, Knowledge Empower

Most arts grantmakers profess to have an impact on their communities. But some make decisions based mainly on information about their own past activities, rather than grounding strategy in a dynamic understanding of community context or the effects of their grantmaking. Others rely primarily on intuition or habit to set strategy and allocate resources. Even arts grantmakers who wish to prioritize data-informed decision making can be overwhelmed by existing information. Many lack the technical capacity to learn deeply about their own impact, struggling to turn observations (whether the results of “scientific” study or drawn from other ways of knowing) into meaningful conclusions and action. These gaps in knowledge and practice undermine our field’s collective success. They limit our understanding of the arts sector’s needs and our ability to be responsive to constituents or improve our work. They can also reinforce the unconscious biases and structural inequities that sometimes lurk in our organizations. Why do these limitations persist, even in well-resourced organizations that value learning? What can we do to support each other in incorporating useful, actionable information into our work? Join a panel of experts in arts research, evaluation, and organizational learning to ask tough questions and generate ideas together.

Open, Closed, or All of the Above: Accessibility, equity, and inclusion in artist award selection process

OAKSTOP 14, ELIHU SUITE

Organized and moderated by Brian McGuigan, program director, Artist Trust

Presented by Tony Grant, director, Sustainable Arts Foundation; Esther Grisham Grimm, executive director, 3Arts; and Denise Pate, Cultural Funding coordinator, City of Oakland, Cultural Affairs Division

This session features a candid conversation about the inherently imperfect “open” and “closed” selection processes used in artist awards programs. The

conversation will include examples and feedback from artists presented by local, state, and national funders that model the ways that either system can be worked to become more accessible, equitable, and inclusive with an emphasis on artists of color, women and non-binary artists, artists with disabilities, and rural artists. Participants will be invited to join the debate and share ideas in small group discussions as we encourage each other to push the boundaries of the processes we already know to create something better.

Creating Effective Public/Private Investment in the Arts and Military

OAKSTOP 14, LIONEL SUITE

Organized and moderated by Marete Wester, senior director, Arts Policy and National Initiative for Arts and Health in the Military

Presented by Billy Nungesser, Lieutenant Governor, Louisiana, and Megan Everett, Veterans Program director, Robert R. McCormick Foundation

Developing sustainable solutions for resourcing arts programs that support military and veteran populations are boosted — or hampered — by the policies of critical decision-making agencies. This session will introduce public/private strategies for breaking down structural barriers to creative collaborations and laying the groundwork for sustaining these relationships over the long term. The new joint three-year State Military and Veterans Arts Initiative by Americans for the Arts and the National Lieutenant Governors Association (NLGA) to increase visibility, understanding, and support for the arts for active duty and reserve service members, veterans, their families, and caregivers across the state military continuum, will serve as the springboard to discuss how key public stakeholders (e.g. lieutenant governors) can catalyze conversations among the philanthropic, military, veterans, arts, and business communities to change policies and enable partnership. The session will also introduce ways that non-arts funders are changing “small p” policy at the institutional/organizational level as well as participating in “large P” policy at the macro level that support investments in new projects and strategies. The session will end with an open forum for participants to surface and respond to specific policy challenges they are confronting in their own communities.

A National Conversation About Advancing Trans Equity

OAKLAND CENTER, FRUITVALE

Organized by Krista Bradley, director of programs and resources, Association of Performing Arts Professionals; and Jane Preston, deputy director, New England Foundation for the Arts

Moderated by Jane Preston, deputy director, New England Foundation for the Arts

Presented by Krista Bradley, director of programs and resources, Association of Performing Arts Professionals; Sean Dorsey, artistic director, Sean Dorsey Dance; Maurine Knighton, program director for the Arts, Doris Duke Charitable Foundation; Alexander Lee, director, Grantmakers United for Trans Communities; and Ted Russell, associate director of Arts Strategy & Ventures, Kenneth Rainin Foundation

This session offers a facilitated, participatory, national conversation about the future of Trans equity in the arts conceptualized by award winning, nationally recognized Bay Area transgender choreographer, artistic director, dancer, and advocate Sean Dorsey, in conversation with Ted Russell, Kenneth Rainin Foundation; Maurine Knighton, Doris Duke Charitable Foundation; Alex Lee, Grantmakers United for Transgender Communities, and co-organized by Jane Preston, New England Foundation for the Arts and Krista Bradley, Association of Performing Arts Professionals. While GIA and other organizations have made some strides toward equity, our field has yet to address Trans equity. Join us for a practical conversation exploring where we are now, where we want to get to, and how we get there. Drawing upon concrete models and lessons learned from other models of equity, we will explore what strategic, policy, and structural changes are needed to transform the arts field and truly advance Trans equity (including Trans leadership). Are you currently prioritizing transgender and gender-nonconforming people in your funding portfolio / "priority populations" / staff / Board / organization? Yes? Join us! No? Join us! Everyone is welcome: especially if you're nervous, especially if this is new to you, and especially if you're passionate about equity and justice.

Making it Work for Real Inclusion: Strategies for meaningful participation of undocumented artists

BETTI ONO GALLERY

Organized by Baylen Campbell, program and administrative assistant to the executive director, Unbound Philanthropy; and Favianna Rodriguez, interim director and cultural strategist, CultureStrike.

Moderated by Favianna Rodriguez, interim director and cultural strategist, CultureStrike

Presented by Bill O Hing, professor and director of the Immigration and Deportation Defense Clinic, University of San Francisco; Iliana Perez, manager of Entrepreneurship Initiatives, Educators for Fair Consideration; and Julio Salgado, project coordinator, CultureStrike

How can arts organizations collaborate with, commission, and hire undocumented immigrant artists and storytellers? Arts institutions can help catalyze a culture of inclusion, authentic representation, and real power-sharing — particularly in these times of state-sanctioned anti-immigrant hate. This panel will draw on the firsthand experiences of an undocumented award-winning artist, a legal expert and leader in immigration law, and an arts organization leader to explore successful strategies to include, promote, and resource migrant artists. In this way we will invite cultural leaders to translate intentions of solidarity into institutional practice.

Filmmaking on the Frontlines: How investing in storytellers is good for the arts and the environment

OAKSTOP 14, BECKFORD EVENT SUITE 303

Organized by Kerry McCarthy program director, Arts and Culture, and Historic Preservation, New York Community Trust

Moderated by Salem Tsegaye, senior program associate, New York Community Trust

Presented by Cody Lucich, director, AKICITA: The Battle of Standing Rock; and James Redford, chairman and co-founder, The Redford Center

Every day, the urgency of our planet's environmental crisis becomes more dire. Climate change "threatens to create the biggest refugee crisis the world has ever seen," and environmental racism has already negatively impacted the lives of low-income ALAANA and indigenous people worldwide. To mobilize the broad-based support the environmental justice movement needs, we require effective storytellers who can capture the public's attention and show us how to be better stewards of the environment (and each other). Documentary filmmakers have been skillful innovators at this nexus of the arts and the environment. However, many environmental films lack hopeful, character-driven stories that center voices from frontline communities most affected by climate change. Moreover, philanthropy has not fully tapped into the art of filmmaking as strategy to tell ALAANA stories. This session invites grantmakers to engage in a discussion about the art of social justice and the future of documentary filmmaking with two award-winning filmmakers. Presenters will share insights from their expansive film careers, which include a recent documentary chronicling the activism of the Native American Water Protectors behind Standing Rock, as well as

lessons learned from the Redford Center's inaugural environmental filmmaking grants program, supported by The New York Community Trust.

A Collaborative Approach to Supporting Cross-Sector Work

OAKLAND CENTER, MERRITT I

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

Presented by Louise Martorano, executive director, RedLine; Tash Mitchell, community organizer, Project Belay; and Michael Seman, director of Creative Industries Research and Policy, University of Denver

More than ever, the arts are playing a critical role in society: serving as interventions, heightening awareness of issues, and strengthening communities. As funders, how do we best support this important social practice work to advance authentic community engagement and demonstrated impact, all while also striving for artistic rigor? How do we build capacity for those artists and organizations working in this field, and broaden the understanding of the role the arts play in society? Arts in Society is a collaborative funding initiative that is designed to foster and support cross-sector work through the arts across the state of Colorado. It is a comprehensive program that pools funding (total of \$1 million), engages community experts, offers evaluation support, provides opportunities for peer learning through a learning community, and offers a platform for sharing stories. This session will explore the collaborative funding model, how it is administered, the selection criteria, and some case studies of funded projects. We will also share how AFTA's framework, *Animating Democracy Aesthetic Perspectives: Attributes of excellence in arts for change*, informed both the selection process and the development and implementation of evaluation tools for grantees and their constituents.

Building Political Will and Resources for Cultural Equity Funding

SPUR OAKLAND

Organized and moderated by Robynn Takayama, program officer of Community Investments, San Francisco Arts Commission

Presented by Brad Erickson, executive director, Theater Bay Area; Vinay Patel, executive director, Asian Pacific Islander Cultural Center; and Pamela Peniston, artistic director, Queer Cultural Center

Helicon Collaborative's report, *Not Just Money: Equity Issues in Cultural Philanthropy*, revealed a disappointing trend in support for historically marginalized

communities in the ten cities studied...except San Francisco. In the '90s, a grassroots movement of San Francisco cultural leaders charted a visionary course to establish the Cultural Equity Endowment Fund with funding from a hotel tax so that all cultures have the financial resources for full cultural expression. With this funding, the San Francisco Arts Commission distributes approximately \$3M annually to individual artists and arts organizations identifying with a historically marginalized community. At the same time, efforts to fortify the legislation included ballot initiatives that would increase funding for the arts ecosystem while placing a special focus on equity. In this session, organizers involved with the campaigns will provide an overview of how they galvanized the political will to pass the original legislation and the opportunities and challenges they've faced in bolstering it. Aspects include gaining consensus between small- and large-budget organizations, how to work with elected officials, and messaging. Attendees will then meet in small groups to workshop their own pathway.

Mapping Culture-Making Change

FLIGHT DECK, THEATER

Organized by Amy Kitchener, executive director and co-founder, Alliance for California Traditional Arts (ACTA)

Moderated by Maria Rosario Jackson, senior advisor, Arts & Culture, The Kresge Foundation

Presented by Amy Kitchener, executive director and co-founder, Alliance for California Traditional Arts; Maria Rosario Jackson, senior advisor, Arts & Culture, The Kresge Foundation; Danielle Brazell, general manager, Department of Cultural Affairs; and Scott Oshima, lead community organizer, Japanese American Cultural and Community Center in Los Angeles

Some of the most important aspects of human culture are contained in the intangible aspects of cultural practices and knowledge systems. Cultural mapping is one way to transform the often intangible and invisible into a medium that can foster intercultural dialogue and can be applied to arts and culture planning, policy, and community development. Cultural mapping can effectively make visible the art and culture of historically neglected communities and can be crucial to changes in policy and practices addressing racial and cultural equity.

- This session shares approaches, learnings, and outcomes from three cultural asset mapping projects:
- Promise Zone Arts, initiative of the Los Angeles Cultural Affairs Department identifying cultural assets in the federally designated Promise Zone to work on comprehensive improvements in jobs, youth development, education, and public safety.

- Takachizu is a community “show & tell” gathering space designed to identify and reflect on that which is most valuable, celebrated, and in need of protection in Los Angeles Little Tokyo. The Japanese words Takara (Treasure) and Chizu (Map) join to form Takachizu (treasure map). Takachizu, is a project of Sustainable Little Tokyo initiated by +LAB, Little Tokyo Service Center’s creative community development strategy utilizing collaboration and experimentation to advance Little Tokyo’s power over its future.
- Engaging Cultural Assets, an initiative of the Alliance for California Traditional Arts in which residents identified cultural assets and probed the meaning and value of those assets as a foundation for building sustainable solutions contributing to community health.

Transformation in Action: Embodying emergent strategies

OAKLAND CENTER, MERRITT II

Organized and moderated by Sage Crump, project manager, Leveraging a Network for Equity, National Performance Network/Visual Arts Network

Presented by Tanya Mote, associate director, Su Teatro Cultural and Performing Arts Center; Kellie Terry, program officer for Sustainable Environments, Surdna Foundation; and Sharon N. Williams, executive director, Central District Forum for Arts & Ideas

What will transformation to a just and equitable field require and how can we get there together? As framed by Detroit-based visionary thinker adrienne maree brown, “Emergent Strategy” is more than a plan toward a goal. It is the development of strategic thinking that accounts for the complex systems in which we work and assists in identifying simple interactions that can result in long-term, sustainable change. This session will provide attendees an opportunity to develop strategies for deepening the impact of their own work through small group case study discussions with arts organizations and other funders. Tanya Mote of Su Teatro, Sharon Williams of Central District Forum for Arts and Ideas, and Kellie Terry of Surdna Foundation will share their journeys of transformation and lead small groups through intimate and brave conversations designed to grow our field’s ability to hold complexity as we move toward the field we envision.

Cultural Equity Frameworks in Philanthropy

OAKLAND CENTER, MONTCLAIR

Organized and moderated by Debbie Ng, program officer, San Francisco Arts Commission

Presented by Anh Thang Dao-Shah, senior Racial Equity and Policy Analyst, San Francisco Arts Commission; Niva Flor, director, Grantmaking & Strategic Impact, Sacramento Region Community Foundation; and Zeyba Rahman, senior program officer for the Building Bridges Program, Doris Duke Foundation for Islamic Art

As the United States becomes increasingly diverse and marginalized communities face greater social and political challenges, how are philanthropic entities in the public, private, and government sectors transforming and responding to meet the need? How do you build authentic cultural equity into your organization and philanthropic practices? In this dynamic “TED Talk” style format, speakers will share how their philanthropic organizations are implementing a cultural equity framework into their organizations. The organizations will represent different stages of implementing a cultural equity framework and will present a range of ideas and concrete examples. Following the presentations, participants will have the opportunity to break out in small groups to discuss what steps their organizations are taking to address this in their respective organizations. Participants will walk away with key examples, takeaways, and learnings about how to implement cultural equity frameworks in their work.

Creating Connectedness: Social presencing theater

OAKLAND CENTER, TEMESCAL

Organized by Delia Reid, senior program officer, Stuart Foundation; and Arawana Hayashi, choreographer, performer, educator, Social Presencing Theater

Moderated by Delia Reid, senior program officer, Stuart Foundation

Presented by Arawana Hayashi, choreographer, performer, educator, Social Presencing Theater

Today, many of us deeply experience the challenges facing our global and local communities such as climate change, social and economic inequality, and spiritual depletion. These show up in all our systems — education, healthcare, governance, etc. Often our view on these issues is quite narrow. We experience through our own lenses, our own attitudes, and values. We are unable to suspend our own opinions to identify with others or to see the whole picture. Social Presencing Theater (SPT), created by the Presencing Institute, is an arts-based method that enables us to see and sense a

whole system. These systems could be our individual body-mind, our teams, our organizations or larger social systems. It is a method in which we embody both our current situation with its stuck patterns, and the inherent creativity and healthiness in our situations. It brings the “body knowing” into our awareness and into the process of change. This session will begin with a short introduction of the work and its applications and will engage attendees in an embodiment practice and reflection process that uses visual art media. SPT has its roots in mindfulness, awareness, and the Theory U change theory, joining reflection with activism.

Supporting Artists: Multiple models

FLIGHT DECK, STUDIO

Organized by Alexa Hall program fellow, Performing Art, William and Flora Hewlett Foundation; Frances Phillips program director, Arts and The Creative Work Fund, Walter & Elise Haas Fund

Moderated by Alexa Hall, program fellow, Performing Art, William and Flora Hewlett Foundation

Presented by Denise Brown executive director, Leeway Foundation; Frances Phillips program director, Arts and The Creative Work Fund, Walter & Elise Haas Fund; and Marianna Schaffer, director of Artist Initiatives, Creative Capital

This session will be a space for those interested in grantmaking to individuals to engage with funders that have an array of approaches and time horizons doing this work. This workshop will provide models and give attendees a chance to practice a process of setting strategy for grantmaking that focuses on individual project support rather than other types of grantmaking.

11:30–12:00 NOON **BREAK**

LUNCHEON PLENARY SESSION

12:00–1:30 PM

TORTONA BIG TOP TENT

[LUNCH SERVICE UNTIL 12:30]

Performance by Joyce Lee

Introduction by Frances Phillips

Walter & Elise Haas Fund

Keynote by john a. powell

Introduction by Ted Russell

Kenneth Rainin Foundation

Joyce Lee

Joyce Lee is a writer, poet, storyteller, performer and educator from Oakland. This dynamic womyn has toured the East Coast and performed at venues across the United States including but not limited to: the Nuyorican Poets Cafe, Yoshi's of San Francisco, First Annual Oakland Gay Pride Parade, Vagina Monologues in San Francisco to fundraise women's shelters in Haiti, UC Berkeley for Breast Cancer Awareness, 106 KMEL Street Soldiers, NPR Snap Judgment Storytelling, Berkeley Poetry Slam, San Francisco Poetry Slam, Harbin Hot Springs in Sonoma County.

john a. powell

john a. powell is director of the Haas Institute for a Fair and Inclusive Society and professor of Law, African American, and Ethnic Studies at the University of California, Berkeley. He previously served as the executive director at the Kirwan Institute for the Study of Race and Ethnicity at the Ohio State University and the Institute for Race and Poverty at the University of Minnesota. He was formerly the national legal director of the American Civil Liberties Union. He is a co-founder of the Poverty & Race Research Action Council and serves on the board of several national organizations. powell led the development of an “opportunity-based” model that connects affordable housing to education, health, health care, and employment. He has taught at numerous law schools including Harvard and Columbia University. His latest book is *Racing to Justice: Transforming our Concepts of Self and Other to Build an Inclusive Society*.

2:00–3:15 PM

**BREAKOUT
SESSIONS****The Promise of Arts Education and Social Emotional Learning: More than magical thinking****OAKSTOP 14, ELIHU SUITE**

Organized by Sydney Sidwell, director of Education and Arts Learning, Lloyd A. Fry Foundation; Steve Shewfelt, director of Data & Research, Ingenuity, Inc

Moderated by Sydney Sidwell, director of Education and Arts Learning, Lloyd A. Fry Foundation

Presented by Pierre Lockett, executive director, Forward Momentum Chicago Pierre; Camille A. Farrington, senior research associate, University of Chicago Consortium on School Research; John Q. Easton, vice president of Programs, Spencer Foundation; and Steve Shewfelt, director of Data & Research, Ingenuity, Inc.

The potential of arts education to transform young lives is often taken as a given. However, those transformational powers are often assigned to magical thinking. The Spencer Foundation, Ingenuity, and the UChicago Consortium on School Research came together to better understand the evidence behind the claims with a new study to be published the summer of 2018. Researchers, educators, and funders will discuss the report's findings as well as opportunities for continued exploration into the role (magical or otherwise) that the arts play in the development of students and the culture of schools.

New Horizons in Arts Research**OAKSTOP 14, LIONEL SUITE**

Organized by Anna Campbell, senior program officer, The Howard Gillman Foundation; and Ian David Moss, CEO, Knowledge Empower

Moderated by Ian David Moss, CEO, Knowledge Empower

Presented by Alexis Frasz, co-director, Helicon Collaborative; Maria Rosario Jackson, senior advisor of Arts & Culture, The Kresge Foundation; and Charles J. Limb, chief, Division of Otolaryngology, Neurotology, and Skull Base Surgery, University of California San Francisco School of Medicine

Every year, governments, foundations, and universities invest millions of dollars and thousands of hours in research on arts and culture. What have we learned from this body of work, and what are the most pressing challenges and opportunities on the horizon for arts research in the coming years? Moderated by Ian David Moss (ex-Createquity), this panel session

and roundtable honors the spark of imagination and insatiable curiosity that together drive researchers to seek new discoveries. Join your resident arts nerds and policy wonks for a conversation about publications that inspire us, methodological innovations that make us jealous, the projects we wish we could do, and the questions that keep us up at night.

A Step Beyond Capitalization: Trauma informed philanthropy**OAKLAND CENTER, FRUITVALE**

Organized by Barbara Mumby, senior program officer of Community Investments, San Francisco Arts Commission; Sonia Mañjon, executive director, Leaderspring Center

Moderated by Barbara Mumby, senior program officer of Community Investments, San Francisco Arts Commission

Presented by Sonia Mañjon, executive director, Leaderspring Center; and Phoebe Mills-Cager, consultant, Urban Indian Business Development

How can funders effectively capitalize the most vulnerable organizations when historically marginalized communities are faced with and challenged by an overabundance of trauma? The San Francisco Arts Commission (SFAC) is looking beyond the traditional funder's model of strengthening organizations to looking for ways to promote healing and resilience through trauma informed practices. The hypothesis behind an integrated approach that weaves together social service practices, non-profit management, and leadership development is that systems of oppression lead to historical trauma, organizational dysfunction, and individual distrust: these systems must be addressed and acknowledged before communities can build strong, healthy, collaborative organizations, and coalitions. Providing two examples, this presentation will look at how the SFAC is supporting the Native American community through the Gathering of Native Americans (GONA) curriculum as well as implementing an initiative developed to build leadership of the African American Arts Community in the Western Addition. By engaging in trauma informed practices, the goal is to shift the perspectives and attitudes of the participants and create opportunities to build trust, transparency, mutual support, collaboration, empowerment, and ultimately, healing.

The Art of Social Change: Know Native America

PRO ARTS STUDIO

Organized and moderated by Lulani Arquette, president and CEO, Native Arts and Cultures Foundation

Presented by Crystal Echo Hawk, president and CEO, Echo Hawk Consulting; Delanna Studi, actress, *And So We Walked*; and Deana Dartt, curator *Mapping the Camino Indigenous*

In 2017, *Reclaiming Native Truth*, an illuminating year-long study was conducted that explored public perceptions from across the nation about Native Americans. Key findings of the research will be shared by the lead partner including biases that keep contemporary Native Americans invisible, and revealing information that surprised even the partners. Be inspired by how an artist, a curator, and funder are working to shift public perception between Americans, create new narratives and cultural awareness, and address positive social change through the arts. *Mapping the Camino Indigenous* will be shared, a traveling arts exhibition to bridge understandings about the El Camino Real as an ancient and well-worn trade route for Native people long before the arrival of the Spanish and the establishment of the Franciscan Missions in California. A writer and actress will share her work, *And So We Walked*, a contemporary play about a woman and her father's 900-mile journey along the Trail of Tears. Participants will learn what they can do to help shift the narrative about Native peoples. Takeaways include copies of a Native messaging guide for allies, and greater insight to replace negative stereotypes and structural bias with accurate representation and narratives.

Integrating the Arts with Higher Education: What funders need to know

OAKSTOP 14, BECKFORD EVENT SUITE 303

Organized and moderated by Sunil Iyengar, director of the Office of Research & Analysis, National Endowment for the Arts

Presented by Laurie Baefsky, associate dean of Research, Collaboration, and Innovation, University of Colorado-Denver; Lisa Howley, senior director, Strategic Initiatives & Partnerships in Medical Education, Association of American Medical Colleges; and Tom Rudin, director of the Board on Higher Education and Workforce and Global Affairs (PGA) division of the National Academies of Sciences (NAS)

Arts integration in K-12 learning has achieved some standing through arts philanthropy. Yet the arts' role in advancing higher education and workforce development has yet to be viewed strategically by many arts funders. National Academy of Sciences (NAS) staff will present a new report describing what works in

programs integrating the arts with STEM disciplines and medicine in higher education. The report also discusses logistical barriers that must be surmounted to effect greater arts integration in those settings. The Alliance for the Arts in Research Universities (A2RU) will offer promising practices in such integration and will identify cross-sectoral outcomes and opportunities of interest to the funding community. The Association of American Medical Colleges (AAMC) will outline a new strategic initiative that aims to understand better how the arts and humanities are being used to develop healthcare professionals, and will showcase exemplary programs at this nexus. Staff from the National Endowment for the Arts, a cosponsor of the NAS report, will ask other funders to share insights on how to strengthen the types of integrative collaborations highlighted in the NAS report, how to communicate more efficiently across these sectors, and how to overcome resistance within and between silos.

Out Here in the Middle: Perspectives from the Heartland

OAKLAND CENTER, MERRITT I

Organized and moderated by Joe Randel, senior program officer, Walton Family Foundation

Presented by Todd Stein, president and chief executive officer, Mid America Arts Alliance; John Brown III, executive director, Windgate Foundation; and Karen Minkel, home region program director, Walton Family Foundation

As the nation increasingly recognizes the importance of voices from the Heartland, what does that mean for arts funders away from the coasts? Join a conversation with three funders working independently and collectively in the Heartland as they discuss distinctive models and approaches to supporting arts organizations and artists in the middle of the country. Panelists will engage in conversation around advances in arts education, efforts to support individual artists working far from traditional cultural hubs, and the challenges and opportunities of supporting diverse cultural perspectives within a predominantly white landscape. The panel will shed light on how key national conversations resonate and take shape in some lesser-known yet dynamic communities where the arts are thriving. This session is recommended for participants interested in expanding their understanding of the Heartland arts ecosystem, mythologies about "the middle," and how arts funders are responding to rapidly changing demographics.

Mapping Oakland: A baseline study of arts and cultural organizations in communities of color

SPUR OAKLAND

Organized by Ted Russell, associate director of Arts Strategy & Ventures, Kenneth Rainin Foundation; and Vanessa Camarena-Arredondo, program officer, Akonadi Foundation

Moderated by Adriana Griño, Arts program officer, Kenneth Rainin Foundation

Presented by Roberto Bedoya, cultural affairs manager, City of Oakland; Nkeiruka Oruche, artistic director of Afro Urban Society, co-founder of BoomShake Music, and interim creative and administrative director of Studio Grand; Vanessa Camarena-Arredondo, program officer, Akonadi Foundation

Oakland has been a culturally rich city for decades. Many social movements, leaders, and artists call Oakland home and have extended the visibility of the city's unique cultural brand. Considering this legacy, there was a need to capture the organizations and cultural leadership that nurture and maintain these legacies, especially those emerging from communities of color. Through the recently published report "Mapping Small Arts & Culture Organizations of Color," a Bay Area arts funder and an Oakland place-based racial justice funder, set out to map cultural organizations in Oakland. The baseline report surfaced a large and varied set of cultural formations, collectives, and organizations who employ a wide range of strategies to sustain their work. Many of these groups have fallen outside of view from mainstream philanthropic arts funding but have managed to produce work and be engaged in communities for years, if not decades. Join us to learn about Oakland's cultural legacies and assets. We will be in conversation with Oakland leaders, artists, and with the Rainin Foundation and Akonadi Foundation to discuss the value of visibilizing this work to funders, understand the needs of these formations, and how they have sustained their work.

Media Artists as Storytellers for Social Change

FLIGHT DECK, THEATER

Organized by David Haas, vice chair, Wyncote Foundation and Sarah Lutman, principal, 8 Bridges Workshop

Moderated by Sarah Lutman, principal, 8 Bridges Workshop

Presented by Ashara E. Ekundayo, co-founder, Impact Hub Oakland; Chris Johnson, photographer, teacher, and author, Question Bridge; and Mayowa Aina, editor, producer, storyteller

Media artists increasingly engage the public's attention with creative and compelling stories that are opening new civic connections and spurring social

change. These artists are illuminating hidden histories, bearing witness to untold stories, and using the power of imagery to create new narratives that allow communities that are otherwise disconnected to engage with each other and be heard. With Americans spending an average of 11 hours a day on "screen time" consuming media, it has never been more important to support artists as they create innovative and challenging approaches to storytelling, utilizing today's media tools and platforms. Our panelists are accomplished media artists, each working on a different front and using different approaches. They will share recent projects, describe their alliances with advocates, and discuss the impact that media can have in capturing and amplifying the human stories at the heart of our diverse society. Dialogue around media skews toward the negative: misinformation, fake news, hacking and security breaches, Russian bots, and electronic surveillance. This session will offer a fundamental alternative: a presentation and discussion of the exciting potential of media to serve civil society, enrich lives, and strengthen local communities.

Imaginative Spaces: Artist reflections on their engagement with the built environment

OAKLAND CENTER, MERRITT II

Organized and moderated by Marianna Schaffer, director of Artist Initiatives, Creative Capital; and Bryan Lee Jr., director of Design, Colloqate

Presented by Matthew Moore, farmer, artist, Digital Farm Collective, Phoenix, AZ; Ellen Sebastian Chang, lead collaborator, House/Full of BackWomen; and Amara Tabor-Smith, collaborator, House/Full of BlackWomen

Physical space is an increasingly rare resource for artists and their ability to build a thriving practice hinges upon having a place to work. All too often they are caught up in a frustrating search for affordable, adequate work space, sometimes leaving their homes in order to find it. Creative Capital has witnessed this through its own community of Bay Area awardees who continue to leave due to the rising cost of living and the dwindling availability of affordable space. We invite you to a conversation between Creative Capital artists who are activating spaces in unconventional ways while remaining mindful of their roles within the larger ecosystems where they live and work. These artists will discuss how they have remained in imaginative relationships to places that have pushed them to the margins and ask whether or not creatives can exist in communities without igniting displacement themselves.

Building Financial Equity: From surviving to thriving

OAKLAND CENTER, MONTCLAIR

Organized and moderated by Glyn Northington, senior program director, Propel Nonprofits and Janet Ogden-Brackett, vice president, Propel Nonprofits

Presented by Janet Ogden-Brackett, vice president, Propel Nonprofits

What happens when nonprofit arts organizations, which have always lived in a world of scarcity, suddenly have the cash, expertise, and confidence to dream? Eighteen months ago, Propel Nonprofits started a three-year pilot with five arts organizations dedicated to strengthening their financial position and muscle so they can grow as cultural institutions. We'll share what we learned, what worked, and what didn't, what we've changed, and what our arts partners have taught us about the power of moving from surviving to thriving.

Giving Grantee-Partners the Reins: Creating a cohort-designed learning community

OAKLAND CENTER, TEMESCAL

Organized by Jason Blackwell, program associate, The James Irvine Foundation

Moderated by Leslie Payne, senior program officer, The James Irvine Foundation

Presented by Ming Ng, vice president of Community Engagement, The Music Center; Robert H. Martin, senior consultant, Socius Group; Toby Leavitt, executive director, San Francisco Shakespeare Festival; and Karen Ann Daniels, associate director of Arts Engagement, The Old Globe

How can a cohort of arts organizations create a self-governed coalition centered on collaborative learning, exploratory regranteeing, and forging an arts engagement movement? And where does a foundation fit into this mix, besides providing financial resources, stepping back, and letting the arts organizations take the reins? As The James Irvine Foundation transitions away from the arts, the foundation set out to answer these and other questions about how to transition as well as possible. In this session, the panelists will deconstruct each step of the process and take an in-depth look at the creation of a cohort-designed and self-governed learning community. From the formation of the "working group" — self-selected individuals from across the cohort charged with the task of designing this community — to choosing the fiscal agent, to negotiating the grant agreement, this case study highlights the potential of shared leadership and the practicality of compromise and trade-offs.

Following the panel, session attendees will break into small groups, each lead by a panelist, to explore three distinct decision points that occurred throughout the creation process.

Critical Minded: Supporting an inclusive ecology of cultural criticism

FLIGHT DECK, STUDIO

Organized by Elizabeth Méndez Berry, director of Voice, Creativity, and Culture, The Nathan Cummings Foundation; Chi-hui Yang, program officer of JustFilms, Creativity and Free Expression, Ford Foundation

Moderated by Chi-hui Yang, program officer of JustFilms, Creativity and Free Expression, Ford Foundation

Presented by Carolina A. Miranda, staff writer, Los Angeles Times; Cameron Shaw, executive director and founding editor, Pelican Bomb; and Jeff Chang, vice president of Narrative, Arts, and Culture, Race Forward

Arts critics can make or break careers, build audiences, and spark conversations. Their work bestows prestige, forms canons, champions artists, and sets the cultural agenda. And for too long, the people who define this discourse have mirrored the inequalities in the arts itself: the majority of salaried arts critics are white, often men. This has meant that the work of artists of color is too frequently ignored or clumsily covered; it also means that white artists are rarely scrutinized by critics who aren't white. In this panel, we'll talk about the new collaboration between the Ford Foundation and the Nathan Cummings Foundation, called Critical Minded, which aims to support cultural equity in the field of arts criticism and build a dynamic, inter-generational, national network of cultural critics of color. At a time when critical thinking and civic discourse are endangered, critics have much to offer and their work has the power to bend public discourse, social narratives and norms toward greater complexity and inclusivity.

3:15–3:45 PM

BREAK

3:45–4:45 PM

**BREAKOUT
SESSIONS****Protecting Arts Policy: Philanthropy's role****OAKSTOP 14, ELIHU SUITE**

Organized and moderated by Emily Peck, vice president of Private Sector Initiatives, Americans for the Arts

Presented by Lauren Cohen, coordinator of Government Affairs and Grassroots, Americans for the Arts; Jessica Mele, program officer in Performing Arts, William and Flora Hewlett Foundation; and Emily Peck, vice president of Private Sector Initiatives, Americans for the Arts

Over the past two years, the President's budget has called for the termination of the federal cultural agencies, and the new tax law is expected to dramatically alter the landscape of charitable giving. With Congress struggling to move legislation in this politically challenging time, arts leaders are well advised to build new support for pro-arts policies. These policy pursuits are no longer limited to simply protecting the funding of the cultural agencies, but now also include defending charitable giving to arts institutions, and how government can support artists, entrepreneurs, and small businesses in the creative economy. Hear how foundation leaders interact with elected officials, policy leaders and political candidates to advocate for federal, state, and local policies that can lead to funding and policies that directly impact local arts communities.

Digital Strategies: Lessons learned**OAKSTOP 14, LIONEL SUITE**

Organized and moderated by Anita Contini, program lead, Arts and Culture, Bloomberg Philanthropies

Presented by Laura Mann, principal and founder, Frankly Green + Webb USA; and Chad Coerver, content officer, San Francisco Museum of Modern Art

Bloomberg Philanthropies recently evaluated digital technology grants to 17 cultural institutions that are part of its Bloomberg Connects initiative. This panel will lay out key findings regarding the successes and limitations of using technology to engage audiences, and the challenges and opportunities for cultural organizations in developing digital strategies. Chad Coerver, chief content officer of the San Francisco Museum of Modern Art, and Laura Mann of consulting firm Frankly Green + Webb, will offer their perspectives and discuss key trends.

Beyond the Money: What we're learning about support to individual artists**OAKLAND CENTER, FRUITVALE**

Organized and moderated by Lillian Osei-Boateng, program manager, Doris Duke Charitable Foundation

Presented by Lynnette Miranda, program manager, United States Artists; Joanna Haigood, artistic director/choreographer, Zaccho Dance Theatre; and Kay Takeda, senior director of Artist Programs, Joan Mitchell Foundation

More and more foundations are making it a priority to offer support to their grantees beyond grant dollars. Foundations that support individual artists in particular recognize that these artists need a bundle of different kinds of support in order to thrive. From retirement incentives to access to health care, these are just some of the benefits that many foundations are providing in addition to their grant dollars to help their grantees obtain the basic necessities that many citizens have and often take for granted. A few of these grant programs are currently at inflection points with relatively new leadership in place. In this session, we will hear from these administrators as they look back to harvest lessons learned and discuss how they've refined their programs to respond to the emerging needs of artists. We will discuss the commonalities and distinctions between each program's approach and hear from some artists who have benefited from this unique type of support to see how it's affected their lives and the way they create work.

The Power of the Arts to Have Social and Policy Impact: A case study**PRO ARTS STUDIO**

Organized by Lexi Fisher, program manager, David Rockefeller Fund

Organized by Lukas Haynes, executive director, David Rockefeller Fund; Sara Reisman, executive and artistic director, The Shelley and Donald Rubin Foundation; and Katy Rubin, founder and executive director, Theatre of the Oppressed NYC

This session explores the power of the arts to influence public policy. The session will open with a case study of Theatre of the Oppressed NYC's Legislative Theatre program and the concrete policy and civic engagement impacts that it chronicles. Legislative Theatre is an equitable and accessible artistic process designed to generate policy change around homelessness, the criminal justice system, immigration and other systems affected

by structural oppression. We will then turn to a funder discussion about the importance of supporting the documentation and dissemination of such efforts, and how doing so can influence both the funding and political landscape.

Intersectionality: Building momentum and moving forward together on arts, environment, and equity

OAKSTOP 14, BECKFORD EVENT SUITE 303

Organized by Tatiana Hernandez, senior program officer, The Kresge Foundation; and Rachel Leon, executive director, Environmental Grantmakers Association

Moderated by Rachel Leon, executive director, Environmental Grantmakers Association

Presented by Tatiana Hernandez, senior program officer, The Kresge Foundation; Carlos Garcia, senior philanthropic advisor, San Francisco Foundation; and Ana Marie Argilagos, president, Hispanics in Philanthropy

In February 2018, over 30 affinity leaders, staff, and board members, and 200 funders from different fields came together in Oakland to co-sponsor and participate in the Affinity Equity Summit and Solidarity, Defense & Action Funder Briefing. This meeting, a remarkable collaborative effort to connect across sectors on shared equity goals, resulted in a set of concrete and coordinated priority outcomes, focused on activating funders across the sector on the Census 2020, civic engagement, fellowships, and diversity, equity, and inclusion.

This session is an opportunity to build on that momentum and be a space to learn and share perspectives on the ways that different foundations and funder networks are coming together on equity — across identity, geography, and issues such as environment and the arts. Funders and affinity leaders will provide updates on recent progress and goals, provide space to share cross-sectoral efforts underway and models for successes, and open a dialogue about how the field can best collaborate to further goals of solidarity, defense, and action. Ultimately, the goal of the session would be to encourage collaboration, and identify an even more emboldened path forward.

Arts Education Grants As Fuel for Cross-sector Systemic Change: A case study from the country's third largest school district

OAKLAND CENTER, MERRITT I

Organized and moderated by Elizabeth Cole, director of Creative Schools Fund, Ingenuity; and Paul Szniewajs, executive director, Ingenuity

Presented by Elizabeth Cole, director of Creative Schools Fund, Ingenuity; and Paul Szniewajs, executive director, Ingenuity

In the past five years, Ingenuity has invested almost \$10M into over 650+ Chicago Public Schools (CPS) as a direct incentive to increase access to the arts for every student in every grade. We will explore intentional portfolio design, strategic supporting relationships at the grasstops and the grassroots levels, and finally use data to drive grants to schools that struggle. This helped fuel a corresponding \$100M increase in district spending on arts education. Chicago is a district of almost 400,000 students, 90% of whom are students of color and 77% of whom are low-income. Ingenuity's effort to dramatically increase arts education in CPS is an equity project at heart. Using school-level arts access data, we drive towards a greater level of racial and economic equity than may naturally occur through district-wide improvements. Ingenuity will share lessons and takeaways that include aligning your grant-making with data trends; awarding higher risk grants; using the grants structure itself to generate demand on the ground for increased arts access; understanding how granting can serve as a teaching tool; and granting for stability and sustainability. We will also invite audience participation to explore additional ways in which relatively small grants, with the right design and implementation, can shepherd significant change for students in schools.

Supporting the Stuff in Between: Moving from projects to practice

SPUR OAKLAND

Organized and moderated by Lyz Crane, deputy director, ArtPlace America

Presented by Lynne McCormack, director of Creative Placemaking, Local Initiative Support Corporation (LISC); and Paul Singh, vice president of community initiatives, NeighborWorks America

As work at the intersection of 'arts and' continues to increase, artists and arts organizations are learning new ways to operate and be generative over time within broader ecosystems. Similarly, in the midst of a renewed focus in community development on

comprehensive approaches, community development organizations are also having to learn new ideas, skills, and languages to be able partner across sectors to address persistent challenges in under-invested communities, respond to historical trauma, and engage in equitable development. LISC and NeighborWorks are two national organizations that serve as hubs for advancing the practice of community development. Recently, each organization has been exploring how to leverage their arts & culture investments and integrate creative placemaking practices into equitable community development. ArtPlace will moderate a shared discussion with LISC's national director of Creative Placemaking, NeighborWorks' vice president of Community Initiatives, and session participants to explore how the broader funding ecosystem can create more space and resources for cross-sector partnerships to develop and flourish over the long-term, and how arts funders in particular can play a meaningful role in advancing stronger creative placemaking practice.

Realizing the Untapped Potential of Youth: Improving communities through lifting tomorrow's leaders

FLIGHT DECK, THEATER

Organized and moderated by Justin Christy, strategy and learning manager, Bush Foundation

Presented by DeAnna Cummings, founder and CEO, Juxtaposition Arts; and Julie Garreau, executive director, Cheyenne River Youth Project

Despite their high potential to power community change, youth voices are frequently ignored or overlooked. Thought to be "inexperienced" or "not ready," youth are not often appreciated for their unique ability to see across systems, think beyond barriers and navigate dense, political landscapes. Recently, following events in Parkland, Florida, we saw the impact of youth voices rising against gun violence, which made the issue even more vivid in our hearts and minds. This inspiring movement has left many with the question — why don't we turn to youth voices more often?

This session will focus on accessing, developing and empowering youth voices and helping young people develop agency and leadership skills through art- and culture-based approaches. Presenters from Juxtaposition Arts in Minneapolis, which works primarily with urban youth, and the Cheyenne River Youth Project, which serves Native youth on the Cheyenne River Sioux Reservation in South Dakota, will share their

respective approaches and describe their incredible impact on youth and community. These youth-centered, problem-solving powerhouses operate at the nexus of art, culture, education and community through imaginative partnerships and resourceful practices. Attendees will learn more about how to support this type of cross-cutting work, which often falls between funder portfolios.

Sugar Hill: Funding for impact and sustainability

OAKLAND CENTER, MERRITT II

Organized by Michelle Johnson, program officer, Arts & Culture, The Kresge Foundation and Regina Smith, managing director, Arts & Culture, The Kresge Foundation

Moderated by Regina Smith, managing director, Arts & Culture, The Kresge Foundation

Presented by Blair M. Duncan, executive vice president and chief operating officer, Upper Manhattan Empowerment Zone; Jamie Bennet, executive director, Artplace America; and Ellen Baxter, founder and executive director, Broadway Housing Communities

Broadway Housing Communities' Sugar Hill Project, a mixed-use development designed by David Adjaye, pairs a children's museum of art and storytelling with 124 units of affordable housing and an early childhood center to generate transformational change in a high poverty, largely immigrant urban community.

The session will consist of a discussion between three leading funders committed to realizing the full potential of creative placemaking at Sugar Hill, and the practitioner whose work was supported by philanthropic investments at three distinct stages of the project's development:

ArtPlace's early support which affirmed BHC's bold decision to pair a children's museum with affordable housing and early education at a single site in a high-needs community; Kresge's multi-year investment in strengthening and amplifying the impact of this replicable multi-sector programming model; and UMEZ's multi-year grant made directly to the Museum, signaling the Museum's emergence as a full partner in BHC's creative placemaking mission and the long-term sustainability of this ambitious initiative working at the intersection of housing, education and art.

What Does Cultural Equity Look Like?

OAKLAND CENTER, MONTCLAIR

Organized and moderated by Roberto Bedoya, Cultural Affairs manager, City of Oakland

Presented by Vanessa Whang, lead consultant, Oakland Cultural Plan; and Randy Engstrom, director, Office of Arts and Culture, City of Seattle

There are many definitions of cultural equity circulating in the field. What do we think cultural equity would look like if we were to achieve it? What are the operating principles that give a commitment to cultural equity teeth? These are questions that need answers if we are to walk the talk and make real change. Join a conversation about operationalizing cultural equity values with Vanessa Whang, the lead consultant for the Oakland Cultural Plan "Belonging in Oakland: a cultural development plan," Randy Engstrom, director of Seattle's Office of Arts and Culture and Roberto Bedoya, Cultural Affairs manager, City of Oakland, CA.

Keeping Artist Workspace Safe and Accessible

OAKLAND CENTER, TEMESCAL

Organized and moderated by Tracey Knuckles, senior manager, Cultural Assets, Bloomberg Associates

Presented by Kelley Kahn, policy director for Arts and Development, City of Oakland; Elena Serrano, program director, EastSide Arts Alliance; and Amy Bonitz, president & CEO, Baltimore Arts Realty Corporation

Cost pressures and growing populations in cities continue to make suitable workspace difficult for artists to afford. In addition, events like the Ghost Ship fire in Oakland have brought renewed attention to safety in work and performance spaces used by artists arts organizations around the country. In response, many cities have stepped up enforcement efforts, convened working groups and task forces, and stewarded conversations that led to recommendations intended to promote safety and preserve spaces valued by the creative community. What strategies can be employed to focus the dialogue and ensure that workspace remains accessible to artists and arts organizations?

Tracey Knuckles of Bloomberg Associates will present an overview of the efforts by several U.S. cities to respond to the need for safe and accessible workspace for artists and arts organizations and moderate a conversation between a municipal policy advisor, real estate developer, and an arts leader. They will discuss the challenges and opportunities associated with artist

workspace ranging from regulation and preservation to advocacy and new development, and explore their perspectives on the sustainability of workspace for artists in their respective cities.

The Fastest Grant in the West: How fast can you be?

FLIGHT DECK, STUDIO

Organized by Joe Smoke, director, Grants Administration Division, Los Angeles Department of Cultural Affairs

Moderated by Joe Smoke, director, Grants Administration Division, Los Angeles Department of Cultural

Presented by Joe Smoke, director, Grants Administration Division, Los Angeles Department of Cultural Affairs; Ian Williams, community outreach coordinator, Los Angeles Department of Cultural Affairs; and Dianne Debicella, program director, Community Partners

In this session, we will offer an introduction to the City of Los Angeles' monthly Arts Activation Fund (AAF) which provides grants to community activists (artists, ensembles, for-profit business owners, etc.) within 40 days. AAF has three years of success and several lessons to offer. With the fast turn around and 75% of support provided at contracting, AAF has seed-funded for more than 30 new pop-up and festival-style events in LA. AAF is proof that government grant-making can be easy, speedy, and high-touch. This model can be recreated in any city or region.

6:15 PM

DINE-AROUNDS

GATHER FOR DEPARTURE

Taking advantage of being in downtown Oakland, 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 vibrant diversity of Oakland and its food scene. Sign up will be onsite at conference registration on Monday. Participation is first-come, first-served.

Find your group at 6:15 pm at the Tortona Big Top Tent at 1911 Telegraph Ave. Departure will begin as soon as groups can gather.

Dine-around locations include:

Addis Ethiopian Restaurant

6100 Telegraph Ave, Oakland; 510-653-3456

Ethiopian \$\$-\$\$\$ casual

For over a decade Addis has delivered an exotically spicy mix of vegetables, slow-simmered meat or grain stews, and fresh meat sautés, based on centuries-old recipes. Crepe-like injera bread is your knife, fork, and spoon here...tear off a piece, scoop up a morsel, and pop it in your mouth. Domestic beer and wine, honey wine, and African beer are available.

Tamarindo

468 8th St, Oakland; 510-444-1944

Mexican \$\$-\$\$\$ casual

One of the first new restaurants in Old Oakland, Tamarindo offers authentic Mexican flavors originating from each of that country's seven gastronomical regions. Dishes are served in classic "antejoria" (small plate) style and are meant to be shared. Mix in Oakland's first mescal bar and get to know your fellow conferees!

Annapurna Restaurant & Bar

948 Clay St, Oakland; 510-826-4517

Indian \$\$-\$\$\$ casual

The go-to spot for "everyday" Nepalese-Indian fare in the East Bay. Expect classics like chicken tikka masala, lamb momo, and naan. You won't expect the high ceilings, balconies, and somewhat gothic chandeliers. Service is welcoming and gracious. Chai, lassi (plain, sweet, salt, mango), and sodas round out the beverages.

Molcajete

1734 Webster St, Oakland; 510-466-6652

Mexican \$\$-\$\$\$ casual

Mexico in Uptown Oakland with all of the homeyness and quirky charm of a Fruitvale hole-in-the-wall. Enjoy their uncommonly light touch, even with heavy dishes; and their 25 different salsas...all prepared in a "molcajete", or stone mortar. Chef Torres leads a family-run show, sourcing beef, chicken, and produce locally. Beer and wine available.

Rudy's Can't Fail Café

4081 Hollis St, Emeryville; 510-594-1221

American \$\$-\$\$\$ casual

Named after a Clash tune, the theme is diner...playful but not in your face. "Best of Oakland and the East Bay" nominee in three categories: Diner, Late Night, and Breakfast. It's exactly what you're looking for in a diner: the familiar, made well. (Note: You'll have to do breakfast some other time.)

Agave Uptown

2135 Franklin St, Oakland; 510-288-3668

Mexican \$\$-\$\$\$ casual

Oaxacan cuisine north of the border, it's all about farm fresh, seasonal, house-made fare. Handmade tortillas and a mole crafted from 20 "secret ingredients" brought from Chef Diaz's home town. Small-batch mezcal is big on the drink menu and provides the backbone for mixed offerings. A 2017 "Bay Area's 10 Best Mexican Restaurants" selection.

Obelisco

3411 E 12th St, Oakland; 510-534-3752

Mexican \$-\$\$ casual

Named for the owner's mother, "Hibiscus flower," find yourself a special take on Mexican fare at Obelisco. Beyond the regular menu of soups and standard taqueria items, look for cochinita pibil, birria, and pipian on a rotating schedule. Meats are locally-sourced; organic corn is the base for their fresh, handmade tortillas. Domestic and imported sodas.

ShinMai

1825 #3 San Pablo Ave, Oakland; 510-271-1888

Japanese \$-\$\$ casual

Cross Izakaya (think informal Japanese pub) and a Michelin-starred chef with roots in rural New Mexico. Result: a fresh, modern take on the Izakaya idea that shows respect for the Japanese tradition...with a touch of whimsy, beautifully presented. Beverages include cocktails, wine and beer, sodas, teas.

TUESDAY

7:30 AM

**REGISTRATION,
OFFSITE TICKETS**

Tickets for Tuesday afternoon offsite sessions are available on a first come, first served basis at the Tortona Big Top Tent. One ticket will be distributed per attendee. Ticket exchange can be made throughout the day at the registration table (The Lab 3rd Floor at 1330 Broadway), space permitting.

BREAKFAST PLENARY SESSION

8:00–9:30 AM

TORTONA BIG TOP TENT

[BREAKFAST SERVICE UNTIL 8:30]

Welcome**Emiko Ono**

The William and Flora Hewlett Foundation

Invocation**Corrina Gould**

Indian People Organizing for Change

Corrina Gould is the spokesperson for the Confederated Villages of Lisjan/Ohlone. She was born and raised in Oakland, the territory of Huichuin. She is an activist that has worked on preserving and protecting the ancient burial sites of her ancestors in the Bay Area. She is the co-founder and a lead organizer for Indian People Organizing for Change, a small Native run grassroots organization that works on Indigenous people issues to bring about education and awareness of the desecration of the sacred sites in the greater Bay Area. Gould's current work includes the co-founding of a Native women led urban land trust within the setting of what continues to be her ancestral territory of the Bay Area. Gould is an acclaimed speaker on the work of sacred sites protection and preservation, as well as the invisibility of her people. She works within the intersection of many communities to create partnerships with all people to create a sustainable future, where Ohlone people will not continue to be invisible in their own homelands. She also sits on a number of local non-profit boards.

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. Tuesday's IDEA LAB will be hosted by Tom DeCaigny (San Francisco Arts Commission) and will feature three presentations by innovative artists and activists who continue to break barriers and challenge the norm.

Meklit

Meklit is an Ethio-American vocalist, singer-songwriter and composer, making music that sways between cultures and continents. Known for her electric stage presence, innovative take on Ethio-Jazz, and her fiery live shows, Meklit has rocked stages from Addis Ababa (where she is a household name) to San Francisco (her beloved home-base), to NYC, London, DC, Montreal, Nairobi, Chicago, LA, Arusha, Rome, Zurich, Seattle, Cairo, and many more.

Her latest album, *When the People Move, the Music Moves Too*, was released in June 2017 on Six Degrees Records. Produced by multi-GRAMMY winner Dan Wilson (Adele, John Legend) it features world renowned musicians Andrew Bird and Preservation Hall Jazz Band. These 11 songs were inspired by a conversation between Meklit and Mulatu Astatke (the Godfather of Ethio-Jazz). He tasked her to keep innovating and find her contribution to the globally beloved sound that he pioneered.

Meklit is a TED senior fellow and her TED Talk, *The Unexpected Beauty of Everyday Sounds*, has been watched by more than 1.2 million people. She has received musical commissions from Lincoln Center and the MAP Fund and has toured extensively across the US, UK, and East Africa. Meklit has been an artist-in-residence at NYU, collaborated with NASA Astrophysicist Jon Jenkins, musical legend Pee Wee Ellis, and members of the BBC Philharmonic. She is the co-founder of the Nile Project and a featured voice in the UN Women theme song alongside Angelique Kidjo and Anoushka Shankar.

Michael Morgan

Michael Morgan was born in 1957 and raised in Washington, D.C. where he attended public schools and began conducting at the age of 12. He attended McKinley Tech High School in Washington D.C. and was affiliated with the D.C. Youth Orchestra Program. While a student at Oberlin College Conservatory of Music he spent a summer at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa and it was at that time that he first worked with Leonard Bernstein. He was also the apprentice conductor of the Buffalo Philharmonic under Julius Rudel.

In 1980, he won first prize in the Hans Swarowsky International Conductors Competition in Vienna, Austria and became Assistant Conductor of the St Louis Symphony Orchestra under Leonard Slatkin.

His operatic debut was in 1982 at the Vienna State Opera in Mozart's *The Abduction from the Seraglio*. In 1986, Sir Georg Solti chose him to become the assistant conductor of the Chicago Symphony Orchestra, a position he held for five years under both Solti and Daniel Barenboim. In 1990, he became music director of the Oakland East Bay Symphony. Maestro Morgan serves as artistic director of the Oakland Youth Orchestra, music director of the Sacramento Philharmonic Orchestra, the Sacramento Opera, and was artistic director of Festival Opera in Walnut Creek for more than 10 seasons. He teaches the graduate conducting course at the San Francisco Conservatory of Music and is Music Director at the Bear Valley Music Festival in California.

In 2002 and 2003, he taught conducting at the Tanglewood Music Center and has led conducting workshops around the country. As Stage Director he has led productions of the Bernstein *Mass* at the Oakland Symphony and a modern staging of Mozart's *Don Giovanni* at Festival Opera, where he has also staged Britten's *A Midsummer Night's Dream*, and Gounod's *Faust*. As a chamber musician (piano) he has appeared on the Chamber Music Alive series in Sacramento as well as the occasional appearance in the Bay Area. As a guest conductor he has appeared with most of America's major orchestras, including the New York Philharmonic, National Symphony, Baltimore Symphony, Philadelphia Orchestra, Atlanta Symphony, Alabama Symphony, Houston Symphony, Los Angeles Philharmonic, Seattle Symphony, San Francisco Symphony, Pittsburgh Symphony, Detroit Symphony, Vancouver Symphony, Winnipeg Symphony, Edmonton Symphony, and Omaha Symphony. He was music advisor to the Peoria Symphony during their most recent conductor search. As a conductor of opera, he has performed with St. Louis Opera Theater, New York City Opera, and the Staatsoper in Berlin. Abroad he has conducted orchestras in Europe, South America, the Middle East, and the Kimbanguiste Symphony Orchestra in Kinshasa, Democratic Republic of Congo.

In 2005, he was honored by the San Francisco Chapter of The Recording Academy with the 2005 Governor's Award for Community Service. On the opposite coast, the American Society of Composers, Authors, and Publishers (ASCAP) chose Morgan as one of its five 2005 Concert Music Award recipients. ASCAP further honored Oakland East Bay Symphony in 2006 with its Award for Adventurous Programming. The San Francisco Foundation honored him with one of its Community Leadership Awards, and he received an Honorary Doctorate from Holy Names University in Oakland, California.

In addition to his duties with the Symphony, Maestro Morgan serves as Artistic Director of the Oakland Symphony Youth Orchestra, Music Director at Bear Valley Music Festival, and Music Director of the Gateways

Music Festival. He is music director emeritus of the Sacramento Philharmonic and Opera, and is on the boards of Oaktown Jazz Workshops, the Purple Silk Music Education Foundation, and the Mathematical Sciences Research Institute.

Sean Dorsey

Sean Dorsey is a San Francisco-based transgender choreographer, dancer, writer, and advocate. Recognized as the US' first acclaimed transgender modern dance choreographer, Dorsey has toured his work to 30 cities and taught in 35 cities. Dorsey has been awarded four Isadora Duncan Dance Awards, the Goldie Award for Performance, and has been named "San Francisco's Best Dance Company" (*SF Weekly*), and was also named in *Dance Magazine's* "25 To Watch." This summer, Dorsey became the first US transgender artist ever presented by The Joyce Theater in NYC.

Dorsey has been awarded support from the National Endowment for the Arts, NEFA's National Dance Project, National Performance Network, Dance/USA, California Arts Council, San Francisco Arts Commission, The Creative Work Fund, Kenneth Rainin Foundation, Phyllis C. Wattis Foundation, Fleishhacker Foundation, Wallace Alexander Gerbode Foundation, William and Flora Hewlett Foundation, and the James Irvine Foundation.

Sean Dorsey Dance's new work *Boys in Trouble* is currently on a 2-year, 20-city international tour. *Boys in Trouble* unpacks masculinity with unflinching honesty and from unapologetically trans and queer perspectives. Commissioned by six theaters across the US, *Boys in Trouble* unpacks toxic masculinity, trans embodiment, queer Black love, whiteness, shame and healing.

Dorsey's previous work *The Missing Generation* is also currently on a 20-city tour. *The Missing Generation* gives voice to trans and LGBTQ longtime survivors of the early AIDS epidemic. Dorsey created the work after recording 75 hours of oral history interviews with longtime survivors. These voices and real-life stories are featured in the show's award-winning soundscore.

Dorsey is the founder and artistic director of Fresh Meat Productions, the nation's first nonprofit to create, present, and tour year-round transgender dance and performing arts programs. Founded in 2002, Fresh Meat Productions is now celebrating its 17th season.

Fresh Meat Productions builds community by creating, presenting, and touring year-round transgender performing arts programs. Their award-winning programs invest in trans and queer artists as powerful agents of change, promote trans and QTPOC expression and visibility, provide mentorship and learning, and promote racial and trans/gender justice. Fresh Meat Productions' guiding principles are access, relevance, artistic excellence, and community engagement.

Fresh Meat's programs include the annual Fresh Meat Festival of trans and queer performance, resident dance company Sean Dorsey Dance's local and touring performances, their national education program TRANSform Dance, field-wide advocacy for trans justice and equity in the Dance field, and internships for trans youth.

Tom DeCaigny

Tom DeCaigny is the director of Cultural Affairs for the City and County of San Francisco where he oversees the San Francisco Arts Commission (SFAC), the \$24 million city agency that champions the arts as essential to daily life. Before, DeCaigny was an independent consultant and strategist in arts and culture, youth development, and education. He served nine years as executive director of Performing Arts Workshop, a San Francisco-based organization dedicated to helping marginalized young people through the arts. Previously he helped found an arts middle school for youth in the juvenile justice system, managed the AIDS Memorial Quilt's National Youth Education Program, and conducted research for the National Committee for Responsive Philanthropy. DeCaigny serves on the Executive Committee of the United States Urban Arts Federation and on the Program Committee for the World Cities Culture Forum, and he was invited to present at the first UNESCO World Conference on Arts Education.

9:30–10:00 AM **BREAK**

10:00–11:30 AM **BREAKOUT SESSIONS**

Impact Investing in the Creative Economy

OAKLAND CENTER, ROCKRIDGE

Organized by Upstart Co-Lab

Moderated by Laura Callanan, founding partner, Upstart Co-Lab

Presented by Sam Marks, executive director, Local Initiatives Support Corporation NYC; Justina Lai, director of Impact Investing, Wetherby Asset Management; and Brian Murray, principal, Shift Capital

The arts receive 5% of US philanthropic giving, roughly \$22 billion annually. If the arts received 5% of all impact investment assets under management in the US, that would be \$435 billion more in capital for creativity and culture. Impact investing also ensures that as the creative economy grows, the investment will be shaped by the values of equity, sustainability, and inclusion; will prioritize the needs to diverse communities; will continue to be an on-ramp to opportunity for women entrepreneurs and entrepreneurs of color; and will grow as a source of quality jobs for middle skill workers. Hear from Justina Lai of Wetherby Asset Management about the basics of impact investing and current trends; from Sam Marks about the LISC NYC Inclusive Creative Economy Fund, the first impact investment vehicle of its kind; and from Brian Murray about Shift Capital's investments in Philadelphia's Mak-en Studios Art District. Moderator Laura Callanan will share the latest research from Upstart Co-Lab about how to bring a Creativity Lens to impact investing, the impact funds that are including the creative economy as part of their strategy already, and the pipeline of 100 investable opportunities for impact investment in the creative economy today.

A Vision for the Arts in Food-and-Agricultural Grantmaking

OAKSTOP 14, ELIHU SUITE

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

Presented by Cheryl Schiele, Folk & Traditional Arts specialist, National Endowment for the Arts; Christa Drew, principal, DAISA Enterprises; and Seline Szkupinski-Quiroga, director, School of Transborder Studies, Arizona State University

Food and the arts often go together — yet, why have funders not explored the shared value of supporting programs that strategically fuse both cultural phenomena? The National Endowment for the Arts (NEA) and

the U.S. Department of Agriculture (National Institute of Food & Agriculture) are collaborating on methods to amplify the role of arts, design, and cultural heritage in federal funding opportunities for rural/agricultural communities, while more effectively connecting artists and arts organizations to those opportunities. Outcomes from this endeavor could entail greater participation by artists in public health messaging (e.g., to combat the opioid crisis); the inclusion of arts curricula in agricultural training; heightened sensitivity toward cultural heritage as a factor in healthy eating; and integration of design and creative placemaking in food ecosystems. Federal agency reps will explain their rationale and aims for this partnership, and how cultural asset mapping can be used to strengthen local connections between the sectors. A NEA research grantee will present results from a study exemplifying how the arts' impacts on nutritious eating habits can be captured through empirical means. The panel will offer and solicit ideas for how arts funders might work successfully with such organizations and artists.

Local Arts Agencies Getting Creative About Investment to Pursue Equity

OAKSTOP 14, LIONEL SUITE

Organized and moderated by Clay Lord, vice president of local arts advancement, Americans for the Arts

Presented by Felicia Shaw, executive director, Regional Arts Commission of Saint Louis; Caroline Taiwo, program director, Economic Opportunity, Springboard for the Arts; and Deborah Cullinan, CEO, Yerba Buena Center for the Arts (YBCA)

As social impact investment and other funding innovations are having a moment, how can LAAs, which generally have more strictures and less financial capital, work towards a more equitable investment strategy that puts all their "investment capital" — from money to staff time, professional development, space, and clout — on the table? In this interactive discussion and brainstorming session, explore how LAAs can take inspiration from impact investment strategies being implemented by large private foundations, as well as other loan-based or venture capital-based models like Kiva, CultureBank, and others, and right-size them to the rules, regulations, and resources of the standard LAA. In addition, think about how the 40% of LAAs that don't distribute funds directly can re-understand the ways they invest in communities and place equity at the center of their non-financial investments from space to staff time. Combining new research on the current state of equitable investment in LAAs conducted by Americans for the Arts with innovative example

investment strategies from other LAAs, government, private philanthropy, and business, this session will ideally seed some ideas on how you can pull equity more deeply into your investment practice back at home.

Hats On, Hats Off: A creative approach to capitalization and capacity building

OAKLAND CENTER, FRUITVALE

Organized by Anna Campbell, senior program officer, Howard Gilman Foundation; and Samantha Ender, vice president, program officer, J. P. Morgan

Moderated by Anna Campbell, senior program officer, Howard Gilman Foundation

Presented by Samantha Ender, vice president, program officer, J. P. Morgan; Gus Schulenburg, director of Communications & Community Engagement, Theatre Communications Group; Cheryl Anhava, program officer, Cultural Investments, Upper Manhattan Empowerment Zone; Roman Vann Jackson, program officer, JP Morgan; and Ed Harsh, president and CEO, New Music USA

"Hats On, Hats Off: A creative approach to capitalization and capacity building" is an interactive workshop session using fictional case studies to explore capitalization and capacity building. The session will help funders answer some key questions on these complicated topics: Where do capitalization and capacity building intersect? When should we support one, both, or neither? Which comes first? How can funders work together to strengthen organizations? Using collaborative problem solving, participants will share best practices and test out creative solutions to some of the most pressing challenges non-profit organizations face on their journey to sustainability. Participants will be asked to investigate two case study cultural organizations — first with "hats off" (without the restrictions of a particular funding program or priority) and then with "hats on" (within the context of existing funder parameters). This approach will allow participants to discuss their individual views on capitalization and capacity building, as well as the potential synergies among funders' varied approaches to addressing these issues. With prompts by facilitators at each table and opportunities to question each organization's (fictional) development director, participants will have a rare opportunity for hands-on learning and peer exchange on this compelling, and complex, grant-making strategy.

Placekeeping and Practice: Safeguarding our soul

PRO ARTS, STUDIO

Organized by Shelley Trott, director, Arts Strategy & Ventures, Kenneth Rainin Foundation; and Roberto Bedoya, manager of Cultural Affairs, City of Oakland

Moderated by Roberto Bedoya, manager of Cultural Affairs, City of Oakland

Presented by Moy Eng, executive director, Community Arts Stabilization Trust; Kelley Kahn, policy director of Art Spaces, City of Oakland; and Seven Asefaha, founder, Alena Museum

Displacement and gentrification are not unique to the Bay Area. Artists and cultural organizations in urban centers across the country are struggling to afford the cost of renting or owning commercial real estate. Census data shows double-digit population growth in major US cities including San Francisco, Oakland, Boston, New York, Seattle, Denver, Nashville, and Austin. Oakland presents a unique challenge as its arts ecosystem is made up of a diverse array of community-based grassroots organizations, DIY performance collectives and spaces, and entrepreneurial artists and makers. Placekeeping puts the people who live in a place at the center of the frame as well as their right to make and keep the places where they live and work. People's ability to stay in their community is linked to their ability to keep their culture and their connections alive, retain the meaning that resides in place, and foster a sense of belonging. What does the culture of placekeeping look like? What are the tools that promote people's ability to thrive in place? Learn how a cross-sector group of stakeholders in arts philanthropy, community development, city government and nonprofit real estate development are working together to preserve Oakland's unique cultural vitality amid escalating economic pressures. Presenters will discuss the impact of displacement and the experiences of "root shock" on artists and communities, and share how placekeeping policies intersect with short and long-term displacement mitigation strategies to change the paradigm.

Arts, Culture, the Story: A post-Katrina community recovery model and emergency preparedness tools

OAKSTOP 14, BECKFORD EVENT SUITE 303

Organized by Janet Newcomb, executive director, National Coalition for Arts' Preparedness and Emergency Response; and Tom Clareson, senior consultant for Digital & Preservation Services, LYRASIS

Moderated by Tom Clareson, senior consultant for Digital & Preservation Services, LYRASIS

Presented by Janet Newcomb, executive director, National Coalition for Arts' Preparedness and Emergency Response; Malcolm White, executive director, Mississippi Arts Commission; and Abigail Choudhury, program associate, Arts and Cultural Heritage, Andrew W. Mellon Foundation

No community's recovery from disaster (natural or human-caused) is whole without the complete recovery of its arts, culture and story. The post-Katrina recollections of Malcolm White describe how the Mississippi Arts Commission listened and responded to their artists and cultural community members; it was these stories that became the driving force and mantra for recovery and healing, and that are evident to this day. Funders, public and private, are critical players in the emerging practice of arts preparedness and recovery. Above and outside of financial investment, grantmakers must learn how to advocate for the needs of artists and arts organizations during community preparedness planning; to insist that their constituents improve their resiliency; and to be ready to lead community recovery through arts and culture. Hear White's story first-hand, and how and why The Andrew W. Mellon Foundation has funded a national collaborative model that supports cultural communities during the recovery phase — and currently assists areas impacted by 2017's "perfect storm" of disasters. The model includes online planning tools for building the capacity of arts and cultural organizations in preparation for emergencies, crises, and disruptions — tools ready for you and your constituents to begin using immediately.

Holding Ourselves Accountable: Toward and beyond racial equity

OAKLAND CENTER, TEMESCAL

Organized by Eddie Torres, president and CEO, Grantmakers in the Arts; Nadia Elokda, deputy director and director of programs, Grantmakers in the Arts; and Sherylynn Sealy, program manager, Grantmakers in the Arts

Moderated by Eddie Torres, president and CEO, Grantmakers in the Arts

Presented by Ana Marie Arilagos, president, Hispanics in Philanthropy; Kerry McCarthy, program director, Arts and Culture, Historic Preservation, The New York Community Trust; and Lori Villanova, executive director, Philanthropic Initiative for Racial Equity

GIA supports the work being undertaken to dismantle the array of social and economic injustices. To focus our efforts and to heighten our effectiveness, we move forward from our assessment that racism is one of the most pressing issues of our time. In this session, funders will examine their own initiatives and determine where they lie on the path to racial equity

and beyond by asking critical questions: Am I doing diversity work? Inclusion work? Equity work? Who am I trying to influence? Over what time-horizon? They will then engage in exercises with their peers who are doing similar work focused on effective strategies and how to get to the next level.

Checking Your Gut: Using data to assess equity

SPUR OAKLAND

Organized by Anne Mulgrave, Manager of Grants and Accessibility, Greater Pittsburgh Arts Council and Ryan Stubbs, Senior Director of Research, National Assembly of State Arts Agencies

Moderated by Anne Mulgrave, Manager of Grants and Accessibility, Greater Pittsburgh Arts Council

Presented by Ken May, Executive Director, South Carolina Arts Commission; Ryan Stubbs, Senior Director of Research, National Assembly of State Arts Agencies; Anne Mulgrave, Manager of Grants and Accessibility, Greater Pittsburgh Arts Council; Mitch Swain, CEO, Greater Pittsburgh Arts Council; and Amanda Neatrou, WLMP Manager, Robert Morris University

This session will present different tools grantmakers can use to assess equity in their grantmaking. The presenters will share tools to examine equity in grantmaking and how to use data to assess movement toward more equitable distribution in the future. Ryan Stubbs (NASAA) will provide an overview of the National Assembly of State Arts Agencies' work in using data visualizations to better understand how state arts agencies serve diverse populations along with national level findings from this work. Ken May (SCAC) will discuss why this is specifically important to the South Carolina Arts Commission and what they have learned. Next, Mitch Swain and Anne Mulgrave from the Greater Pittsburgh Arts Council will discuss findings from their report: "Racial Equity and Arts Funding in Greater Pittsburgh." Mulgrave (GPAC) and members of the ALAANA committee that guided the research will discuss recommendations on ways to gather demographic and cultural data on applicants and how to apply that data in the review process. With these perspectives and tools in mind, presenters will facilitate a conversation on the challenges and benefits of data collection in understanding and improving equity in the arts.

Not the Master's Tools: Creating a toolkit for equity in the panel process

BETTI ONO GALLERY

Organized by Emily Cachapero, director of Artistic and International Programs, Theatre Communications Group; and Tariana Navas-Nieves, director, Cultural Affairs, Denver Arts & Venues

Moderated by Emily Cachapero, director of Artistic and International Programs, Theatre Communications Group

Presented by Emily Cachapero, director of Artistic and International Programs, Theatre Communications Group; Tariana Navas-Nieves, director, Cultural Affairs, Denver Arts & Venues; Kathy Hsieh, Cultural Partnerships and Grants, Seattle Office of Arts and Culture; Eleanor Savage, program director, Jerome Foundation; Jordan Baylon, manager, Community Investment, Calgary Arts Development; and Moira Brennan, program director, MAP Fund

What does racial equity really mean in the panel process? How do white cultural norms show up and what are alternatives? How do we balance these interventions for equity with our role as "impartial" facilitators? As inspired by writer/activist Audre Lorde, what new tools do we need? Since the 2017 Conference, a cohort of 12 GIA members from across the country and Canada, have been working together to examine these questions, deepen our understanding of racial equity and its impact on our work as grantmakers, and to create and test interventions. This hands-on working session will combine individual reflection, small group interactions and full group conversations centered on four areas: 1) disseminating information and the applicant pool; 2) program selection criteria; 3) identifying and training panelists; and 4) the panelists' experience. By sharing discoveries, experiments and road blocks, participants will problem-solve peer-to-peer and gain tactical tools for immediate use.

Supporting Immigrant Artists

OAKLAND 14, OSUMARE MEETING SUITE 304

Organized and moderated by Michael Royce, executive director, New York Foundation for the Arts

Presented by Anne Huang, development director, World Arts West; Denise Pate, cultural funding coordinator, City of Oakland; Sara Reisman, executive and artistic director, The Shelley & Donald Rubin Foundation; and Carmen Roman, founder and artistic director, Cunamecué

Immigrant artists are often extremely vulnerable and marginalized in our society. Many produce works of high caliber and emigrate here seeking opportunities. They are often educated, experienced, and heralded in their "home" countries. Support for them includes respect for the artist and their art form (frequently,

traditional art practices of their native lands). Further, programs specific for immigrant artists need to be created in partnership with the immigrant artists communities. Fears of deportation, incarceration, and voiceless representation earmark many of their lives. NYFA and its partners in five cities (NYC, Detroit, Newark, Oakland, and San Antonio) across the US are working to impact these communities in positive and significant ways. The session will highlight what work is being done, what the challenges are, and how we can collectively network, fund, and help the immigrant artist community. The session will call upon stories gathered from mentors, professional development experts, and local advocates to portray the landscape of these communities and suggest recommended steps for empowering immigrant artists with tools, resources, and access to own their rightful place in national conversations, policy making, legislation, and their creative processes in the cultural landscape.

Arts Interventions for Social Justice

OAKLAND CENTER, MONTCLAIR

Organized by Shelly Gillbride, programs officer, California Arts Council and Ayanna Kilburi, deputy director, California Arts Council

Moderated by Stephanie Anderson, program officer, Arts In Correction, California Arts Council and Shelly Gillbride, programs officer, California Arts Council

Presented by Kaile Shilling, executive director, Arts for Incarcerated Youth Network; Alma Robinson, executive director, California Lawyers for the Arts; Idris Ackamoor, executive director, Cultural Odyssey; and Rhodessa Jones, co-artistic director, Cultural Odyssey

How can the arts disrupt the cycle of violence and heal the trauma of those incarcerated? From grassroots community arts projects to cross-sector collaborations, this session will explore how funders can support positive change for incarcerated individuals. Presenters will include representatives from California organizations that work with system-engaged youth, formerly incarcerated adults, and individuals serving time in California state prisons and county jails. The panelists will discuss their efforts and successes in utilizing the arts to establish positive outcomes as well as address the ways in which their organizations have leveraged funds and support for their work in partnership with government agencies and private funders. The panel will also provide an opportunity for session participants to identify intersection points for collaboration and inspiration for projects that build community resilience.

Equitable Funding Practices: Identifying barriers and expanding access through responsive relationships

FLIGHT DECK, THEATER

Organized by Arin Sullivan, vice president, director of Programs and Products, DataArts; and Laurel Fisher, Grants Manager, Metro Arts/Nashville Office of Arts + Culture

Moderated by Arin Sullivan, vice president, director of Programs and Products, DataArts

Presented by Laurel Fisher, Grants Manager, Metro Arts/Nashville Office of Arts + Culture; Kebo Drew, managing director, Queer Women of Color Media Arts Project; Rebecca Kinslow, director, Community & Organizational Development, Metro Arts/Nashville Office of Arts + Culture; and Lauren Slone, program manager, MAP Fund

Achieving more equitable funding for the arts requires deep, introspective analysis of our own processes and requirements, and a commitment to building strong, intentional relationships in our communities. The session will discuss innovative strategies that are removing barriers and/or expanding access to funding for traditionally under-invested organizations, including voices from both sides of grantmaker/grantee relationships. What barriers exist in grant application processes? Whose capacity is prioritized in our questions? How do we measure the changes that result from new approaches and practices? These questions will be discussed in a panel format, and attendees will be encouraged to examine barriers, and unstated priorities within common grantmaking and evaluation scenarios. Small group breakout activities will examine different touchpoints of the grantmaking process such as grant eligibility criteria, application questions, scoring rubrics, applicant training/coaching opportunities, and panelist recruitment and training.

Building Pathways to Equitable Funding for Creative Youth Development

FLIGHT DECK, STUDIO

Organized and moderated by Heather Ikemire, chief program officer, National Guild for community Arts Education

Presented by Darren Isom, executive director, Memphis Music Initiative; Ashley Hare, executive director, Phonetic Spit; and Jessica Mele, program officer in Performing Arts, The William and Flora Hewlett Foundation

Creative Youth Development (CYD) is a new term that unifies a longstanding practice that intentionally integrates arts learning with youth development principles. CYD practitioners work primarily out of

school and across the arts, humanities, and sciences. While some CYD programs have grown and diversified sources of financial support, the overall state of CYD funding is one of underinvestment, particularly for small and/or culturally-specific organizations. A national, collective impact strategy is underway to increase revenue sources and investment in CYD. In this interactive session, representatives from the CYD National Partnership's Funding Action Team and Grantmakers for Education's Arts Education Impact Group will share findings from a recent CYD funding mapping project and national field survey that identify current CYD funders and support systems at the national, state, and local levels. We'll then break into small groups to examine how you can use this recent research and data to deepen knowledge and understanding of CYD in your own work as well as build a community of practice with other funders. As a participant, you'll return home with new data, frameworks, models, and strategies for building more equitable pathways to CYD funding so that all young people can benefit.

11:30–12:00 NOON **BREAK**

LUNCHEON PLENARY SESSION

12:00–1:30 PM

TORTONA BIG TOP TENT

[LUNCH SERVICE UNTIL 12:30]

Introduction of GIA Board Members

Angelique Power

The Field Foundation of Illinois

GIA State of the Organization

Eddie Torres

Grantmakers in the Arts

Keynote Presentation

Boots Riley and W. Kamau Bell in Conversation

Introduction by Favianna Rodriguez

Interdisciplinary artist, cultural organizer,
and political activist

Boots Riley

Boots Riley is a provocative and prolific poet, rapper, songwriter, producer, screenwriter, director, community organizer, and public speaker. Riley is the recipient of the Sundance Institute's 2018 Vanguard Award for his feature-film debut, *Sorry to Bother You*, which he wrote and directed. He is also the lead vocalist in two bands, The Coup and Street Sweeper Social Club. Fervently dedicated to social change, Riley was deeply involved with the Occupy Oakland movement. He was one of the leaders of the activist group The Young Comrades. He is the author of the critically acclaimed book *Boots Riley: Tell Homeland Security-We Are the Bomb*.

W. Kamau Bell

W. Kamau Bell is a sociopolitical comedian and the host of the Emmy Award winning CNN docu-series *United Shades of America with W. Kamau Bell*. Bell has a book with the easy-to-remember title *The Awkward Thoughts of W. Kamau Bell: Tales of a 6'4", African American, Heterosexual, Cisgender,*

Left-Leaning, Asthmatic, Black and Proud Blerd, Mama's Boy, Dad, and Stand-Up Comedian. Bell has hosted three critically acclaimed podcasts: *Kamau Right Now!*, *Politically Re-Active*, and *Denzel Washington is The Greatest Actor of All Time Period*. This year he made his Netflix debut with his new stand-up comedy special, *W. Kamau Bell: Private School Negro*. He is on the advisory board of Hollaback! and is the ACLU Celebrity Ambassador for Racial Justice. Bell still finds time to travel to college campuses around the country, performing his one man show that inspired *Totally Biased*, *The W. Kamau Bell Curve: Ending Racism in About an Hour*. Bell's debut as a director happened this summer with the release of the A+E documentary, *Culture Shock: Chris Rock's Bring the Pain*.

Favianna Rodriguez

Favianna Rodriguez is a transnational interdisciplinary artist and cultural organizer on a mission to create profound and lasting social change in the world. Her art and collaborative projects address migration, global politics, economic injustice, patriarchy, and sexual freedom. Rodriguez lectures globally on the power of art, cultural organizing and technology to inspire social change, and leads art workshops at schools around the country. In addition to her art practice, Rodriguez partners with social movement groups around the world to create art that's visionary and transformational. Rodriguez is the executive director of CultureStrike, a national arts organization that engages artists, writers and performers in migrant rights. In 2009, she co-founded Presente.org, a national online organizing network dedicated to the political empowerment of Latino communities.

1:30–2:00 PM

BREAK

2:00–4:30 PM

OFF-SITE SESSIONS

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

Off-site session schedule:

2:00–2:15	See session descriptions for exact departure times
2:30–4:00	Session
4:00–4:20	Site visit
4:30	Buses depart to Tortona Big Top Tent

The Sovereign Now: Native artists on the frontlines of social justice

INTERTRIBAL FRIENDSHIP HOUSE

523 INTERNATIONAL BLVD, OAKLAND, CA, 94606

Organized and moderated by Reuben Tomás Roqueñi, director of National Artist Fellowships, Native Arts and Cultures

Presented by Layli Long Soldier (Oglala Lakota), poet; Cannupa Haska Luger (Mandan/Hidatsa/Arikara/Lakota), multidisciplinary artist; Anthony Hudson (Grand Ronde), performance artist; and Allison Warden (Iñupiaq), performance artist

This session will focus on the intersection between the arts and social justice efforts in indigenous communities throughout the United States. The session will feature Native Arts and Culture Foundation (NAFC) National Artist Fellows: Layli Long Soldier (Oglala Lakota), whose poem WHEREAS challenged an official "apology" to Native Americans by the United States federal government; Allison Warden aka AKU-MATU (Iñupiaq), whose hip-hop performances embody different characters including an Ancestor from the Future and a polar bear who laments, "Oh, Where Did All the Ice Go?"; Anthony Hudson aka Carla Rossi (Grand Ronde), whose "Looking for Tiger Lily" confronts white supremacy, complacency, and the confusion of "mixed" identities; and Cannupa Haska Luger (Mandan, Hidatsa/Arikara/Lakota), whose "Mirror Shields" were part of protest actions at Standing Rock Reservation. This panel will delve into tactics Native artists are taking up to push back on centuries of cultural oppression. We will revisit the Occupation of Alcatraz (1969-71), a significant moment in Bay Area indigenous activism. John Trudell, Lakota activist on Alcatraz said, "We

must be willing in our lifetime to deal with reality. It's not revolution we're after; it's liberation. We want to be free of a value system that's being imposed upon us. We do not want to participate in that value system. We don't want to change that value system. We want to remove it from our lives forever. Liberation. We want to be free."

Creative Youth Development Through Culturally Relevant Arts Practice

DESTINY ARTS CENTER

970 GRACE AVE, OAKLAND, CA 94608

Organized and moderated by Stan Hutton, senior program officer, Clarence E. Heller Charitable Foundation

Presented by Stan Hutton, senior program officer, Clarence E. Heller Charitable Foundation

This offsite session will highlight Destiny Arts Center's Creative Youth Development framework. The center's programs, both onsite and school-based, emphasize culturally relevant arts practice, creativity, and social-emotional learning through reflective and restorative practice. Grantmakers attending this session will see an example of an outstanding studio space designed to facilitate the center's programs and observe the center's programs in action. During this session, participants will experience Destiny Arts Center's value-based practice by learning from youth who are engaged in the center's programs. The pre-professional youth performance company will present a brief performance, then participate in a panel discussion that will include youth members and Destiny Arts Center staff. Following the panel, session participants will have an opportunity to experience Destiny Arts Center's collaborative professional development approach. If time allows, the session will conclude with the observation of Destiny Arts Center hip hop dance programming. A 2017 recipient of the National Arts and Humanities Youth Program Award, Destiny Arts Center (DAC) is a deeply rooted 30-year-old arts organization whose mission is to inspire and ignite social change through the movement arts.

Oakland Arts Collectives: Resource sharing and innovation

BETTI ONO GALLERY

1427 BROADWAY, OAKLAND, CA 94612

Organized and moderated by Alexa Hall, program fellow, Performing Arts, William and Flora Hewlett Foundation

Presented by Anyka Barber, program officer Anchoring Communities

Anyka Barber and Alexa Hall will host a workshop for GIA attendees about the current relationship artists have to the infrastructure and resource landscape in Oakland. Themes of artist run collective models, housing/studio displacement, and economic growth opportunities will be presented. Representatives from local galleries, artist collectives and cultural hubs will be present to provide commentary during the workshop and for open discussion.

Love + Memory: Social disruption comes in many forms to the streets of Oakland

EASTSIDE CULTURAL CENTER

2277 INTERNATIONAL BLVD, OAKLAND, CA 94606

Organized and moderated by Lily Kharrazi, Programs Manager, Alliance for California Traditional Arts

Presented by Ellen Sebastian Chang, director, writer, consultant, Deep Waters Dance Theater; Amara Tabor-Smith, dance maker and activist, dance faculty UC Berkeley, Deep Waters Dance Theater; Wanda Ravernell, journalist, artist, co-founder of Omnira Institute; and Tobaji Stewart, culture-bearer and master artist, Bata drums, co-founder of Omnira Institute

Oakland artists and creators are responding to racial injustice and historic inequities with a renewed sense of urgency. A springboard for much of this work relies upon heritage and cultural context. The panel will surface how traditional practices feed direct artistic response from a contemporary performance series focusing on Black women to the playing of sacred Bata drums at the scene of police violence. These imaginings are based in memory and ancestors. What are the ways of knowing that make these community interventions compelling? How do these actions speak to of self-care, well-being and love to create potent forms of social disruption? What is the role in philanthropy in strengthening the traditional roots for these artist-activists?

More than Access: What funders can do to make a big difference in disability arts

MALONGA CASQUELOURD CENTER FOR THE ARTS

1428 ALICE ST, OAKLAND, CA 94612

Organized by Beth Bienvenu, director of the Office of Accessibility, National Endowment of the Arts; and Frances Phillips, program director for the Arts and The Creative Work Fund, Walter and Elise Haas Fund; and Esther Grisham Grimm, executive director, 3Arts

Moderated by Beth Bienvenu, director of the Office of Accessibility, National Endowment of the Arts

Presented by Caitlin Strokosch, president and CEO, National

Performance Network/Visual Arts Network; Riva Lehrer, artist, writer, curator, and 3Arts Awardee; Marc Brew, artistic director and choreographer, AXIS Dance Company; Judith Smith, former and founding director, AXIS Dance Company; and Claudia Alick, artist and executive director, Calling Up Justice

Disability activism of the 1960s and 70s included groundbreaking battles for disability rights, yet artists with disabilities across the nation often face significant barriers to working in the arts, from accessing professional development opportunities and covering essential expenses for personal assistants, to balancing eligibility for government healthcare benefits with award funding. With care and commitment, funders can turn this situation around. Choreographer Marc Brew, artistic director of Oakland-based AXIS Dance Company, which features dancers with and without disabilities, will start the session with a movement exercise. Participants then will join a conversation among artists and funders, including Marc Brew and Judith Smith from AXIS Dance company, visual artist and writer Riva Lehrer, actor and activist Claudia Alick, and Caitlin Strokosch from the National Performance Network/Visual Arts Network. The session will explore insights into the needs of artists with disabilities, efforts to build a field for these artists, policies in other countries from which US grantmakers can learn, the challenges and benefits of the intersectionality of disability and race, and ways that funders can innovate their practices to make field-wide change happen.

2:00–4:45 PM

EXTENDED ON-SITE BREAKOUT SESSIONS

Long Table Remix: How theaters of color are redefining abundance

OAKLAND CENTER, MONTCLAIR

Organized by Sharon DeMark, program officer, Saint Paul & Minnesota Foundations

Moderated by Justin Laing, principal, Hillombo

Presented by Sarah Bellamy, artistic director, Penumbra Theatre Company; Randy Reyes, artistic director, Theater Mu; Arleta Little, program officer and director of Artist Fellowships, McKnight Foundation; Sharon DeMark, program officer, Saint Paul and Minnesota Foundations; Alberto Justiniano, artistic director, Teatro del Pueblo; and Kristen Marx, program administrator, McKnight Foundation

Given historical inequities in funding between arts organizations led by people of color and larger Eurocentric institutions, how do theaters of color thrive? What are the barriers? Opportunities? How can we assure that the diversification of predominantly white institutions doesn't come at the expense of theaters of color? In this session we explore the unique contributions that theaters of color make and how they have joined

forces to create strong and diverse points of view in their communities. Representatives from the Twin Cities Theatres of Color Coalition and the Racial Equity Funders Collaborative will share how they have been collaborating to transform philanthropy and sustain theaters of color in Minnesota. Session participants can then participate in a Long Table conversation. The Long Table is artist Lois Weaver's non-hierarchical public engagement format designed to facilitate participatory conversation. First presented at GIA in Houston (2014), the Long Table Remix will be an opportunity to reflect on abundance and scarcity funding mindsets, to discuss what/who the barriers are to the work of theaters of color, and to explore effective actions and strategies by funders and others.

Investing in Capitalization and Adaptive Capacity: Lessons learned

OAKLAND CENTER, TEMESCAL

Organized by San San Wong, director of Arts & Creativity, Barr Foundation; and Laura Sherman, director, Greater Boston, Grantmaking, The Klarman Family Foundation

Moderated by San San Wong, director of Arts & Creativity, Barr Foundation

Presented by Laura Sherman, director, Greater Boston, Grantmaking, The Klarman Family Foundation; Susan Nelson, executive vice president, TDC; Maure Aronson, executive director, World Music/CRASHarts; and Andrea Howard, chief executive officer, West End House

Over the past decade, arts funders and their grantee partners have engaged in a national conversation around capitalization. Applying their learnings, Barr Foundation and The Klarman Family Foundation collaborated on a five-year (2012-2017), \$22M Barr-Klarman Arts Capacity Building Initiative to further Boston-area artistic vitality by investing in 30 mid-sized and youth arts mastery organizations representing a diverse range of budget sizes (\$260K to \$35M), disciplines, and business models. The Initiative's learning agenda focused on understanding the role of effective capitalization. At the Initiative's conclusion, the cohort-wide financial evaluation offers valuable lessons for peer funders about how targeted training and technical assistance around capitalization, coupled with general operating support, can 1) build the adaptive and risk-taking capacity of grantee partners, and 2) incentivize behavior change around financial health. The Foundations will speak to their partnership on leading investments in capitalization during this time period, as well as to lessons learned that have informed the design of a new Massachusetts-wide initiative that the funders are launching together in fall 2018. Partner-consultant, TDC, will present the financial evaluation's principle capitalization findings, and two grantees — World Music/CRASHarts and West End House Boys and Girls Club — will discuss their

experiences in the Initiative and the importance of Board buy-in for developing a capitalization strategy.

6:00 PM

SPECIAL EVENT

5:30 PM

Shuttles begin to depart from the Oakland Convention Center (at 10th Street and Broadway) for the Dance at the Museum.

Shuttles will loop between the Oakland Convention Center and the Oakland Museum of California on a regular basis.

Dance at the Museum

On the final night in Oakland, conference attendees will gather at the Oakland Museum of California (OMCA) for a celebration and dinner from 6:00-8:30pm. The mission of the Oakland Museum of California is to inspire all Californians to create a more vibrant future for themselves and their communities. When the museum first opened its doors more than forty years ago, it brought together three historically

independent disciplines — art, history, and natural sciences — under one roof. This progressive multidisciplinary approach was to celebrate the many facets of California. The collections — comprising more than 1.9 million objects — and programs explore and reveal the factors that shape California character and identity, from its extraordinary natural landscapes, to successive waves of migration, to its unique culture of creativity and innovation.

The evening's festivities will be held in OMCA's California History Gallery and Koret Community Plaza, where guests can gather together, dance to the eclectic and energetic vibes of B-side Brujas, and explore the gallery tracing native history and contemporary relationships to the land, to political forces of change rooted in Oakland's history of activism, to future imaginaries of California to come.

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

B-side Brujas

B-Side Brujas is an all-lady-of-color vinyl DJ group based out of Oakland. The music they play reflects their stories and provides an opportunity to express themselves and call for unity despite differences. Their record collections are heavily influenced by Soul, Funk, Old School, Afro-Latin & Brazilian genres. Most of their events are fueled with the energy of the people that join them. B-side Brujas believe in the medicine of dance, music, and setting intentions. They will have you dancing against your will!

WEDNESDAY

7:30–8:30 AM

BREAKFAST ROUNDTABLES: FORGING CONNECTIONS

Developing Anti-Displacement Strategies through Organizing and the Arts: A briefing for funders

PRO ARTS, STUDIO (150 FRANK H OGAWA PLAZA)

Co-hosted by the San Francisco Foundation

An innovative strategy integrating arts, community organizing, and policy change is helping Richmond, California move towards a more equitable future. Join a funder briefing with representatives from the four lead organizations: Haas Institute for a Fair and Inclusive Society, RYSE Center, Safe Return Project, and Alliance of Californians for Community Empowerment (ACCE). Attendees will learn from approaches to integrating arts, organizing, and policy development, with practical examples from the Staying Power project, and participate in a conversation about how this model and lessons learned may apply in other contexts.

Staying Power was an arts, policy, and participatory action research fellowship for young adult residents directly impacted by housing instability, racial inequities and displacement. The fellows met weekly to engage in a wide variety of activities including: creative work such as root cause and personal history mapping, photo-stories, tableaux, and collective writing exercises; readings on local history and structural forces; skills trainings including project planning, video training, and interview question development; and project work and group feedback. The group held interviews and informal conversations with current and former Richmond residents about the topics of housing and belonging, and used these activities to identify overlaps, disconnects, core themes, and needs in their own communities' narratives and experiences. Through this process the fellows designed and implemented public arts and culture projects.

Speakers:

- Ciera-Jevae Gordon, Staying Power fellow and current media, arts, & culture manager at the RYSE Center
- Shasha Graham, Staying Power fellow and grassroots leader at Alliance of Californians for Community Empowerment (ACCE)
- Evan Bissell – Staying Power fellowship

coordinator, and arts and cultural strategy coordinator at Haas Institute for a Fair and Inclusive Society

- Tamisha Walker, executive director, Safe Return Project
- Melvin Willis, vice mayor of the City of Richmond
- Maisha Quint, fellow at The San Francisco Foundation

Impact Investing in the Creative Economy

THE LAB, 3RD FLOOR (1330 BROADWAY)

Organized by Upstart Co-Lab

The arts receive 5% of US philanthropic giving, roughly \$22 billion annually. If the arts received 5% of all impact investment assets under management in the US, that would be \$435 billion more in capital for creativity and culture. Impact investing also ensures that as the creative economy grows, the investment will be shaped by the values of equity, sustainability, and inclusion; will prioritize the needs to diverse communities; will continue to be an on-ramp to opportunity for women entrepreneurs and entrepreneurs of color; and will grow as a source of quality jobs for middle skill workers. Hear from Justina Lai of Weatherby Asset Management about the basics of impact investing and current trends; from Sam Marks about the LISC NYC Inclusive Creative Economy Fund, the first impact investment vehicle of its kind; and from Brian Murray about Shift Capital's investments in Philadelphia's Mak-en Studios Art District. Moderator Laura Callanan will share the latest research from Upstart Co-Lab about how to bring a Creativity Lens to impact investing, the impact funds that are including the creative economy as part of their strategy already, and the pipeline of 100 investable opportunities for impact investment in the creative economy today.

Speakers:

- Laura Callanan, founding partner, Upstart Co-Lab
- Sam Marks, executive director, Local Initiatives Support Corporation (LISC) NYC

BREAKFAST PLENARY SESSION

9:00–11:00 AM

TORTONA BIG TOP TENT

[BREAKFAST SERVICE UNTIL 10:15]

2019 Conference Preview: Denver**Gary Steuer**

Bonfils-Stanton Foundation

Tariana Navas-Nieves

Denver Arts and Venues

Keynote**Marc Brew**

AXIS Dance Company

Performance by AXIS Dance Company**Introduction by Frances Phillips**

Walter & Elise Haas Fund

Marc Brew

Marc Brew is an acclaimed international choreographer and AXIS artistic director. Brew trained as a professional dancer at the Victorian College of the Arts Secondary School and The Australian Ballet School. He has been working in the UK and internationally for the past 20 years as a director, choreographer, dancer, teacher, and speaker with the Australian Ballet Company, State Theatre Ballet Company of South Africa, Infinity Dance Theatre, CandoCo Dance Company, and AXIS Dance Company. Brew was associate director with Scottish Dance Theatre, associate artistic director with Ballet Cymru in Wales, and associate artist in 2015 at Tramway Theatre in Glasgow. Since 2008, Brew has been dedicating time to his own choreography with Marc Brew Company and his recent choreographic commissions include Scottish Ballet, Ballet Cymru, YDance, AXIS Dance Company (USA), Candoco Dance Company (UK), Touch Compass (NZ), Amy Seiwert's Imagery (USA), GDance, Scottish Dance Theatre, Greewwich & Docklands International Festival, and City of London Festival (UK). Brew was featured by *Time Out* Magazine as the best of the new breed of London's Rising Dance Talent and was presented with

a Centenary Medal for Outstanding Contribution as a dancer and choreographer. His work *Remember When* was nominated for an Isadora Duncan Dance Award for Best Performance (individual) and his recent solo work *For Now, I am...* was listed in the *Guardian's* Top 10 Dance Shows for 2016.

AXIS Dance Company

AXIS Dance Company is the nation's most acclaimed ensemble of disabled and non-disabled performers. In 1998, Judith Smith took over artistic direction, and visioning a repertory company quickly trajected AXIS into the dance world with a commission by Bill T. Jones. Under her direction until 2017, AXIS toured to over 100 cities in the USA, Israel, UK, Europe, and Russia. The company, founded in 1987 and based in Oakland, California, has received seven Isadora Duncan Awards and has appeared twice on FOX TV's *So You Think You Can Dance*, exposing integrated dance to millions. In 2017, AXIS appointed acclaimed international choreographer Marc Brew to the position of artistic director. Brew comes to AXIS with over 20 years of performance and artistic direction experience. Alongside AXIS' artistic performance program, the company provides unparalleled integrated dance education and outreach programs. From recreational to professional training, AXIS builds access to dance education for people of all ages with and without disabilities.

Closing**Eddie Torres**

Grantmakers in the Arts

ABOUT CONFERENCE ARTWORK

Jessica Sabogal is a first-generation Colombian American muralist who believes art serves as a haven, a tribute, a creative outlet of adoration, and exaltation for women with stories often untold. Her pieces possess a vision of female identity that is revolutionary and powerful, brave, and beautiful. By utilizing a spray can, she aims to color her canvas by unraveling stories she once heard, lived, struggled, and loved.

Throughout the years, Sabogal has consistently reinvented what it means to be a female muralist in a male-dominated medium. She has continuously pushed the boundaries as an artist by utilizing her medium for social change, action, and empowerment. Since 2011, Sabogal has made front page on CNN.com with her time-lapse tribute to Egyptian revolution, designed Dorothy Allison's 20th anniversary cover for Plume Book's *Bastard Out of Carolina*, and is the first female artist commissioned to paint murals at Facebook Headquarters in Menlo Park, California.

Commissioned for the Mission Street Public Life Plan to create five illustrations that would be placed both inside and on the SF Muni buses. The project, entitled, *Sí. Existimos*, is a record of the trans-migratory nature of Mission Street, as community members are photographed and turned into a multi-layer stencil portrait.

In the past she's been inspired by literary works written by poets, authors, and women of color, and have utilized their experiences and their existence as the sole muse for her creations. But most recently, she has created a line of work that honors the woman and female body as perfect. Her newest campaign entitled, "Women Are Perfect (If You Let Them)" attempts to spread this simple but necessary notion worldwide.

Sabogal is an artist that continues to grow with resilience, prosper with purpose, and paint without fear. She seeks to connect the world around us with art that reminds all that women are to be valued, glorified, respected, and above all, loved.

To learn more about Jessica, visit www.jessicasabogal.com.

Special Thanks to These Oakland and Bay-Area Organizations and Individuals

Sunday Opening Reception

John Santos quartet

IDEA LAB Presenters

Sita Kuratomi Bhaumik
Ellen Sebastian Chang
Sean Dorsey
Antoine Hunter
Jocelyn Jackson
Meklit Hadero
Michael Morgan
Amara Tabor-Smith

Plenary Presenters and Keynotes

Oakland Mayor Libby Schaaf
Joyce Lee
Corrina Gould (Indian People Organizing for Change)
Boots Riley
W. Kamau Bell
john powell
Favianna Rodriguez
Marc Brew
AXIS Dance Company

Culture at the Intersection of Race, Space, and Place

(Preconference Session)

Roberto Bedoya (City of Oakland)
Ted Russell (Kenneth Rainin Foundation)
James Head (East Bay Community Foundation)
Vanessa Whang (Consultant)
Kalima Rose, Victor Rubin (PolicyLink)

After Ghost Ship: Supporting artist-led solutions to equitable and accessible space development

(Preconference Session)

Oakstop (host location)
Reem's Kitchen
Cafe 15
Ashara Ekundayo — Keynote Speaker
Chris Zaldua — Panel Moderator
Devi Peacock — Panelist
David Keenan — Panelist
Hagar Seven Asefaha — Discussion Leader
Jeremy Liu — Workshop Facilitator

Exploring Oaktown: ALAANA Cultural and Community Tour

(Preconference Session)

Tommy Wong, Denise Pate Pearson — tour guides
Eastside Arts Alliance and Cultural Center — Elena Serrano
Peralta Hacienda Historic Park — Holly Alonso, Miguel Lopez
E14 Gallery — Viviana Rodriguez
Oakland Asian Cultural Center — Gloria Fangon-Hitz,
Anne Huang
Swan's Market, East Bay Asian Local Development
Corporation — Joshua Simon
California Hotel, East Bay Asian Local Development
Corporation — Joshua Simon, Carolyn Johnson,
Angela Wellman

Monday Evening Dine-Arounds

7 restaurants, up/downtown and surrounding neighborhoods

Tuesday Afternoon Offsite Session Locations

Intertribal Friendship House
Destiny Arts Center
Eastside Arts Alliance & Cultural Center
Malonga Casquelourd Center for the Arts
Betti Ono Gallery

Tuesday Evening Reception

Oakland Museum of California
B-side Brujas DJ Collective

Conference Session Panelists

Adriana Griño
Alexa Hall
Alexis Frasz
Alma Robinson
Amara Tabor-Smith
Anh Thang Dao-Shah
Anne Huang
Anyka Barber
Ashara E. Ekundayo
Barbara Mumby
Bill O'Hing
Brad Erickson
Carlos Garcia
Carmen Roman
Chad Coerver
Charles J. Limb
Debbie Ng
Deborah Cullinan
Delia Reid
Denise Pate
Elena Serrano
Ellen Sebastian Chang
Favianna Rodriguez
Frances Phillips
Idris Ackamoor
Iliana Perez
Jeff Chang
Jessica Mele
Judith Smith
Kebo Drew
Kelley Kahn
Kiley Arroyo
Laura Mann
Leslie Payne
Marc Brew
Moy Eng
Nkeiruka Oruche
Pamela Peniston
Rhodessa Jones
Robert H. Martin
Roberto Bedoya
Robynn Takayama
Sean Dorsey
Seven Asefaha
Shelley Trott
Sonia Mañon

Stan Hutton
 Ted Russell
 Tobaji Stewart
 Toby Leavitt
 Tony Grant
 Vanessa Camarena-Arredondo
 Vanessa Whang
 Vinay Patel
 Wanda Ravernell

Conference Roundtables

Evan Bissell
 Ciera-Jevae Gordon
 Shasha Graham
 Eli Moore
 Maisha Quint
 Tamisha Walker
 Melvin Willis
 Haas Institute for a Fair and Inclusive Society
 The San Francisco Foundation

Conference Website and Program

Jessica Sabogal art featured

Bloggers and Photographers

Jean Melesaine Leasiolagi
 Éli Zaturanski
 Nia King
 Lara Davis
 Tram Nguyen

GIA Reader (Publication)

featured Oakland/Bay Area writers, poets, and artists

David Brazil
 Vanessa Camerana-Arredondo
 Azariah Cole-Shephard
 Moy Eng
 Lucy Flattery-Vickness
 Adriana Griño
 Brenda Hillman
 Indian People Organizing for Change
 Jacob Kahn
 Porsche Kelly
 Frank LaPena
 Michelle LaPena
 John Jota Leños
 Joyce Lee
 Leila Mottley
 Tommy Orange
 Ted Russell
 Emily Smith Beitiks
 Shelley Trott
 Alice Walker
 Vanessa Whang
 Marvin K. White
 Stephanie Young

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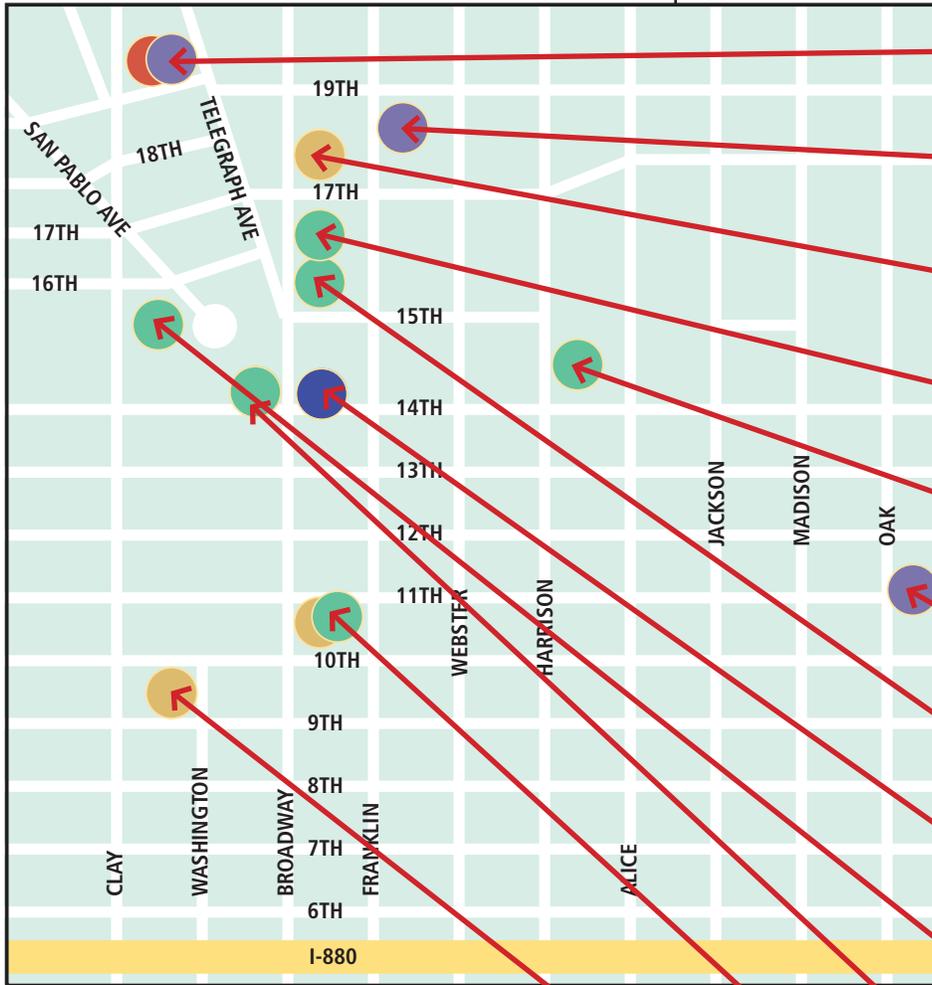
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CONFERENCE VENUES



- Plenary**
- Reception**
- Breakout**
- Preconference**
- Registration**

Tortona Big Top Tent

1911 TELEGRAPH AVE
PLENARY & RECEPTION

California Ballroom

1736 FRANKLIN ST
RECEPTION

Oakstop

1721 BROADWAY #201
PRECONFERENCE

SPUR Oakland

1544 BROADWAY, OAKLAND
BREAKOUT SESSIONS

Oakstop 14

274 14TH ST
BREAKOUT SESSIONS

Oakland Museum of California

1000 OAK ST
RECEPTION

The Flight Deck

1540 BROADWAY
BREAKOUT SESSIONS

Registration

1330 BROADWAY
GIA OFFICE & REGISTRATION DESK

Pro Arts Gallery

150 FRANK H OGAWA PLAZA
BREAKOUT SESSIONS

Betti Ono Gallery

1427 BROADWAY
BREAKOUT SESSIONS

Oakland Center

1000 BROADWAY
BREAKOUT & PRECONFERENCE

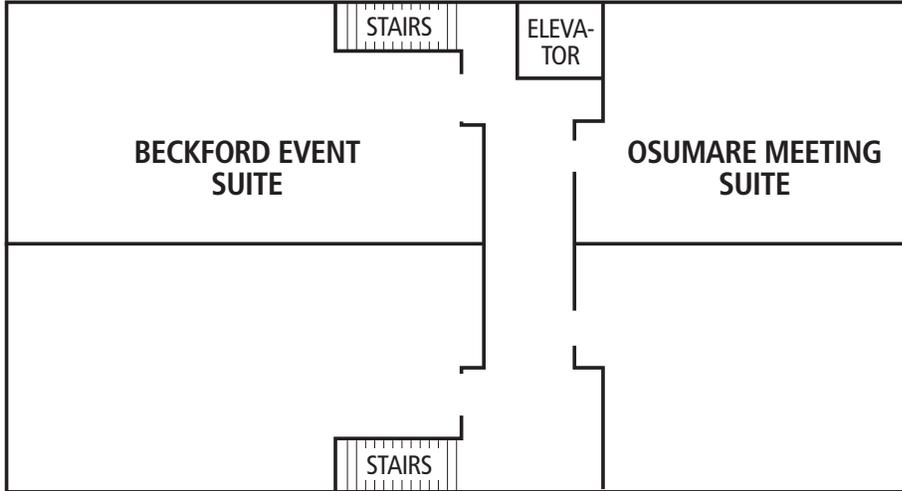
Miss Ollie's

901 WASHINGTON ST
PRECONFERENCE

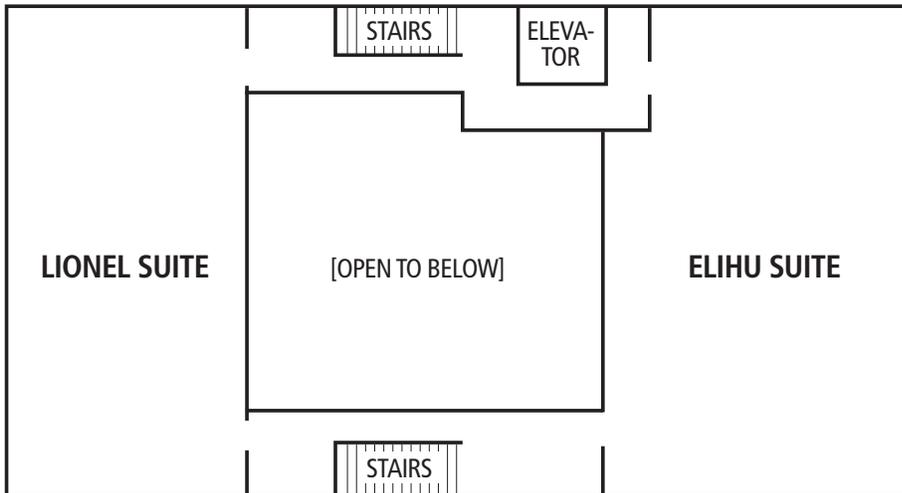
OAKSTOP 14

274 14TH ST

FIRST FLOOR



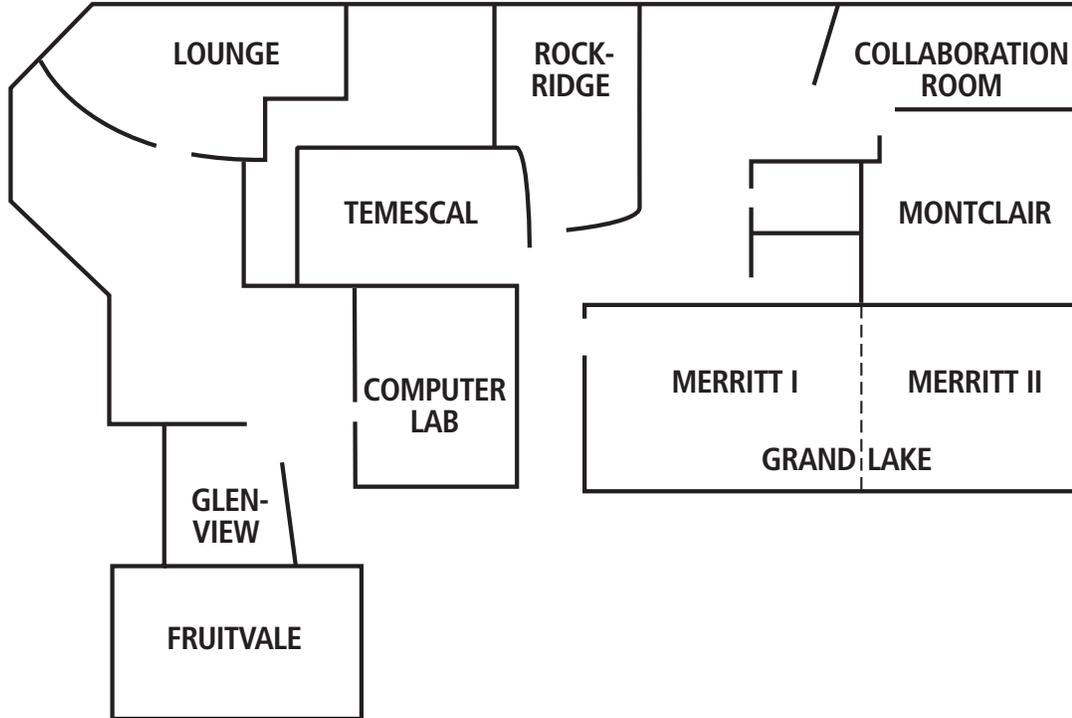
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OAKLAND CENTER

388 9TH ST

MAIN FLOOR



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