



2019 GIA Conference
Cultural Intersections
Denver | October 13–16

2019 Grantmakers in the Arts Conference

Conference Sponsors

Anchor Sponsor

Bonfils-Stanton Foundation

Major Sponsors

The Anschutz Foundation
Bloomberg Philanthropies
Bohemian Foundation
Denver Arts & Venues
RedLine Contemporary Art Center

Presenting Sponsors

Americans for the Arts
Boulder Office of Arts + Culture
Colorado Creative Industries
CrossCurrents Foundation
The Kresge Foundation
Walton Family Foundation

Sustaining Sponsors

Boettcher Foundation
Community Foundation Boulder County
Continuum Partners
Cornerstone Capital Group
Walter & Elise Haas Fund
Liberty Global
Lanny and Sharon Martin
Telluride Foundation
Urban Neighborhoods

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 38.



THE ANSCHUTZ FOUNDATION

**Bloomberg
Philanthropies**



COVER IMAGE: "Señora," Armando Silva, Copyright © 2018. Representation courtesy of the artist.

Armando Silva is a painter, muralist, and performer who uses his artistic superpowers to tell powerful stories, build community, and inspire youth through art. As a recipient of a Governor's Creative Leadership award from Colorado Creative Industries in 2018, Silva has been celebrated for his collaborations with cities, non-profits, businesses, and educators across the state and beyond.

Silva was born in Sombrerete, Zacatecas, Mexico. At age 5, his family moved to Northern Colorado to pursue the American Dream, and Silva submerged himself into visual and performing arts as a way to communicate and find his identity as an ESL student. After developing his talents throughout high school, he decided to invest in them and received a BA in Fine Arts from The University of Northern Colorado.

Silva believes his artistic abilities come with the responsibility to lead, educate, and give back to the community. His artistic practice focuses on compelling portraits that tell personal stories, sometimes created on canvases in his studio, or other times created through live performance in front of thousands. Silva's large-scale mural installations give communities a way to communicate messages that can't always be said in words.

Silva currently lives in Greeley, Colorado and is deeply embedded in creative leadership throughout the community. He co-directs the Colorado Dance Collective, a non-profit adult dance company. His art studio and gallery space contribute to the revitalization of Downtown Greeley, and he serves on the Greeley Creative District board. Silva is on the Think360 artist roster, an agency that places working artists in schools for workshops, residencies, and performances.

Welcome to Denver

On behalf of the 2019 GIA Conference Planning Committee, welcome to Denver! As co-chairs, we have had the pleasure of working with a stellar group of colleagues to plan an incredible conference here in the Mile High City. Special thanks to the 2019 Committee: Ken Grossinger, CrossCurrents Foundation; Margaret Hunt, Colorado Creative Industries; Tariana Navas-Nieves, Denver Arts & Venues; Cheryl Zimlich, Bohemian Foundation; Eddie Torres, Grantmakers in the Arts; and Nadia Elokdah, Grantmakers in the Arts for all their hard work, guidance, and insights. This year's conference is sure to inspire you!

Through the lens of Cultural Intersections, we are excited to show you the breadth and depth of Denver and Colorado's cultural landscape. Situated in the geographic center of the country at the confluence of mountains, plains, and rivers, Denver is the best place to explore the intersectionality of the arts in our diverse communities. This year you'll hear from experts working in the fields of racial equity, alternative economies, juvenile justice, arts philanthropy, and immigration rights — just to name a few. The conference will also draw on the richness and creative vibrancy of Colorado and the rest of the Front Range region, especially the convergence of urban and rural arts issues. In addition to presentations, workshops, and preconference sessions, the plenary sessions offer a chance to hear from innovative artists and activists, as well as witness performances from a wide variety of artists across multiple disciplines and cultures.

As a city and community, innovation and collaboration are part of Denver's civic DNA. Nowhere is that more evident than in arts and culture: Denver boasts of a burrito joint with a record label, genre-busting collaborations between a modern dance company and hip-hop artists, and the unique Scientific & Cultural Facilities District. Not only is Denver a hub for the arts, but the city also boasts creativity and innovation in its food, craft, tech, start-up, and artisan beer and spirits industries. The vibrancy of Denver's cultural community is visible throughout its street art, the independent music scene, community theater, musical classrooms, a deep spoken word tradition, and eclectic arts districts. We encourage you to get outside to enjoy our 300+ days of sunshine and active lifestyle. Nearby iconic cultural spaces such as Civic Center Park, Denver Art Museum, and Clyfford Still Museum await your discovery.

Denver is a perfect laboratory for important conversations around where the arts are going, how to best to engage an increasingly diverse nation, and how to invest in culture that is anchored in equity. Engage with your colleagues at the GIA Conference for an exciting opportunity to be inspired by the people and culture of Denver.

Ginger White Brunett
Denver Arts & Venues

Gary Steuer
Bonfils-Stanton Foundation

Thank you to our wonderful Conference Planning Committee

CO-CHAIRS

Gary Steuer

Bonfils-Stanton Foundation, *co-chair*

Ginger White Brunetti

Denver Arts & Venues, *co-chair*

MEMBERS

Ken Grossinger

CrossCurrents Foundation

Margaret Hunt

Colorado Creative Industries

Tariana Navas-Nieves

Denver Arts & Venues

Cheryl Zimlich

Bohemian Foundation

Eddie Torres

Grantmakers in the Arts

Nadia Elokdah

Grantmakers in the Arts

CONFERENCE INFORMATION AND POLICIES

REGISTRATION

I.M. PEI TOWER

SHERATON DENVER DOWNTOWN HOTEL

(THIS WILL BE THE LOCATION FOR ALL REGISTRATION AND OFFSITE TICKET PICKUP THROUGHOUT THE CONFERENCE)

HOTEL LOBBY (GROUND FLOOR)

Saturday, 10/12 4:00 PM–8:00 PM

SOUTH CONVENTION LOBBY (SECOND FLOOR)

Sunday, 10/13 7:30 AM–10:00 AM
3:00 PM–6:00 PM

Monday, 10/14 7:30 AM–10:00 AM
1:00 PM–4:00 PM

Tuesday, 10/15 7:30 AM–10:00 AM
1:00 PM–4:00 PM

Wednesday, 10/16 7:30 AM–10:00 AM

**TWEET THE CONFERENCE
OR TAG US ON INSTAGRAM!**
#CULTURALINTERSECTIONS
#GIARTS

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



CONFERENCE BLOGGERS

GIA is pleased to have two bloggers covering the conference this year, providing participants and the larger arts funding community with varied perspectives on the topics being addressed at the conference. Their postings can be found on the 2019 GIA Conference blog at <https://www.giarts.org/gia2019/>.

2019 Bloggers are:

Ray Mark Rinaldi, journalist, critic-at-large, editor, and freelance writer, *The Denver Post*

Bree Davies, artist, writer, and host of *Hello Denver, Are You Still There?*

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.**



Maryem

Maryem Doe

The XYZ Foundation

she / her | they / theirs

A BRIEF WORD ON FUNDRAISING ETHICS

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

AUDIO AND VIDEO RECORDING

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

GUESTS

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

- Sunday Opening Reception
- Monday evening film screening & discussion
- Tuesday evening Cultural Intersections Reception

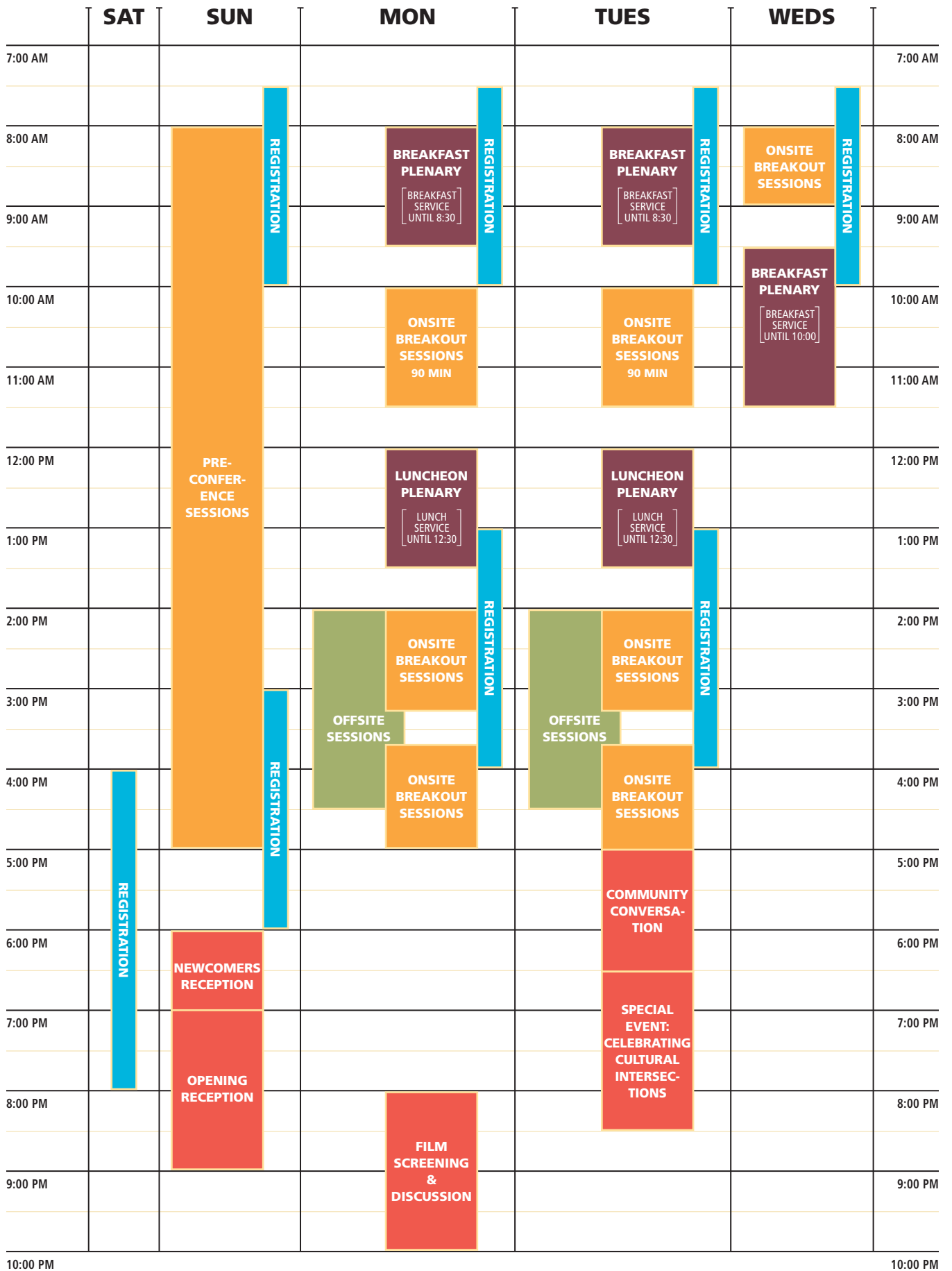
Last-minute guests may be registered at the GIA registration desk for a fee of \$175.00. **Guests are not permitted at plenary or breakout sessions.**

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.

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. To Read GIA's Racial Equity in Arts Funding Statement of Purpose and Recommendations for Action, please visit the racial equity page on the GIA website.

- 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, and offsite 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

SAT OCT 12

4:00 –8:00 **REGISTRATION**
HOTEL LOBBY

SUN OCT 13

7:30–10:00 **REGISTRATION**
SOUTH CONVENTION LOBBY

8:00–5:00 **PRECONFERENCE SESSIONS**
[PAGE 12]

Code Switching: The making of home with immigrant artists
REDLINE CONTEMPORARY ARTS CENTER

Philanthropic Imaginaries: Creating the funding landscape we need
TOWER D

Culture as Civic Practice: Exploring Denver's civic and cultural communities
VARIOUS LOCATIONS

3:00–6:00 **REGISTRATION**
SOUTH CONVENTION LOBBY

6:00–7:00 **NEWCOMERS RECEPTION**
[PAGE 13]

7:00–9:00 **OPENING RECEPTION**
[PAGE 13]

MON OCT 14 **MORNING**

7:30–10:00 **REGISTRATION**
SOUTH CONVENTION LOBBY

8:00–9:30 **BREAKFAST PLENARY**
BREAKFAST SERVICE UNTIL 8:30
[PAGE 14]

9:30–10:00 **BREAK**

10:00–11:30 **BREAKOUT SESSIONS**
[PAGES 15 TO 18]

Intersectionality: How can we do better?
TOWER A

FOCUS AREA: RACIAL EQUITY
Organized by Ed Bourgeois

The Intersection of Theater & Immigration Rights Advocacy: Law enforcement leaders read DREAMer stories
TOWER B

FOCUS AREA: ARTS AT THE INTERSECTION
Organized by Gary Steuer and Rita Valente

Arts & Culture Grantmaking for Alternative Economies
TOWER C

FOCUS AREA: CAPITALIZATION
Organized by Shelley Trott

Partnering with Community Foundations to Strengthen Local Arts Philanthropy
TOWER D

FOCUS AREA: PHILANTHROPIC PRACTICE
Organized by San San Wong

Walk Away or Walk the Walk: The case of Levitt Pavilion Los Angeles
WINDOWS ROOM

FOCUS AREA: PHILANTHROPIC PRACTICE
Organized by Vanessa Silberman

Leading from the South: Research report back and lessons for the national field
DENVER ROOM

FOCUS AREA: CAPITALIZATION
Organized by Maria Cherry Rangel

Radical Imagination for Racial Justice
SPRUCE ROOM

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS
Organized by F. Javier Torres

The Arts and Mental Wellbeing: Prototypes & partnerships in K–12 public education
CENTURY ROOM

FOCUS AREA: ARTS AT THE INTERSECTION
Organized by Deb Morales

Embodied Awareness: Applications and digital platforms
GOLD ROOM

FOCUS AREA: RACIAL EQUITY
Organized by Madison Cario

Transformation by Participation: Evaluating a field and funder partnership for racial equity in OST arts education
SILVER ROOM

FOCUS AREA: ARTS EDUCATION
Organized by Mac Howison

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

1:00–4:00 REGISTRATION
SOUTH CONVENTION LOBBY

2:00–5:00 OFFSITE SESSIONS & ONSITE BREAKOUT SESSIONS

[PAGES 20 TO 23]

FOR OFFSITE SESSIONS
1:50 PM BUSES BEGIN TO LOAD
2:00 PM BUSES BEGIN TO DEPART

2:00–3:20 ONSITE SESSIONS
[PAGE 20]

ACTION STEPS Toward Intersectional Trans Equity
TOWER D
FOCUS AREA: ARTS AT THE INTERSECTION
Organized by Jane Preston

Revolutionizing Arts Education Policy through Data and Mapping
WINDOWS
FOCUS AREA: ARTS EDUCATION
Organized by Narric Rome

2:00–4:30 OFFSITE SESSIONS

Don't Exclude Indigenous! Expanding DEI in Philanthropy by Including Native Communities

OFFSITE DENVER INDIAN CENTER
FOCUS AREA: CAPITALIZATION
Organized by Catherine Bryan and Raymond Foxworth

Innovation from the Field: Distributed leadership for a responsive, participatory, and equitable arts and culture sector

OFFSITE MUSEO DE LAS AMERICAS
FOCUS AREA: PHILANTHROPIC PRACTICE
Organized by Emiko Ono and Mike Courville

Supporting Individual Artists Working at the Nexus of Art and Society

OFFSITE REDLINE CONTEMPORARY ARTS CENTER: COMMUNITY ROOM
FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS
Organized by Libby Barbee and Gary Steuer

The Role of Art and Culture in Community Building

OFFSITE REDLINE CONTEMPORARY ARTS CENTER: PROJECT SPACE
FOCUS AREA: COMMUNITY DEVELOPMENT
Organized by Anna Raginskaya

Equity in Practice: Two approaches for moving forward

OFFSITE DENVER MUSEUM OF NATURE & SCIENCE
FOCUS AREA: RACIAL EQUITY
Organized by Maurine Knighton
[PAGE 22]

3:40–5:00 ONSITE SESSIONS**International Cultural Exchange, Mobility, and the Future of US Civil Society**

TOWER A
FOCUS AREA: RACIAL EQUITY
Organized by Barbara Lanciers

Creatively Exploring Health Equity

TOWER B
FOCUS AREA: ARTS AT THE INTERSECTION
Organized by Kendra Jones

Variations on a Theme: Funding disability aesthetics

TOWER C
FOCUS AREA: ARTS AT THE INTERSECTION
Organized by Esther Grimm, Lane Harwell, and Anne Mulgrave

8:00–10:00 FILM SCREENING & DISCUSSION: TRACES OF THE TRADE
[PAGE 23]

TUES OCT 15 MORNING

7:30–10:00 REGISTRATION
SOUTH CONVENTION LOBBY

8:00–9:30 BREAKFAST PLENARY
BREAKFAST SERVICE UNTIL 8:30
[PAGE 24]

9:30–10:00 BREAK

10:00–11:30 BREAKOUT SESSIONS
[PAGE 25 TO 28]

Humanizing Racial Equity Work

TOWER B
FOCUS AREA: RACIAL EQUITY
Organized by Cate Fox and Karen Hott

'Rural' Done Right

TOWER C

FOCUS AREA: ARTS AT THE INTERSECTION

Organized by Susan DuPlessis

Getting Ready to Talk about the Social Impact of the Arts You Fund

TOWER D

FOCUS AREA: ARTS AT THE INTERSECTION

Organized by Clayton Lord

Who Controls the Narrative?

WINDOWS

FOCUS AREA: RACIAL EQUITY

Organized by Crystal Echohawk and Tina Kuckkahn-Miller

Beyond Latinx: A case study of Puerto Rican artists post-Hurricane Maria

DENVER

FOCUS AREA: RACIAL EQUITY

Organized by Gargi Shinde

The Readiness is All: Preparing your place by developing and sustaining disaster networks in your community and region

SPRUCE

FOCUS AREA: COMMUNITY DEVELOPMENT

Organized by Janet Newcomb

Age Equity: The impact of ageism on arts funding and programs

CENTURY

FOCUS AREA: ARTS AT THE INTERSECTION

Organized by Adam Johnston

Middle C: How foundations, nonprofits, musicians, and music businesses are building creative ecosystems in the middle of America

GOLD

FOCUS AREA: ARTS AT THE INTERSECTION

Organized by Bryce Merrill and Tom Scharf

Expressions for Justice: Grantmaking in the Arts for Systems Change

SILVER

FOCUS AREA: RACIAL EQUITY

Organized by Tempestt Hazel and Angelica Chavez

11:30–12:00 BREAK**12:00–1:30 LUNCHEON PLENARY**

LUNCH SERVICE UNTIL 12:30

[PAGE 28]

1:30–2:00 BREAK**1:00–4:00 REGISTRATION**

SOUTH CONVENTION LOBBY

2:00–5:00**OFFSITE SESSIONS & ONSITE BREAKOUT SESSIONS**

[PAGES 28 TO 31]

FOR OFFSITE SESSIONS

1:50 PM BUSES BEGIN TO LOAD

2:00 PM BUSES BEGIN TO DEPART

2:00–3:20**ONSITE SESSIONS**

[PAGE 28]

From Surviving to Thriving: Forty years of feminist arts

TOWER C

FOCUS AREA: CAPITALIZATION

Organized by Kerry McCarthy

Supporting Artists at the Border: Practicing responsive and responsible philanthropy

TOWER D

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized by Caitlin Strokosch

Nightmare on Panel Street

WINDOWS

FOCUS AREA: RACIAL EQUITY

Organized by Emilya Cachapero

2:00–4:30**OFFSITE SESSIONS**

[PAGE 29]

Evaluation in the 21st century: Culturally specific, complex, and clear**OFFSITE** SU TEATRO CULTURAL & PERFORMING ARTS CENTER**FOCUS AREA:** ARTS AT THE INTERSECTION

Organized by Sage Crump

Supporting Succession Successfully**OFFSITE** CLEO PARKER ROBINSON DANCE**FOCUS AREA:** CAPITALIZATION

Organized by Susan Feder and Eddie Torres

Innovations in Artist Housing: Inspiration from South America to address the "Soho Effect"**OFFSITE** REDLINE CONTEMPORARY ARTS CENTER: COMMUNITY ROOM**FOCUS AREA:** SUPPORT FOR INDIVIDUAL ARTISTS

Organized by Erin Trapp

Take Note Colorado: A highly inclusive and student-centered approach to creating access to music for K–12 students in Colorado**OFFSITE** YOUTH ON RECORD**FOCUS AREA:** ARTS EDUCATION

Organized by Bryce Merrill

Theatre Education Outcomes: Are we approaching a clear case statement?**OFFSITE** KIRKLAND MUSEUM OF FINE & DECORATIVE ART**FOCUS AREA:** ARTS EDUCATION

Organized by Emily Miller

3:20–3:40**BREAK**

3:40–5:00

ONSITE SESSIONS

[PAGE 31]

A Secret Sauce for Building Financial Capacity and Addressing Equity Issues

TOWER A

FOCUS AREA: CAPITALIZATION

Organized by Cate Fox

Artists in City/Town Hall: Funding, capacity, and sustainability in artist-municipal partnerships

TOWER B

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized by Pam Korza

6:30–8:30

**SPECIAL EVENT:
CELEBRATING CULTURAL
INTERSECTIONS**MCNICHOLS CIVIC CENTER BUILDING
[PAGE 32]

WEDS OCT 16

MORNING

7:30–10:00

REGISTRATION

SOUTH CONVENTION LOBBY

8:00–9:00

BREAKOUT SESSIONS

[PAGE 33]

Our Beloved Community: Collaborative grant making

TOWER A

FOCUS AREA: CAPITALIZATION

Organized by DéLana R.A. Dameron

Arts and Juvenile Justice Reform: Seeding systemic, sustainable change

TOWER B

FOCUS AREA: ARTS AT THE INTERSECTIONOrganized by Susan Feder, Kaile Shilling,
and Shira Greenberg**Artists, Work, and Modern Economies**

TOWER C

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized by Angie Kim

Activista: Latinx artists in the age of protest

TOWER D

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized by Rocío Aranda-Alvarado

9:30–11:30

BREAKFAST PLENARYBREAKFAST SERVICE UNTIL 10:00
[PAGE 34]

Conference Program



SATURDAY4:00–8:00 PM **REGISTRATION****HOTEL LOBBY****SUNDAY**7:30–10:00 AM **REGISTRATION****SOUTH CONVENTION LOBBY**8:00 AM–5:00 PM **PRECONFERENCES****Code Switching: The making of home with immigrant artists****REDLINE CONTEMPORARY ARTS CENTER**

Gather in hotel lobby at 8:10 am to load bus to Redline Contemporary Arts Center where breakfast will be served from 8:30–9:00 am. Participants will have breakfast and lunch onsite during the preconference session. Buses will return to the hotel at approximately 4:45 pm.

The notion of home is unequivocally situational. Constant and transitory, its meaning is tethered to the ebb and flow of political policy, social practice, technological advancements, global economies, geographic boundaries, and human rights. How do we, as an arts and culture workforce, co-create conditions that are supportive of artists whose 'political home status' is perceived as transitory, illegal, migratory, or temporary? How do we support artists who experience home as an immigrant, a refugee, or a dreamer? How do we, as funders and policy influencers, tease out misinformation so we can confidently and humanely address issues affecting our immigrant artists and their families? We do this together, and we ask a lot of questions.

In this preconference, we will explore the idea of code switching. However, not entirely in the traditional sense of the term code-switching, where an individual must forgo language or dialect in order to assimilate into a dominant culture, but also "switching the code," or dialogue, funders have about immigrant artists.

Join us as we learn about the innate diversity of immigrant experiences while bridging gateways for reciprocity and support systems. Grantmakers will connect with artists, organizers, and various stakeholders working across real and imagined borders. They will facilitate a dialogue on how to support artists and guide us

through a day of code switching to address the needs of immigrant arts communities, and how funders can be more competent allies, responsible collaborators, and agents of change.

Philanthropic Imaginaries: Creating the funding landscape we need**TOWER D**

Gather for breakfast in WINDOWS from 7:45 am.

Preconference participants will meet in TOWER D at 8:45 am for the start of the preconference program.

Taking inspiration from Edgar Villanueva in his field-shaking call to philanthropy to lead with the idea that wealth can be used to interrupt inequity and serve African, Latinx, Asian, Arab, and Native American (ALAANA) communities, we call upon the cultural grantmaking community to imagine a new philanthropic future. We believe funders can and must play an important role in dismantling the array of social and economic injustices faced by ALAANA individuals by working against racism and towards racial justice. We believe funders can and must actively re-envision the landscape and practice of funding that can enable equity and justice.

In this preconference, we will use Villanueva's Decolonizing Wealth: Indigenous Wisdom to Heal Divides and Restore Balance as the jumping-off point for an exploration of investment in culture toward racial justice. We will ask, what models of funding exist which are marked by self-determination for the communities they seek to support? What is different about these models? What sustains them? What has sustained in the anti-philanthropy model of funding? Who has created funding practices that do NOT conform to capitalist paradigms?

Join us for a day of presentations and discussions about different funding models and how they support communities, as well as generative workshops to intentionally reimagine and re-design how wealth, opportunity, and self-determination manifest for communities of color. Together, participants will conceptualize and embody how they can adapt philanthropic models of self-determination for their own contexts to try when they return to their home communities.

Culture as Civic Practice: Exploring Denver's civic and cultural communities

VARIOUS LOCATIONS THROUGHOUT DENVER

Gather for breakfast in Windows from 8:00 am.

Gather in the hotel lobby at 8:45 am to load bus for the first stop of the day in City Park. Participants will have lunch onsite during the preconference session. Buses will return to the hotel at approximately 5:00 pm.

In communities and neighborhoods that are facing an obstacle course of change — infrastructure development, displacement, immigration/migration, homelessness, and food security to name a few — artists, cultural and community organizations, and local leaders come together to imagine and build healthy and thriving communities. Inspired by The Bach Project's Day of Action from Yo-Yo Ma, which began in Denver in August 2018, we will explore how Denver's cultural community uses connection to create greater civic commons across the city, specifically centered on Denver's most vulnerable residents.

Visits with local cultural community leaders and organizations will take attendees to several neighborhoods throughout Denver, connecting with the historic African American and Mexican American communities, refugee and migrant communities, and student and local leaders. Learn and explore in these central neighborhoods alongside local cultural organizers and artists:

- Lincoln Park
- City Park
- Westwood
- Swansea

Join us and special guest, Yo-Yo Ma, as we are invited into a look at Denver's efforts to build a shared future through cultural connection and civic practice.

3:00–6:00 PM REGISTRATION

SOUTH CONVENTION LOBBY

6:00–7:00 PM NEWCOMERS RECEPTION

WINDOWS

This casual event for first-time conference attendees will provide a quick overview of conference events to help you get the most out of your conference experience. You will also have the opportunity to meet GIA's board members and staff. The reception will be held in the conference hotel, Sheraton Denver Downtown at 1550 Court Place. The conference Opening Reception will follow immediately after this event.

7:00–9:00 PM

OPENING RECEPTION

SOUTH CONVENTION LOBBY

The opening reception will take place on Sunday evening in the South Convention Lobby of the I.M. Pei Tower. The Opening Reception will kick off the conference in a fun and casual atmosphere, with music provided by front range musicians. A special spoken word performance from Denver's young poets will close out the evening's festivities taking attendees into the deep and powerful spoken word culture of Denver.

Venus Cruz

Venus Cruz is the first lady of Future Jazz Project, a collective of musicians that include Greg Tanner Harris, Dameion Hines, Charles Parker Mertens, MC House, and many other national and international members over the years. Together, they've opened for a wide range of artists, from The Roots, Black Thought, Goapele, Al Green, and Guru, to Bishop Desmond Tutu, to name just a few. In 2012, Cruz won Westword's Best R&B Vocalist Award. She is also the Host/DJ of the "Jazz Odyssey" radio show every Wednesday on KUVU.org 89.3FM, 10p–12a. Improvisation, a soulful delivery, and an ability to transcend genres are always part of Cruz' musical approach.

SlamNUBA

SlamNUBA is an award-winning performance poetry event based in Denver, Colorado. Originating in 2006 as a program of the Pan African Arts Society and certified by Poetry Slam Inc, SlamNUBA has become a collective of many of the nation's finest poets, including Amy Everhart, the 2010 Individual World Poetry Slam Champion and Dominique Ashaheed, the 2012 Women of the World Poetry Slam Champion. Since its inception, SlamNUBA has performed on every semifinals stage at the National Poetry Slam. The squad has made finals stage three times — 2007, 2011, and 2014 — placing fourth in 2007 and 2014. In 2011, SlamNUBA won The National Poetry Slam Championship!

SlamNUBA was inducted to the Denver Westword's Mastermind Class of 2011, an award given to creative people and groups who serve the Denver community with an invaluable service or product. The team has performed in many places outside of poetry slam including an event hosted by Democracy Now, sharing a stage with Amy Goodman, opening for recording artists Les Nubians, sharing a stage with the hip-hop group Dead Prez, and at such local events as Denver's Black Arts Festival, Freedom of Speech, The Poet As Muse, Café Cultura, and the Historic Mercury Café Poetry Slam.

MONDAY

7:30–10:00 AM **REGISTRATION & OFFSITE TICKETS**

SOUTH CONVENTION LOBBY

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

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

GRAND BALLROOM [BREAKFAST SERVICE UNTIL 8:30]

Welcome**Eddie Torres**

Grantmakers in the Arts

IDEA LAB

The IDEA LAB will again start 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 Margaret Hunt and will feature three presentations by innovative artists and activists who center arts and culture in their community development, organizing, and social impact practices.

Margaret Hunt

Margaret Hunt is the director of Colorado Creative Industries, which is responsible for advancing statewide creative economy strategies, and Space to Create in the Governor's Office of Economic Development. She has received several commendations and awards including the Pathfinder Award from the Salt Lake Area Chamber of Commerce for mentoring and supporting women, and the Utah Governor's Small Cities Award for her accomplishments in economic development in rural communities.

Hunt led the Utah Division of Arts and Museums for eight years after being appointed by Governor Huntsman. She served as the director of Community & Economic Development for Salt Lake City overseeing seven departments including planning, housing, business licensing, engineering, transportation, special events and the arts. She served as a loaned executive for the 2002 Salt Lake Olympic Organizing Committee and led planning efforts for utility infrastructure as well as the Cultural Olympiad.

Hunt attended the University of Utah where she majored in business and completed the Kennedy School of Public Administration program at Harvard University. She also attended Naropa University in Boulder where she earned her degree in Interdisciplinary Studies specializing in visual arts and contemplative practices.

Currently, Hunt serves on Denver's Mayor, Michael Hancock's Executive Leadership Team for re-envisioning Denver's Performing Arts Complex, The Next Stage, as well as the Board of the Downtown Denver Theatre District. In 2014, she was elected to the board of the National Assembly of State Arts Agencies. She has served as a trustee of the Western States Arts Federation, the Economic Development Corporation of Utah, the United Way of the Salt Lake Area, and as chair of the Downtown Alliance Business Improvement District.

Hunt is a practicing artist and writer with work in the Salt Lake City International Airport and in private collections.

Monday's presenters are:

Suzi Q. Smith

Suzi Q. Smith is an award-winning artist, activist, and educator who lives in Denver, Colorado. Her poems have appeared in *Union Station Magazine*, *Suspect Press*, *La Palabra*, *Muzzle Magazine*, *Malpais Review*, *no dear magazine*, *The Pedestal*, *The Los Angeles Journal*, *Denver Syntax*, *Word is Bond*, *The Peralta Press*, *Yellow Chair Review*, and in the anthologies *Diverse-City*, *His Rib: Anthology of Women*, and *In Our Own Words*, and her chapbook collection of poems, *Thirteen Descansos*, was published by Penmanship Books. Currently, Smith performs throughout the US, in addition to leading workshops on writing and performance. She continues her work with civil rights organizations, victims advocate organizations, arts organizations, peace organizations, hospitals, prisons, and more. She also serves as the Community Engagement coordinator at Lighthouse Writers Workshop, and she is the co-chair of the Denver Commission on Cultural Affairs.

Bruce Odland

Bruce Odland is a sonic thinker, a pioneering sound artist, composer, and sound designer whose performances, installations, symposiums, and collaborations have spread the gospel of a "Hearing Perspective" of the world we live in to theaters, festivals, universities, museums, galleries, and public spaces round the world. He has won awards in the fields of radio, film, theater, sound design, museum exhibition, public space, digital arts, a DAAD fellowship, and was invited to present four pieces in the last documenta 14 Festival.

As a young artist Odland spent many formative years in the Denver area. Touring as a sound artist on the 1976 Colorado Chautauqua, he first encountered the marvelous acoustics of the TANK, which more recent efforts have transformed into the internationally renowned TANK Center for Sonic Arts in Rangely, Colorado. He investigated and was deeply influenced by the parabolic acoustics of Anasazi ancient cities (Anasazi Dream), became the director of Sound and Music at the Denver Center Theater, invented loudspeaker systems and a language for theatrical sound design, led the Bruce Odland Big Band, and toured with Laurie Anderson.

Since then, he has brought his skills to New York where he collaborates with Austrian sound artist Sam Auinger. They have gone on to create more than 50 large scale installations which transform city noise into music in public space including "Harmonic Bridge" which has been turning traffic noise into harmony at MASSMoCA for 20 years and "The World We Hear," a long-term project that tells an alternate story about modern culture from the perspective of hearing the world around us. Odland lives in the Hudson Valley with his wife and continues to devote time and energy to The Tank Center for Sonic Arts.

Stephen Malloy Brackett & Garrett Ammon

Stephen Malloy Brackett has been rhyming words as a calling and profession for the last 12 years. He has toured the world with his band Flobots, using music as a platform for engagement and collective empowerment. The band's platinum hit, "Handlebars" has allowed Brackett to share the stage with many of his heroes, including Desmond Tutu, the Dalai Lama, Rage Against the Machine, Public Enemy, Bernice Reagon, and Emily Keys. He has found Colorado to be a place that has nurtured his life-long love affair with the arts, education, and activism. Blending his passions, he co-founded the non-profit Youth on Record. Youth on Record exists to empower Colorado's youth to achieve their academic, artistic, and personal best by employing local, professional artists as their educators. Brackett lives in his hometown of Denver, Colorado with his brilliant wife Jennifer, dog Scout, and beloved cat, Puma.

Garrett Ammon began his tenure as artistic director of Wonderbound in 2007. Under his direction, the organization has been transformed into an open laboratory for cross-disciplinary exploration and creation. He has been recognized for his work as both an artist and leader through a Denver Mayor's Award for Excellence in Arts & Culture and a Bonfils-Stanton Foundation Livingston Fellowship. As a dancer, Ammon was a member of Houston Ballet, Oregon Ballet Theatre, Ballet Memphis, and Trey McIntyre Project where he toured to Jacob's Pillow Dance Festival, Vail International Dance Festival, HICD's Dance Salad, and Wolf Trap.

Having choreographed nearly 70 works over the past 18 years, Ammon has developed a trademark aesthetic that seamlessly blends tradition with adventurous new ideas. He keeps Wonderbound continually engaged in collaborative endeavors with the region's finest arts organizations including Baroque Chamber Orchestra of Colorado, the Colorado Symphony, Lighthouse Writers Workshop, and Newman Center Presents, among many others. In addition, Ammon's deep belief in the value of live music as an integral part of the dance experience keeps Wonderbound actively creating with a wide range of independent musicians and composers including co-presenter, Flobots.

9:30–10:00 AM **BREAK**

10:00–11:30 AM **BREAKOUT
SESSIONS**

Intersectionality: How can we do better?

TOWER A

FOCUS AREA: RACIAL EQUITY

Organized by Education Bourgeois, program manager, Western Arts Alliance, Advancing Indigenous Performance

Presented by Quita Sullivan, program officer, New England Foundation for the Arts; Lori Pourier, president, First Peoples Fund; Maria López De León, president & CEO, National Association of Latino Arts and Cultures (NALAC); and Stephen Blanchett, chair, Advancing Indigenous Performance

As we dive deeper into the conversation of intersectionality, we often find ourselves quickly returning to the surface, gasping for air. It's not as easy as it looks. Marginalized peoples each have their own agenda in combating oppression. Explorations of intersectionality can help reveal points of commonality, but all too often expose ugly intercultural and interpersonal biases between us that cripple the collective effort. It can be much easier to fight the oppressor than it is to come together to fight for each other. What are the steps within and beyond intersectionality which we must take together? This session will be moderated by Quita Sullivan (Montaukett/Shinnecock), with panelists Lori Pourier (Oglala Lakota), and Maria López De León (Latinx). They will explore examples from the field of intercultural work being done, and some of the challenges faced by participants in that work. Participants will offer concrete steps toward positive collaboration from an Indigenous perspective, exploring how our cultural values drive our intentions and our work, and how understanding these values is a necessary first step in mutual respect and true intersectional solidarity going forward.

The Intersection of Theater & Immigration Rights Advocacy: Law enforcement leaders read DREAMer stories

TOWER B

FOCUS AREA: ARTS AT THE INTERSECTION

Organized by Gary Steuer, president & CEO, Bonfils-Stanton Foundation, and Rita Valente, producing director, Motus Theater

Presented by Margaret Hunt, executive director, Colorado Creative Industries; Oscar Juarez Luna, Motus performer and digital & grassroots fundraising coordinator at Padres y Jóvenes Unidos; and Mike Butler, Longmont public safety chief, City of Longmont

In 2017, Motus Theater brought law enforcement leaders of Boulder County to their stage to stand in solidarity with and read the autobiographical monologues of undocumented young adults. The performance intended to dispel the dangerous and false association between criminality and immigration status, emphasize the assets undocumented immigrants bring to the community, and support public safety for all. This groundbreaking performance — which was featured on NPR, USA Today, Fast Company, and American Theater Magazine, as well as on local papers — influenced the national and local conversation about immigration. Motus Theater and Bonfils-Stanton Foundation will share a screening of the film version of “Law Enforcement Leaders Read DREAMer Stories” followed by a conversation between the audience and two performance participants: Oscar Juarez Luna, Motus performer and digital & grassroots fundraising coordinator at Padres y Jóvenes Unidos, and Mike Butler, Longmont public safety chief; as well as Margaret Hunt from Colorado Creative Industries, that, along with Bonfils-Stanton, funds Motus through grants strategically aimed to support art that engages social issues. This session explores the power of courageous and creative cross-sector alliances that strengthen intersectional alliances for the good of all.

Arts & Culture Grantmaking for Alternative Economies

TOWER C

FOCUS AREA: CAPITALIZATION

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

Presented by Arleta Little, Arts program officer & director of Artist Fellowship, The McKnight Foundation; Emiko Ono, director of the Performing Arts Program, William and Flora Hewlett Foundation; Adam Fong, program officer, William and Flora Hewlett Foundation

The world has become more complex with multiple generational perspectives, shifting demographics, the rise of independent “gig” workers, and the loss of worker protections. There are two distinct “real reality” and digital/virtual economies, yet arts grantmaking practices largely remain unchanged. Efforts around new social contracts, gig economy, portability of benefits, impact capital for creative social entrepreneurs, block chain and smart contracts, and worker ownership are moving from the margins to mainstream, have promising implications for artists, and are addressing inequality head-on. This session is an opportunity to hear why and how the Kenneth Rainin Foundation, the William and Flora Hewlett Foundation, and the McKnight Foundation have invested in AmbitioUS — a national New Economy & Artist initiative — as a way to invent new practices and paradigms. They will share the internal questions that drove their participation and the learning they hope will shape the direction of their funding portfolios in unconventional ways to better reflect the current moment. Funders interested in experimenting with new practices and other adaptations to keep pace with changes to the field will learn about how a set of regional funders utilized varied rationales in support of distinct strategies to support a national initiative.

Partnering with Community Foundations to Strengthen Local Arts Philanthropy

TOWER D

FOCUS AREA: PHILANTHROPIC PRACTICE

Organized and moderated by San San Wong, program director, Arts & Creativity, Barr Foundation

Presented by Katie Allan Zobel, president & CEO, Community Foundation of Western Massachusetts; John Vasconcellos, president, Community Foundation of Southeastern Massachusetts; and Nicole McGovern, principal evaluator, Zeta Metis Advising

Arts and creativity inspire, challenge, and bring us together. Yet, depending on geography, art form, or networks, access to funding is uneven. Community foundations have the power to change this. They can connect donors and policy makers with artists and arts organizations whose work enlivens our communities. Few community foundations have staff and discretionary funding dedicated to the arts. Until recently, only one of the 20 community foundations in Massachusetts did (The Boston Foundation), but all communities can benefit from more focused, strategic, sustainable arts philanthropy. In 2017, the Barr Foundation partnered with five Massachusetts community foundations

to launch the Creative Commonwealth Initiative. Barr's investment of discretionary dollars is enabling these partners to act more strategically by building new capacity and initiatives that are catalyzing new leadership, energy, and resources in their communities. Presenters will discuss their efforts to shift donors from check writing to strategic philanthropy, elevate the arts as a programmatic focus, more effectively engage their diverse communities, expand and change their approaches to grantmaking, and assume a more ambitious role as civic leaders.

Walk Away or Walk the Walk: The case of Levitt Pavilion Los Angeles

WINDOWS

FOCUS AREA: PHILANTHROPIC PRACTICE

Organized and moderated by Vanessa Silberman, senior director of Communications & Strategic Initiatives, Mortimer & Mimi Levitt Foundation

Presented by Sharon Yazowski, executive director, Mortimer & Mimi Levitt Foundation; Allegra Padilla, director of Community Relations & Partnerships, Levitt Pavilion Los Angeles; and Oliver DelGado, director of Marketing & Communications, Levitt Pavilion Los Angeles

When a grantee repeatedly struggles for financial sustainability yet has a proven track record for positive impact in a low-income community, what is the responsibility of its primary funder? Is the funder's responsibility to provide the grantee with emergency funding while the nonprofit fails, adversely affecting tens of thousands of people who benefit from its community-driven programming? Or is it to take the unprecedented step of bringing the grantee under the funder's wing, breaking the traditional funder/grantee divide? In 2016, the Levitt Foundation chose the latter, getting in the trenches with Levitt Pavilion Los Angeles. Over a three-year period, they planned to retool strategy and operations, and rebuild artistic programming, marketing, and community relations as a reflection of Los Angeles' diverse populations. This was done through the lens of authentic community engagement — with the goal of positioning Levitt LA for long-term sustainability as an independent nonprofit. We'll share successes and lessons learned from both the funder and nonprofit's perspectives, and what's next for this nonprofit as it spreads its wings and leaves the nest this fall.

Leading from the South: Research report back and lessons for the national field

DENVER

FOCUS AREA: CAPITALIZATION

Organized and moderated by Maria Cherry Rangel, director of Strategic Initiatives, Foundation for Louisiana

Presented by Ron Ragin, director, Ron Ragin Cultural Projects; Savannah Barrett, director of Programs, Art of the Rural; and Sage Crump, LANE manager, National Performance Network

Rich with learnings for the national field, this session will serve as a report back on a body of research conducted by Maria Cherry Rangel and Ron Ragin. The report documents artistic and cultural practice, infrastructure, and philanthropic giving trends in the US South, while illuminating the incredible ways that Southern artists and cultural workers create and share work and sustain communities. This session will also provide an opportunity for the field to learn how to best resource Southern arts and culture, while also offering lessons for other regions relevant to this political moment.

Radical Imagination for Racial Justice

SPRUCE

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized by F. Javier Torres, director, Thriving Cultures Program, Surdna Foundation

Presented by Robert Smith III, program officer, Thriving Cultures Program, Surdna Foundation; Dafina McMillan, founder and principal, Crux; Michael Johnson, director of Advancement, NDN Collective; and Ash-Lee Woodard Henderson, co-executive director, Highlander Research and Education Center

Alex Khasnabish and Max Haiven wrote in their book, *The Radical Imagination: Social Movement Research in the Age of Austerity*, "The notion of the 'radical' inherits its most powerful meaning from the Latin 'root,' in the sense that radical ideas, ideologies, or perspectives are informed by the understanding that social, political, economic, and cultural problems are outcomes of deeply rooted tensions, contradictions, power imbalances, and forms of oppression and exploitation. As a result, radicalism does not so much describe a certain set of tactics, strategies, or beliefs but rather speaks to an understanding that even if 'the system' can be changed through gradual institutional reforms, those reforms must be based on and aimed at a transformation of the fundamental qualities and tenets of the system itself." Join a dynamic conversation about the importance of investing in radical practices of imagination to support the building of a more

racially just and sustainable future. We'll discuss a variety of grantmaking tactics and approaches that can simultaneously support sustainable practices for artists and catalytic change within communities of color.

The Arts & Mental Wellbeing: Prototypes & partnerships in K–12 public education

CENTURY

FOCUS AREA: ARTS AT THE INTERSECTION

Organized by Deb Morales, Arts Education coordinator, Los Angeles County Department of Arts and Culture

Presented by Denise Grande, director of Arts Education, Los Angeles County Department of Arts and Culture; Lilian Maldonado French, superintendent, Mountain View School District; Alex M. Johnson, program director, The California Wellness Foundation and board member, LA County Office of Education & Arts for Incarcerated Youth Network

In 2018, the Los Angeles County Department of Arts and Culture initiated a partnership with the County's Department of Mental Health to use arts-based strategies in schools to reduce risk factors and stressors that erode mental health, and to likewise strengthen protective factors, skills and supports that build resiliency among youth. This work has evolved alongside parallel efforts to support justice involved youth using the arts as a tool for personal transformation. Combined, these strategies are laying new and fertile groundwork for examining the powerful role of the arts in supporting school improvement, justice reform, and community healing. A conversation and open discussion will center on the ways that arts-based learning is being used to promote social emotional development and healing in Los Angeles. Participants will learn about partnerships forming between practitioners in mental health, justice and the arts to bolster wellbeing among youth and families. The session underscores ways the arts strengthen cross-sector efforts, and it invites participants to consider how philanthropy can inform and bolster such initiatives.

Embodied Awareness: Applications and digital platforms

GOLD

FOCUS AREA: RACIAL EQUITY

Organized by Madison Cario, executive director, Regional Arts & Culture Council

Presented by Lisa Niedermeyer, producing director, Disability Dance Works

Oftentimes, the largest messaging platform that any funder has are the applications and digital platforms

in which its programs and meetings take place. However, these interfaces are often the most overlooked resource when considering deep messaging about access, equity, belonging, and diversity. The ultimate marketing tool, our applications and platforms, can easily reflect our mission and vision while welcoming and inspiring spaces for everyone we intend to serve. However, if we are not paying attention, these spaces can inadvertently send messages to our communities that run counter to our goals. Moving beyond compliance, this session presents the idea that our applications and platforms can serve multiple diversities and do it well without requiring huge financial investment. If we know how to identify and mitigate the intellectual, psychological, emotional, and physical reactions that can occur in response to language and platforms, we can effect major change. Attendees will break up into teams, to explore tools and distribution processes using an equity lens. Attendees will close by creating SMARTIE goals aimed at identifying implicit bias and removing barriers.

Transformation by Participation: Evaluating a field and funder partnership for racial equity in OST arts education

SILVER

FOCUS AREA: ARTS EDUCATION

Organized and facilitated by Mac Howison, program officer for Creative Learning, The Heinz Endowments

Presented by Barbary Cook, senior partner & managing director, Dragonfly Partners, LLC.; Sister Iasia Thomas, director, Children's Window to Africa; and Maria Searcy, education consultant, PA Department of Education

How can arts funders engage in highly participatory grantmaking that includes building knowledge, networks, and visibility in close collaboration with the field of teaching artists and youth in and from African American and "distressed" neighborhoods? The Transformative Arts Process (TAP) at The Heinz Endowments was a multi-year philanthropic experiment that attempted to answer this question by invigorating the field of teaching artists and arts organizations, challenging structural inequities in OST settings, and bringing transformative arts and African-centered experiences to youth. An essential component of the TAP design was a deeply engaged Advisory Board (AB) that partnered with Heinz in the creation, implementation, and evaluation of the grantmaking strategy through regular meetings with collectively developed agendas, an online community, and subcommittees — all compensated with stipends and professional development opportunities. As a result of this, over 1 million dollars was invested in more than 30 organizations, teaching

artists, and youth. In this session, Heinz will moderate a presentation and interactive showcase of TAP through the lens of participatory evaluation.

11:30–12:00 NOON **BREAK**

12:00–1:30 PM **LUNCHEON PLENARY SESSION**

GRAND BALLROOM [LUNCH SERVICE UNTIL 12:30]

Welcome

Ted Russell

Kenneth Rainin Foundation

Special Performance

Doug Good Feather

Introduction by Tariana Navas-Nieves

Denver Arts & Venues

Keynote by Yo-Yo Ma

Introduction by Gary Steuer

Bonfils-Stanton Foundation

Doug Good Feather

Doug Good Feather is a citizen of Sitting Bull's Band of the Hunkpapa Lakota from the Standing Rock Sioux Tribe of South Dakota. He was born and raised in the Rock Creek District by his grandparents, Madeline and Oley Little Eagle. As a result, he speaks the Lakota language fluently.

Good Feather is an Iraq War Veteran, serving eight years in the United States Army and completing two tours of combat duty in 2003 and 2004. He established the Lakota Way Healing Center, which helps homeless Native Americans, veterans suffering from PTSD, youth/adult suicide prevention, and operates a small food bank in Denver.

Good Feather is a fancy dancer, a singer with the Rock Creek drum group, and a flutist. He has traveled throughout the world sharing the Lakota culture through native dance and music to educate people. He played Black Elk in a recent production of Black Elk Speaks.

Yo-Yo Ma

Yo-Yo Ma's multi-faceted career is testament to his enduring belief in culture's power to generate trust and understanding. Whether performing new or familiar

works from the cello repertoire, collaborating with communities and institutions to explore culture's role in society, or engaging unexpected musical forms, Ma strives to foster connections that stimulate the imagination and reinforce our humanity.

With partners from around the world and across disciplines, he creates programs that stretch the boundaries of genre and tradition to explore music-making as a means not only to share and express meaning, but also as a model for the cultural collaboration he considers essential to a strong society. Expanding upon this belief, in 1998 Ma established Silkroad, a collective of artists from around the world who create music that engages their many traditions.

In August 2018, Ma began a new journey, setting out to perform Johann Sebastian Bach's six suites for solo cello in one sitting in 36 locations around the world, iconic venues that encompass our cultural heritage, our current creativity, and the challenges of peace and understanding that will shape our future. Each concert will be an example of culture's power to create moments of shared understanding, as well as an invitation to a larger conversation about culture, society, and the themes that connect us all.

1:30–2:00 PM **BREAK**

1:00–4:00 PM **REGISTRATION**

SOUTH CONVENTION LOBBY

2:00–5:00 PM

**OFFSITE SESSIONS &
ONSITE BREAKOUT
SESSIONS**

FOR OFFSITE SESSIONS
1:50 PM Buses begin to load
2:00 PM Buses begin to depart

2:00–3:20 PM

**BREAKOUT
SESSIONS****Action Steps Toward Intersectional
Trans Equity****TOWER D****FOCUS AREA: ARTS AT THE INTERSECTION**

Organized and facilitated by Jane Preston, deputy director, New England Foundation for the Arts

Presented by Sean Dorsey, founding artistic director, Sean Dorsey Dance, and Devi Peacock, artistic director, Peacock Rebellion

Join transgender artist/activist leaders to continue the conversation that began in GIA's Conference in Oakland in 2018 expanding funders' knowledge of intersectional Trans equity. Leading transgender and gender-nonconforming artist-activists will engage participants around *action steps* the grantmaking field can take toward intersectional Trans equity, facilitated by Jane Preston, New England Foundations for the Arts' Deputy Director. If funders want to embrace intersectional justice, what are specific Trans-supportive policies, practices, and strategies we must be equipped with? What and who are we missing? Sean Dorsey is recognized as the United States' first acclaimed transgender modern dance choreographer and has fought for Trans equity in dance and the performing arts for 20 years. He is founding artistic director of Sean Dorsey Dance and Fresh Meat Productions. Devi Peacock is founding artistic director of Peacock Rebellion, a SF Bay Area-based, queer + trans people of color crew of artist-activist-healers. Peacock Rebellion makes sassy art to help build a culture of social justice, with an emphasis on healing justice. Peacock, Dorsey, and other trans leaders will engage participants in concrete *actionable* steps to advance Trans equity, justice, and leadership in the arts.

**Revolutionizing Arts Education Policy
through Data and Mapping****WINDOWS****FOCUS AREA: ARTS EDUCATION**

Organized by Narric Rome, vice president for Government Affairs and Arts Education, Americans for the Arts

Presented by Sunil Iyengar, director of Research & Analysis, National Endowment for the Arts; Bob Morrison, founder & CEO, Quadrant Arts Education Research; and Paul Szniewajs, founder & executive director, Ingenuity

The hardest question to answer in arts education is: "How many students are receiving arts education?" Historically, few states were able to offer information on students' access to and participation in arts education, leaving decision makers in the dark about critical gaps and how to address them. Fortunately, there are major efforts at the state and local levels to address this challenge and thereby improve transparency and strengthen opportunities to address inequities in arts education. Funders who support arts education case-making locally will learn about three separate projects and how they are each uniquely approaching the shared goal of strengthening arts education policy. The session discussion will focus on how data can close the gap between policy and practice to ensure increased student participation in the arts. This session will include presentations on the Statewide Data Infrastructure Project for Arts Education, a cooperative agreement between the National Endowment for the Arts and Education Commission of the States, the Arts Education Data Project, a consortium of states working with Quadrant Research and the State Education Agency Directors of Arts Education, and Ingenuity's ArtLook Map of city-level arts education.

2:00–4:30 PM

**OFFSITE
SESSIONS****Don't Exclude Indigenous! Expanding
DEI in Philanthropy by Including
Native Communities****OFFSITE DENVER INDIAN CENTER****FOCUS AREA: CAPITALIZATION**

Organized and facilitated by Catherine Bryan, director of Programs of Strengthening Tribal and Community Institutions, First Nations Development Institute; and Raymond Foxworth, vice president of Grantmaking, Development, and Communications, First Nations Development Institute

Presented by Michael E. Roberts, president & CEO, First Nations Development Institute; Susan Anderson, president & CEO; The CIRI Foundation; and Cheryl Crazy Bull, president & CEO, American Indian College Fund

There has been growing attention and action focused on issues of diversity, equity, inclusion, and power sharing in philanthropy. Yet, these conversations do not acknowledge that some groups and communities are so extremely marginalized that they are largely invisible from philanthropy altogether. Consider for example that less than 0.5 percent of foundation giving is directed to Native American causes and organizations. A much smaller portion of this funding is directed to Native-led arts programming. During this session, non-profit leaders and funders will explore research efforts for documenting statistics on Native-led organizations and examine the impacts of exclusionary funding. We will close with a discussion around practical tools and strategies to mitigate these issues and practice more inclusive and equitable grantmaking for Native American causes and communities.

Innovation from the Field: Distributed leadership for a responsive, participatory, and equitable arts and culture sector

OFFSITE MUSEO DE LAS AMERICAS

FOCUS AREA: PHILANTHROPIC PRACTICE

Organized and moderated by Emiko Ono, program director, William and Flora Hewlett Foundation, and Mike Courville, director, Research and Strategy, Open Mind

Presented by Ginger Ewing, co-founder and executive director, Terrain, and Emily Kent, director of Marketing, Denver Center for the Performing Arts

Our world has become more complex, arts nonprofits need many leaders to get things done, and a desire for more inclusive and participatory leadership within the arts and culture sector has quickened. At the same time, demands for greater workplace equity — with particular attention to race, ethnicity, and gender — have further crystallized. Arts organizations are looking for new ways to share or distribute leadership, yet they often struggle to understand what it takes to really put distributed leadership into practice. This interactive learning workshop will explore experiences and insights shared by seven organizations who demonstrate different degrees of distributed leadership. Using a series of video case studies commissioned by the Hewlett Foundation's Performing Arts program, participants will explore the practice and evolution of distributed leadership in the field. Participants will identify how to apply research findings from the case studies to cultivate more responsive, participatory, and equitable workplaces in the arts and nourish more organic, leadership innovations in the field.

Supporting Individual Artists Working at the Nexus of Art and Society

OFFSITE REDLINE CONTEMPORARY ARTS CENTER: COMMUNITY ROOM

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized and moderated by Libby Barbee, regranting manager, RedLine, and Gary Steuer, president & CEO, Bonfils-Stanton Foundation

Presented by Brigid McAuliffe, director and co-founder, Picture Me Here; Tara Rynders, artist, creator of "The Clinic"; Alan Dominguez, filmmaker, creator of "Document Education"; and Rob Kaufold, executive director, The Hemera Foundation

As arts funders, we know that art and culture play an invaluable role in maintaining healthy cities, creating resilient communities, and moving societies towards greater equality. Museums and nonprofits make up the bulk of foundation giving in the arts. However, individual artists are increasingly turning their practices towards community engagement and social good. Their projects are creating dialogue around social issues, bringing together diverse communities, giving voice to disenfranchised neighborhoods, and even providing needed services. How do we, as funders, support individual artists who are doing this type of work? This session will tackle this question through conversation with three Arts in Society (AiS) grantees—individual artists doing work at the nexus of art and society. The session will include audience dialogue and panelist conversation moderated by Rob Kaufold, executive director of the Hemera Foundation. Topics will include: How do we break down barriers to funding for individual artists? How can individual artists create sustainable practices focused on social engagement? How can funders help artists create the community connections that will make their work as impactful as possible? Is there potential for cultivating support for this type of work from non-arts funders?

The Role of Art and Culture in Community Building

OFFSITE REDLINE CONTEMPORARY ARTS CENTER: PROJECT SPACE

FOCUS AREA: COMMUNITY DEVELOPMENT

Organized by Anna Raginskaya, financial advisor, Blue Rider Group at Morgan Stanley

Presented by Laura Callanan, founding partner, Upstart Co-Lab; Tregg Duerson, chief operating officer, Rebuild Foundation; and Mark Falcone, CEO, Continuum Partners

This session will be anchored by the work of the Rebuild Foundation, founded and led by artist Theaster Gates, which functions as a platform for art, cultural development, and neighborhood transformation in Chicago. Participants will consider how to support community building efforts not only in

their grantmaking portfolios, but also through their investments. In addition to Tregg Duerson, COO of the Rebuild Foundation, we will feature Mark Falcone of Continuum Partners, a developer of affordable housing in Denver and Los Angeles, who is proposing a new model for investing in real estate aimed at solving the urgent affordability and equity challenges in every high growth US. City. We will also hear from Laura Callanan, founding partner of Upstart Co-Lab about impact investing in an inclusive creative economy and her recent partnership with the Souls Grown Deep Foundation. Stakeholders will speak to grantmaking and investment opportunities that support neighborhood revitalization, enterprise development, and sustainability — with a focus on communities of color. At the end of the session, attendees will have the opportunity to visit an Artist Housing project currently in development by Continuum Partners.

Equity in Practice: Two Approaches for Moving Forward

OFFSITE DENVER MUSEUM OF NATURE & SCIENCE

FOCUS AREA: RACIAL EQUITY

Organized by Maurine Knighton, program director for the Arts, Doris Duke Charitable Foundation

Presented by Salem Tsegaye, senior program associate, New York Community Trust; Charles Rice-Gonzalez, executive director, BAAD! Bronx Academy of Arts & Dance; Dipankar Mukherjee, artistic director, Pangea World Theater; and Sarah Lovan, arts program officer, McKnight Foundation

The Mosaic Network & Fund in The New York Community Trust was established to shift the narrative around ALAANA arts groups and racial equity in the arts and increase overall philanthropic support to arts groups led by, created for, and accountable to ALAANA people. With values rooted in equity and intersectionality, the Fund is a learning community of arts funders and practitioners dedicated to helping ALAANA arts organizations thrive over the long term. In Minnesota, the Racial Equity Funders Collaborative and the Twin Cities Theatres of Color Coalition launched an initiative to strengthen the financial health and sustainability of the five members of the Theater Coalition. The initiative will create a roadmap for adequately supporting arts organizations of color and developing communication, trust, and collaboration. After sharing both models, we will create small ideation clusters for sharing work, troubleshooting, and brainstorming three next steps. Initiative representatives will sit in on the breakouts to offer insights, answer questions, and suggest practical advice.

3:40–5:00 PM

BREAKOUT SESSIONS

International Cultural Exchange, Mobility, and the Future of US Civil Society

TOWER A

FOCUS AREA: RACIAL EQUITY

Organized by Barbara Lanciers, director, Trust for Mutual Understanding

Presented by Sunny Jain, composer/drummer, Red Baraat, Smithsonian Folkways Recording Artist; Matthew Covey, director, Tamizdat; and Emily Johnson, choreographer/director, Catalyst

Join grantmakers, arts practitioners, and advocates for a timely conversation about the collapse of support for and the overall devaluing of international cultural exchange. The international movement of artists and sharing of ideas is vital for a healthy and progressive global civil society. Current political and social trends increasingly create legal and economic barriers that inhibit and sometimes prohibit engagement between artists across borders. This session will examine the chilling effects of xenophobia, nationalism, and authoritarianism on international mobility and cultural exchange in the US. Attendees will explore practical advocacy to counter this trend while standing in solidarity alongside cultural workers and outlining survival strategies we can adopt in the meantime.

Creatively Exploring Health Equity

TOWER B

FOCUS AREA: ARTS AT THE INTERSECTION

Organized and moderated by Kendra Jones, director for Arts & Equity, Richmond Memorial Health Foundation

Presented by Alfonso Perez Acosta, artist, Sacred Heart Center/Thriving Cities Group; GiGi Amateau, artist, Family Lifeline; and Alison McNeil, founder & chief creative officer, McNeil Creative Enterprises

In 2017, Richmond Memorial Health Foundation (RMHF) began exploring notions of health and equity, as understood by Richmonders, by funding eight artists and artist collectives to consider the following questions in tandem with their creative works. They considered the following questions, “What does it mean to be well?”, “How do aspects of identity, such as race, ethnicity, gender, age, migrant status and socioeconomic status, relate to health outcomes?”, and “What structural barriers exist to achieving states of physical, mental, and social well-being?”. The artists, through creative expression, unearthed experiences of the past, realities of the present, and possibilities for the future.

In 2019, RMHF doubled its original investment from 2017 to continue the creative exploration of health equity more expansively by funding nonprofit organizations that hire artists to engage diverse communities in participatory sessions in order to lift up their voice and perspective in fostering solutions for achieving equity. We call this Equity in Action! This session will compare the evolution of RMHF's exploration of the intersection of art and health as it relates to equity and the impact that creativity plays in healing.

Variations on a Theme: Funding disability aesthetics

TOWER C

FOCUS AREA: ARTS AT THE INTERSECTION

Organized by Esther Grimm, executive director, 3Arts; Lane Harwell, program officer, Ford Foundation; and Anne Mulgrave, manager of Grants and Accessibility, Greater Pittsburgh Arts Council

Presented by Carrie Sandahl, associate professor, Bodies of Work and University of Illinois at Chicago; Reveca Torres, executive director, Backbones; and Regan Linton, artistic director, Phamaly Theatre Company

Embedded in the longstanding practices of philanthropy are age-old assumptions about artistic excellence, technical acumen, and quality that do not always consider variance and the variations of bodies, voices, and perspectives that counter traditional ideals. These variations can breathe new life into old themes and question the structures of art forms. After an interactive opener, three artists who are shaking it up in their disciplines will discuss the groundbreaking power of disability aesthetics, and how funders can be good partners in the work.

8:00–10:00 PM

FILM SCREENING
& DISCUSSION

Traces of the Trade

Film Screening and Discussion

WINDOWS

Organized by Nadia Elokdah

Presented by Katrina Browne, filmmaker, director, producer; Harold Fields, lifelong social and racial justice leader; and Sharnita C. Johnson, director of Arts Programs, The Geraldine R. Dodge Foundation.

This year marks the 400th Anniversary of the arrival of the first Africans to be sold into bondage in North America, beginning in Jamestown in 1619. In observation of this historic tragedy, conference attendees can join an intimate screening of *Traces of the Trade*:

A Story from the Deep North followed by a discussion with the filmmaker. In the documentary, filmmaker Katrina Browne discovers that her New England ancestors were the largest slave-trading family in US history. The film follows Browne and nine fellow descendants — who live in Arizona, Rhode Island, and Colorado, among other places — as they retrace the Triangle Trade, from New England, to Ghana, to Cuba, uncovering the vast extent of the North's complicity in slavery, and grappling with questions of repair in the present day. *Traces of the Trade* premiered at the 2008 Sundance Film Festival on the 200th anniversary of the abolition of the slave trade. Following the screening, participants will be invited to discuss their reflections, share personal experiences of oppression and resistance, and offer opportunities to address ongoing inequities.

TUESDAY7:30–10:00 AM **REGISTRATION****SOUTH CONVENTION LOBBY**8:00–9:30 AM **BREAKFAST PLENARY SESSION****GRAND BALLROOM** [BREAKFAST SERVICE UNTIL 8:30]**Special Performance****Cary Morin****Introduction by Cheryl Zimlich**

Bohemian Foundation

IDEA LAB

The IDEA LAB will again start 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 Ginger White Brunetti and will feature three presentations by innovative artists and activists who center arts and culture in their community development, organizing, and social impact practices.

Ginger White Brunetti

Ginger White Brunetti is executive director of Denver Arts & Venues, the City and County of Denver's agency responsible for operating some of the region's most renowned facilities, including Red Rocks Park and Amphitheatre; the Denver Performing Arts Complex; Colorado Convention Center; Denver Coliseum; and McNichols Civic Center Building. Denver Arts & Venues also oversees the Denver Public Art Program, Create Denver, SCFD Tier III granting process, Arts Education Fund, and other entertainment and cultural events such as the Five Points Jazz Festival, Urban Arts Fund, P.S. You Are Here, and implementation of IMAGINE 2020: Denver's Cultural Plan. Denver Arts & Venues is committed to diversity, equity, and inclusiveness in all programs, initiatives, and decision-making processes.

Previously, she oversaw Denver's public art program and free cultural offerings, such as Five Points Jazz Festival and Youth One Book, One Denver as well as Create Denver, an economic development initiative that strengthens the overall health and vitality of Denver by supporting the development of the creative sector. Prior to joining the staff, she acted as a consultant to the office, managing the inaugural Doors Open Denver project. White previously served as the program and marketing manager for the Cherry Creek Arts Festival, developing programs such as the Mobile

Art Collection and garnering several international awards for its marketing and education programs.

She received her bachelor's degree from Xavier University, with a major in Political Science, and a master's degree in Urban Policy and Planning with an emphasis in economic development from the University of Illinois at Chicago. She serves on the boards of the Denver Theatre District, Civic Center Conservancy, Colorado Ballet, and Colorado Symphony Orchestra. White is a certified urban planner from the American Planning Association.

Tuesday's presenters are:

Anthony J. Garcia

Anthony J. Garcia is celebrating his 47th year as a member of Su Teatro where he is presently the artistic director and resident playwright. He has received numerous awards and accolades for his artistic vision, including the 1989 University of California, Irvine Chicano Literary Award, a 2006 United States Artists Fellowship, and was named the Denver Post 2010 Theatre Person of the Year, and in 2008 Su Teatro received the Mayor's Award for Excellence in the Arts. He has been commissioned three times by the National Performance Network and his plays have toured and been produced across the country. Most recently, he received the prestigious Livingston Fellowship from the Bonfils-Stanton Foundation.

Garcia is a former faculty member for the National Association of Latino Art and Culture (NALAC) Leadership Institute as well as a past board member. He is a peer trainer for the Colorado Creative Industries' Peer Assistance Network and a member of the Western State Arts Federation's (WESTAF) Board of Trustees. He is an adjunct professor at Metro State College in Denver. Garcia has been the executive artistic director of El Centro Su Teatro since 1989, a member of Su Teatro since 1972, and received his BA in Theatre from the University of Colorado at Denver. In this time, he has contributed more than 40 original works to the American Theater canon.

Eyni Jama

Eyni Jama was born in Somalia but raised in the refugee camp in Kenya for about seven years. Jama and her family were resettled in the U.S. in 2013 and started school from seventh grade. In 2018, Jama graduated from Hinkley High school and now she is in her second year at the University of Colorado Denver majoring in Psychology and minoring in Public Health and Leadership. In her spare time, Jama is a henna artist and poet. She was inspired to write poetry because of her experiences being bullied in middle school and has overcome her low self-esteem by sharing her experiences through poetry. Jama shares her poetry to

encourage her peers to overcome their struggles and be a voice for their community.

Phamaly Theatre Company

Phamaly Theatre Company was founded in 1989 when five students from the Boettcher School in Denver, all living with disabilities, grew frustrated with the lack of theatrical opportunities available to the disability community. Rather than not perform, they created a theatre company that would welcome theatre artists with disabilities of all kinds. Phamaly now produces year-round programming that includes professional musicals, plays, original work, video content, education, and community-building. Phamaly's mission is to be a creative home for theatre artists with disabilities; to model a disability-affirmative theatrical process; and to upend conventional narratives by transforming individuals, audiences, and the world.

Phamaly's award-winning shows exclusively feature theatre artists with all nature of disabilities: physical, cognitive, intellectual, and emotional. The organization provides numerous accessibility programs that support people with disabilities onstage, offstage, and in the audience, including but not limited to: rehearsal and performance accommodations, costume modifications, Braille and large print materials, audio description, ASL interpretation, sensory friendly performances, tactile tours, social stories, and wheelchair access. Currently celebrating its 30th season, Phamaly is touring its original educational show, Morph Masters, focusing on the stories of famous artists throughout history who lived and worked with disabilities. Phamaly will present its first ever play festival in November, called COME TO YOUR SENSES, featuring one acts by playwrights with disabilities.

9:30–10:00 AM BREAK

10:00–11:30 AM BREAKOUT SESSIONS

Humanizing Racial Equity Work

TOWER B

FOCUS AREA: RACIAL EQUITY

Organized and facilitated by Cate Fox, senior program officer, John D. and Catherine T. MacArthur Foundation, and Karen Hott, team administrator, MacArthur Foundation

Presented by Sadia Nawab, director of Arts and Culture, Inner-City Muslim Action Network; Nina Sanchez, director, Enrich Chicago; and Cayenne Harris, vice president, Lyric Opera Chicago, Lyric Unlimited

As institutions have increasingly resolved to address racial equity and operationalize equitable practices, many have defaulted to a model that begins and ends with a workshop. But there is so much more that is needed for this work. In this session, a few members of the Enrich Chicago collaborative, a collective of 31 arts and philanthropic organizations working to advance racial equity in the arts, will reflect on how to build and sustain momentum within organizations' racial equity efforts, the power of investing in relationships that nurture our humanity within a dehumanizing race construct and simultaneously organize for change, and breaking through the isolation that can result from being an outspoken voice for equity within an institution. After a short sharing from the speakers, conversation will be opened to participants to relate their experiences and questions. In what can sometimes be a lonely endeavor, we are building a community of practice.

'Rural' Done Right

TOWER C

FOCUS AREA: ARTS AT THE INTERSECTION

Organized and moderated by Susan DuPlessis, Community Arts Development director, South Carolina Arts Commission

Presented by Bob Reeder, program director, Rural LISC; Pam Breaux, executive director, National Assembly of State Arts Agencies; and Carl Heyward, filmmaker, CHQ Productions

Who sparks change in rural communities? What principles guide us as we strategically use arts and culture for community-based change? Where do you start? How long does it take? Using a 2019 report, "Rural Prosperity through the Arts and Culture Sector," a panel of national and local leaders will toggle between its findings and cases for ground-level change in rural America. A closer look at why culture matters in rural community development will be supported by videos, visual stories, and voices of the place. The panel will consider key principles of the 'Rural Systems Change Framework' that include: provide leadership to benefit the creative sector; capitalize on existing regional cultural assets; build a state's cultural and creative partnership infrastructure; develop local talent and human capital with creative skills; and create an environment that is friendly to investment and innovation. The Art of Community: Rural SC, a South Carolina-based initiative, will form the bedrock of this discussion along with examples from Rural LISC's creative placemaking grant initiative from across rural America. A panelist from rural South Carolina will add a first-person perspective as a young creative who has documented many of the examples of connection, change, and relevance in South Carolina.

Getting Ready to Talk about the Social Impact of the Arts You Fund

TOWER D

FOCUS AREA: ARTS AT THE INTERSECTION

Organized and moderated by Clayton Lord, vice president of Local Arts Advancement, Americans for the Arts

Presented by Margy Walker, senior fellow, Topos Partnership, and Erik Takeshita, senior fellow, ArtPlace America

To help people — regular community members, public and private sector decisionmakers, your boss or board (cough-cough) — understand the full impact and value of the arts projects you're funding, you need a full arsenal of arguments, data, and connections to what they care about most. Almost inevitably, that's not the arts — it's things like health, education, public safety, and job security. In this energizing session, use the interactive Arts + Social Impact Explorer as a jumping off point for a discussion about how local arts agencies, private foundations, and advocacy and service organizations can effectively argue for their impact, continued funding, and supportive policy through the lens of social impact. Talk through why people care about what they care about, how to lean into those value systems, and what communications strategies and tools are out there to help your case. By pairing the hundreds of datapoints and example projects from the field with solid communications strategies, we all can strengthen the connection between people in communities and the arts and culture that surround them. In the end, that helps those communities become healthier, more vibrant, and more equitable!

Who Controls the Narrative?

WINDOWS

FOCUS AREA: RACIAL EQUITY

Organized and moderated by Gabrielle Strong, program officer, Margaret A. Cargill Philanthropies

Presented by Crystal Echohawk, president & CEO, Echo Hawk Consulting, and Tina Kuckkahn-Miller, vice president of Indigenous Arts Education, Evergreen State College–Foundation

Startling findings surfaced by unprecedented research conducted by the “Reclaiming Native Truth” project published in 2018. The erasure and invisibility of Native peoples have created a vacuum easily filled with myths, stereotypes, and half-truths. Information that most Americans have received since birth from movies, television, news media, and school lessons has created a false but commonly accepted story about Native peoples. The effects are profound. K–12 education, media, pop culture, and entertainment are the primary drivers and systems that perpetuate, normalize, and

institutionalize invisibility, bias, and discrimination against Native peoples. The negative and persistent narratives are used to justify discrimination and racism. “Reclaiming Native Truth” research provides a clear road map for how we need to re-educate Americans and shift dominant perceptions and stories about Native peoples across society, and within key sectors institutions. This session will highlight the significant research findings and explore how arts and culture can advance contemporary representation and narrative change for Native peoples. Crystal Echohawk, (Pawnee), founder of IllumiNative will lead a lively conversation on envisioning an America that comes to terms with its past, rethinks present assumptions, and moves forward together to support equity, tribal sovereignty, and social justice for Native communities.

Beyond Latinx: A case study of Puerto Rican artists post-Hurricane Maria

DENVER

FOCUS AREA: RACIAL EQUITY

Organized and moderated by Gargi Shinde, program director, Chamber Music America

Presented by Javier Hernández, founder and president, Inversión Cultural; Juan Gudiño Cabrera, manager, Foundation Puerto Rico; and Humberto Ramírez, jazz composer, educator, trumpeter, producer, independent Artist

Prior to the devastation wrought by Hurricane Maria, artists on the island of Puerto Rico were accustomed to being categorized as part of the larger Latinx community. However, the Federal response to the aftermath uncovered a complex matrix at the intersection of race, cultural identity, and socio-economic status that has threatened these artists' very existence. Chamber Music America's intervention through arts funding and community support across Puerto Rico, and its goal of addressing critical underrepresentation of Puerto Rican artists and organizations for access to grant support, has revealed the unique challenges of creative practice and sustainability for this culturally rich island. This session will introduce you to cultural representatives from Puerto Rico who will explain how community healing is synonymous with arts presentation, how artistic and economic challenges increase as recovery work continues, and how the survival of their cultural practices empowers them to express their distinct and multi-layered cultural identity.

The Readiness is All: Preparing your place by developing and sustaining disaster networks in your community and region

SPRUCE

FOCUS AREA: COMMUNITY DEVELOPMENT

Organized and moderated by Janet Newcomb, executive director, National Coalition for Arts' Preparedness & Emergency Response–NCAPER

Presented by Tom Claerson, director, PAR Project, Performing Arts Readiness/Lyrisis; Lisa Gedgaudas, Create Denver program administrator, Denver Arts & Venues; and Matthew Kowal, Denver Music Strategy contractor, Denver Arts & Venues

Prior to the devastation wrought by Hurricane Maria, artists on the island of Puerto Rico were accustomed to being categorized as part of the larger Latinx community. However, the Federal response to the aftermath uncovered a complex matrix at the intersection of race, cultural identity, and socio-economic status that has threatened these artists' very existence. Chamber Music America's intervention through arts funding and community support across Puerto Rico, and its goal of addressing critical underrepresentation of Puerto Rican artists and organizations for access to grant support, has revealed the unique challenges of creative practice and sustainability for this culturally rich island. This session will introduce you to cultural representatives from Puerto Rico who will explain how community healing is synonymous with arts presentation, how artistic and economic challenges increase as recovery work continues, and how the survival of their cultural practices empowers them to express their distinct and multi-layered cultural identity.

Age Equity: The impact of ageism on arts funding and programs

CENTURY

FOCUS AREA: ARTS AT THE INTERSECTION

Organized and moderated by Adam Johnston, chief operating officer, National Guild for Community Arts Education

Presented by Abigail Jefferson, education manager, LifeTime Arts; Eliza Kiser, director, Pullen Arts Center, City of Raleigh Parks, Recreation & Cultural Resources Department; and Teresa Bonner, executive director, Aroha Philanthropies

Insidious ageism is preventing full access to arts learning and engagement for upwards of twenty percent of the US population. Why is this so prevalent and why aren't more arts funders acknowledging this issue? This highly interactive session first will explore the historical basis and current manifestations of ageism and

how it impacts organizational culture, funding practices, and ultimately, older adult learners. Participants then will hear from funders and practitioners who are proactively and successfully addressing this issue. Through reflective practice, artmaking, case examples, and group dialogue, we'll examine ways to build on the demonstrated success of these interventions and collectively advance age equity in the arts.

Middle C: How foundations, nonprofits, musicians, and music businesses are building creative ecosystems in the middle of America

GOLD

FOCUS AREA: ARTS AT THE INTERSECTION

Organized and moderated by Bryce Merrill, music programs manager, Bohemian Foundation, and Tom Scharf, chief music officer, Bohemian Foundation

Presented by Joe Randel, senior program officer, Arts & Culture, Walton Family Foundation, and Stanton Doyle, senior program officer, Civic Enhancement, George Kaiser Family Foundation

In the heartland of America, creative ecosystems are being cultivated and cared for by a variety of stakeholders in the public and private sectors. These efforts are not meant to draw attention to the middle of the country as "valuable but ignored resources" or to cope with the imagined consequences of being disconnected from coastal art worlds. Instead, these creative ecosystems exist to produce great art, cultivate and grow creative businesses, and strengthen the broader communities in which they are embedded. This session looks at how music-specific creative ecosystems are being developed, the social, cultural, and economic results of these efforts, and emerging work by the presenters to begin to connect these ecosystems regionally. Lessons for funders, board members, advocates, and other ecosystem builders will be abundant.

Expressions for Justice: Grantmaking in the arts for systems change

SILVER

FOCUS AREA: RACIAL EQUITY

Organized by and facilitated by Tempestt Hazel, arts program officer, Field Foundation, and Angelica Chavez, Justice Program Officer, Field Foundation

Presented by Mathilda de Dios, associate director, Free Write Arts & Literacy; Hoda Katebi, founding member, Blue Tin Production; and Christian Snow, executive director, Assata's Daughters

Recently, Field Foundation went through a transformation, putting racial equity in the center of its grant-making. It has changed who it funds and how it funds, placing emphasis on ALAANA grantees and the work happening at the intersections of art and systemic interventions. How are these pieces distinct and where do they overlap? How can funders outside of arts find their way into funding artists who are operating within the justice realm? This session introduces how Field is thinking about the intersection of art and justice by providing case studies from its grantee pool that illustrate how art can be a driver for systemic change. The session explores the ways that artists engage with activism, and policy reform while also championing creative production and the advancement of artists. This session begins with a prompt, getting the audience to think about examples of how art can be used as a tool for justice. We will then share the foundation's definition of this intersection by profiling several of its grantees and giving the floor to those who are using art to address workers' rights, environmental justice, criminal legal system, LGBTQIA+ rights, political education, and community organizing in Chicago.

11:30–12:00 NOON **BREAK**

12:00–1:30 PM **LUNCHEON PLENARY SESSION**

GRAND BALLROOM [LUNCH SERVICE UNTIL 12:30]

Introduction of GIA Board Members

Glyn Northington

Propel Nonprofits

GIA State of the Organization

Eddie Torres

Grantmakers in the Arts

Keynote Presentation

Gregg Deal

Introduction by Tariana Navas-Nieves

Denver Arts & Venues

Gregg Deal

Gregg Deal (Pyramid Lake Paiute Tribe) is a provocative contemporary artist who challenges Western perceptions of Indigenous people, touching on issues of race, history, and stereotypes. Through his work

— paintings, murals work, performance art, filmmaking, and spoken word — Deal critically examines issues and tells stories of decolonization and appropriation that affect Indian country. Deal's activism exists in his art, as well as his participation in political movements. He has been heavily involved with the media activist movement #changethename, posting a video to Vimeo inviting Indigenous people's commentary on the sports mascots issue in response to mainstream media's attempted erasure of Indigenous voices. Most recently, a photograph of Deal was included in the December 2018 National Geographic Society Magazine article "Native Americans are Recasting Views of Indigenous Life." Deal was Native Arts Artist-in-Residence at Denver Art Museum in 2015–2016 and Artist-In-Residence at UC Berkeley in 2017–2018. His art has been exhibited nationally since 2002. Deal has lectured widely at prominent educational institutions and museums, including Denver Art Museum, Dartmouth College, Columbia University, and the Smithsonian National Museum of the American Indian. His television appearances include PBS's *The Art District*, *The Daily Show*, and *Totally Biased with Kamau Bell*.

1:30–2:00 PM **BREAK**

1:00–4:00 PM **REGISTRATION**

SOUTH CONVENTION LOBBY

2:00–5:00 PM **OFFSITE SESSIONS & ONSITE BREAKOUT SESSIONS**

FOR OFFSITE SESSIONS

1:50 PM Buses begin to load

2:00 PM Buses begin to depart

2:00–3:20 PM **BREAKOUT SESSIONS**

From Surviving to Thriving: Forty years of feminist arts

TOWER C

FOCUS AREA: CAPITALIZATION

Organized and moderated by Kerry McCarthy, vice president, The New York Community Trust

Presented by Debra Zimmerman, executive director, Women Make Movies; Erin Zona, artistic director, Women's Studio Workshop; and Idelisse Malava, consultant

Over two years, four women's arts groups (Women Studio Workshop, Women Make Movies, NY Women in Film & Television, and The Center for Women and their Work) met to explore how they moved from surviving to thriving over 40 years. The intrepid veterans of feminist social and political upheaval asked hard questions: "Are we still relevant?", "What has changed for us?", "How can we examine our collective history for lessons to help others?". Founded as part of the 1970's second wave feminist movement, each group responded to shifting social and political attitudes, built inclusive, expansive constituencies of women artists and patrons, and became living repositories of women's artistic production — a history only now gaining attention/appreciation. This session will present their case studies of growth, survival, struggle, transition, blueprints for thriveability, and articulate the supports needed to stabilize women's arts groups into the future.

Supporting Artists at the Border: Practicing responsive and responsible philanthropy

TOWER D

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized and moderated by Caitlin Strokosch, president & CEO, National Performance Network

Presented by: Jaime Dempsey, executive director, Arizona Commission on the Arts; Maggie Laredo, co-founder, Poch@House, Otros Dreamers; Adriana Gallego, chief operating officer, National Association of Latino Arts and Cultures (NALAC); M. Jenea Sanchez, artist, educator, community leader; and Robert Uribe, mayor, City of Douglas, Arizona

With increased attention to the US–Mexico border, artists, arts organizations, and funders are interested in engaging with border communities and addressing immigration and border issues through their work. This session will challenge arts funders to ask how this work can be done responsively and responsibly — from honoring the lived experience of border and immigrant communities to seeking new and existing partners with deep, authentic relationships (especially when funders are providing resources from afar). We will invite arts funders to reimagine and expand their efforts on how investment is made across communities. How can arts funders play a role in culturally sustaining initiatives rather than short-term one-offs? This session will also offer ways in which bureaucratic and legal hurdles can be navigated, as well as how arts funders can respond with nimbleness and empathy to pressing social issues.

Nightmare on Panel Street

WINDOWS

FOCUS AREA: RACIAL EQUITY

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

Presented by Pam Breaux, president & CEO, NASAA; Jordan Baylon, Artist, arts equity/social justice futurist, & Kapwa community builder; Jane Preston, deputy director, New England Foundation for the Arts (NEFA); Kathy Hsieh, cultural partnerships & grants manager, Seattle Office of Arts & Culture; Moira Brennan, executive director, MAP Fund; Eleanor Savage, program director, Jerome Foundation; and Tariana Navas-Nieves, director of Cultural Affairs, Denver Arts & Venues

You are trapped in a windowless room facilitating a meeting with six other strangers: Freddy tells jokes at your expense; Kristen is using offensive language; Joey will only support people he knows; Nancy doesn't see color; Taryn interrupts and disrupts; and Kinkaid hasn't read all the applications. Are they all evil entities there to cause panic and fear or is there a way out? Bring your nightmare stories, and using strategies in "Re-Tool: Equity in the Panel Process," you will problem-solve peer-to-peer to diagnose the situation and utilize tools to counter challenging panel situations. The cohort of 12 GIA members from across the US and Canada will share insights gleaned from deep inquiry into the panel process.

2:00–4:30 PM

OFFSITE
SESSIONS

Evaluation in the 21st century: Culturally specific, complex, and clear

OFFSITE SU TEATRO CULTURAL & PERFORMING ARTS CENTER

FOCUS AREA: RACIAL EQUITY

Organized and moderated by Sage Crump, program specialist, National Performance Network

Presented by Stephanie McKee, executive artistic director, Junebug Productions, and Robert Lilligreen, executive director, Native American Community Development Institute

In the last five years, our sector has seen an explosion of philanthropic initiatives designed to address issues of equity and racial justice. Portfolios have changed to become more diverse, but have we shifted our gaze and processes to meet our grantees where they are, decentralize our role as authoritarians, and grow the culture of reciprocal inquiry that is needed build towards a more just world. In this session we will learn from organizational leaders about the culturally specific models they have developed for their work and then discuss an evaluation framework that allows supports

grantee agency while still holding our needs as funders in the process. Presenters will share the models through which they understand their work and their world. We will examine the evaluation structure of the Leveraging a Network for Equity (LANE) program developed in partnership with Management Assessment Group and cohort members which combines multiple ways of knowing, LANE's Theory of Change, and movement building principles. Attendees will walk away with a vision of an evaluation centering the self-determination, dignity, and the brilliance of our grantees.

Supporting Succession Successfully

OFFSITE CLEO PARKER ROBINSON DANCE

FOCUS AREA: CAPITALIZATION

Organized by Susan Feder, program officer, The Andrew W. Mellon Foundation, and Eddie Torres, president & CEO, Grantmakers in the Arts

Presented by Trella Walker, associate director, Advisory Services, NonProfit Finance Fund (NFF); Tony Garcia, executive artistic director, Su Teatro; and Malik Robinson, executive director, Cleo Parker Robinson Dance

The United States is in an unprecedented period with a significant number of Baby Boomers nearing or entering retirement. Though not unique to the arts, we are seeing a major impact on founder-led arts organizations. What are the challenges, both institutional and personal, that founders face? How is the grantmaking community addressing these challenges? Through the Mellon Foundation's Comprehensive Organizational Health Initiative (COHI) and working with both the National Performance Network and the International Association for Blacks in Dance, we have encountered this moment of transition into retirement in numerous instances and have tried to address it in different, more flexible ways. In conversation with representatives of two of our Denver-based grantees, Tony Garcia of Su Teatro and Malik Robinson of Cleo Parker Robinson Dance, along with Grantmakers in the Arts president & CEO Eddie Torres, and COHI administrative partner Trella Walker from NonProfit Finance Fund, let's discuss how grantmakers might move forward both intentionally and collectively.

Innovations in Artist Housing: Inspiration from South America to address the "Soho Effect"

OFFSITE REDLINE CONTEMPORARY ARTS CENTER: COMMUNITY ROOM

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized and moderated by Erin Trapp, executive director and CEO, Biennial of the Americas

Presented by Mark Falcone, founder, Continuum Partners, and Wonne Ickx, architect, Productora

Denver's Biennial of the Americas builds deep connections around art, culture, and contemporary society in North and South America. During 10 years of cultural exchange we've built a significant network with multiple Latin American cities. One shared challenge is urban housing strategies, and we've discovered innovative responses in cities often derided for their hazardous approaches to lower income housing including São Paulo and Medellín. Yet still, their lower bureaucratic burdens and communal living strategies offer insights about unconventional approaches that North Americans rarely consider. Our session will feature approaches that can inform artist affordability and outline the challenges and opportunities for funders seeking permanent and impactful projects incorporating art and social issues. Featuring the partners who are implementing a series of housing solutions in response to the growing crisis of artist displacement in cities like Denver, we include an effort to "hack" local zoning codes to facilitate artist housing. These projects inform how northern cities can maintain artist-friendly communities and facilitate ongoing cultural exchange.

Take Note Colorado: A highly inclusive and student-centered approach to creating access to music for K–12 students in Colorado

OFFSITE YOUTH ON RECORD

FOCUS AREA: ARTS EDUCATION

Organized by Bryce Merrill, music programs manager, Bohemian Foundation

Presented by Stephan Brackett, co-founder, Youth on Record; Margaret Hunt, executive director, Colorado Creative Industries; and Jamie Van Leeuwen, board member, Take Note Colorado

Take Note Colorado is a statewide initiative to provide all students in Colorado K–12 access to musical instruments and instruction. Founded by former Colorado Governor John Hickenlooper and Isaac Slade of the Fray, Take Note is supported by foundations, state government, and the private sector, including Colorado's robust music industry. Take Note is charged with reaching students statewide in a variety of settings, including schools, libraries, community organizations, hospitals, and residential treatment centers. This student-centered initiative deploys culturally-relevant and student-centered resources that represent the broad diversity of the state. In the first two years of this ten-year effort, Take Note will reach over 50k students and invest over \$1 million in Colorado. Take Note has purchased traditional instruments, trained hundreds of teachers in culturally-responsive and student-centered pedagogy, and outfitted a converted school bus with turntables to create a mobile lab for student learning. The next eight years will be more of the same — meeting students where they are physically and culturally to ensure that the power of music is accessible to all students in the state.

Theatre Education Outcomes: Are we approaching a clear case statement?

OFFSITE KIRKLAND MUSEUM OF DECORATIVE & FINE ART

FOCUS AREA: ARTS EDUCATION

Organized and facilitated by Emily Miller, director of Strategic Partnerships & Programs, Theatre Forward

Presented by Patrick Elkins-Zeglarski, associate director of Education and Curriculum Management, Denver Center for the Performing Arts, and Anne Wintroub, director of Social Innovation, AT&T Foundation, Rachel Hull, director, School of Theatre, Berkeley Rep

How can program providers and funders work together to increase access to arts education for all students? Theatre Forward will use their recent collective research studies as a springboard for a highly interactive session that will explore such questions as, "When is enough data enough?", "What additional insights are needed?", "How can this data best be shared?", and "What are some of the operational and research challenges in gathering data around arts education programs as they are currently delivered?". Theatre Forward's survey and data analytical findings were executed with the support of AT&T, Westat, The Hearst Foundations, Wells Fargo, and others to assess outcomes from the point of view of corporate executives, Theatre educators, and students. Programs surveyed include creative after school projects, enriched student matinees, playwriting, and performance exercises

at our nineteen member theatres located across the country. This data confirms the positive impact of theatre education on social emotional learning, school engagement, and life and career outcomes.

3:40–5:00 PM

BREAKOUT SESSIONS

A Secret Sauce for Building Financial Capacity and Addressing Equity Issues

TOWER A

FOCUS AREA: CAPITALIZATION

Organized and moderated by Cate Fox, senior program officer, Chicago Commitment, John D. and Catherine T. MacArthur Foundation

Presented by Damion Heron, program officer, Chase Bank Foundation; Gretchen Upholt, lead consultant, Midwest, Financial Management Accounting (FMA); and Vickie Lakes Battle, executive director, Chicago Region, IFF

Artists want to make art, not produce quarterly financial forecasting documents. However, they often find themselves having to be both artists and chief financial officers. This circumstance can be amplified if the artist is a person of color or from a disinvested community. MacArthur created the Arts & Culture Loan Fund to provide more equitable access to loans and opportunities for small and mid-sized institutions to build strength. With a demonstrated track record, this grantmaking + PRI program is an effective model for building financial capacity and addressing equity issues. This session will provide a brief overview of the Arts & Culture Loan Fund, perspectives from our colleagues at Chase who have taken the model and adapted it for ALAANA community development and workforce organizations; and group discussion about trends seen by various stakeholders.

Artists in City/Town Hall: Funding, capacity, and sustainability in artist-municipal partnerships

TOWER B

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized and moderated by Pam Korza, co-director, Animating Democracy, Americans for the Arts, and Deborah Fisher, executive director, A Blade of Grass

Presented by Lyz Crane, deputy director, ArtPlace America; Sarah Lovan, program officer, McKnight Foundation; Ben Stone, director, Transportation for America, Smart Growth America; and Pauline Kanako Kamiyama, deputy director of Civic Art, City of Santa Fe Arts Commission

Cities and towns are partnering with artists to bring new capacities to municipal government that innovate approaches to internal needs, community goals, and making government activities more participatory and equitable. While municipal government and departments are investing to some degree from their own coffers, external funders such as ArtPlace America, the National Endowment for the Arts, Our Town, and Art Works, have been key in resourcing artist-municipal partnership initiatives alongside local funders. National intermediaries and local art agencies, which are often municipal agencies, are also serving as key partners, not only raising and granting funds from public and private sources for these purposes, but also managing and playing key intermediary roles between artists and municipal entities. In this session, funders and intermediaries share how artists are contributing fresh and effective approaches to government work and municipal goals. Presenters will describe the structure and funding behind their artist-municipal partnership models, as well as the importance of capacity building that supports artists and municipal partners with the knowledge and skills to navigate different ways of working and municipal systems. Participants will also tackle the question of whether and how these partnerships can be sustained without external funding incentives.

5:00–6:30 PM

COMMUNITY CONVERSATION

Holding Space for People of Color

CLEO PARKER ROBINSON DANCE

Buses to the Cleo Parker Robinson Dance will begin to depart the hotel at 4:30 pm.

Organized and facilitated by Women of Color in the Arts

In the spirit of promoting equity, Women of Color in the Arts (WOCA) will host and facilitate a session designed to hold space for and center the voices of

people of color at Cleo Parker Robinson Dance. This is an effort to help create agency among a constituency that has been historically underrepresented and under-recognized in the philanthropy field. As an open forum, attendees of this session on Tuesday, Oct. 15, will have an opportunity to occupy space in community with one another, amplify each other's work, reflect on the conference experience, and unpack the experience of being a person of color in a historically and predominately white sector. While this is a facilitated dialogue with an identified mission, part of the agenda will be crowd-sourced by participants in order to uplift the needs of participants. While white allies are valued, it should be emphasized that this space is exclusively designated for self-identified people of color at the request of the organizers.

6:30–8:30 PM

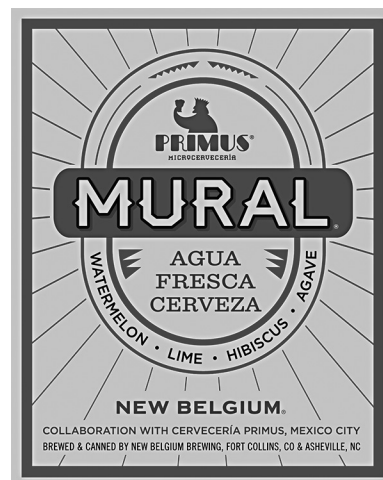
SPECIAL EVENT: CELEBRATING CULTURAL INTERSECTIONS

Celebrating Cultural Intersections

McNICHOLS CIVIC CENTER BUILDING

Buses to the McNichols Civic Center will begin to depart the hotel at 6:00 pm.

On the final night in Denver, conference attendees will gather at the McNichols Civic Center Building at the northwest corner of Civic Center Park for a celebration and dinner from 6:30–8:30 pm. On the final night in Denver, conference attendees will gather at the McNichols Civic Center Building at the northwest corner of Civic Center Park for a celebration and dinner from 6:30–8:30pm. The McNichols Civic Center Building is a contemporary hub for arts, culture, and events with a unique activation model that addresses the space needs of our creative community. Through the Cultural Partner Program, 50 percent of the venue's bookings are provided rent-free to artists and cultural organizations that wish to feature public cultural programming. This stunning Greek Revival building features a diverse and recognized art exhibition



series, and hosts public events, weddings, receptions, performances, private events, and more.

The evening's festivities will be held on all three levels of the McNichols building, with access to Civic Center Park, where guests can gather together, enjoy the music of Fort Collins-based DJ Two ScoopS, dance with the Pink Hawks, and delight in local food and drink from All Love Caterers and Comal Food Heritage Incubators. Special thanks to exclusive event sponsor New Belgium.

DJ Two ScoopS

Mike McTernan, a.k.a. Two ScoopS, is a producer and a DJ. He teaches digital production at the Music District in Fort Collins, Colorado and is involved in the digital music production scene in Northern Colorado. Two ScoopS values the importance of the technique and the fundamentals. He believes digital music is the foundation of most modern music. He focuses on the live access to digital music and blending genres, and he loves that the technology is evolving and combining analog instruments with digital. Two ScoopS wants to give access to anyone interested in becoming a DJ and he wants it to be easy and accessible to the Fort Collins community.

Pink Hawks

Pink Hawks is an Afrobeat / Chicano Hip-Hop orchestra, playing original and future-traditional music to dance to. Local music scholar Tom Murphy states, "As much artistic revolutionaries as musicians, Pink Hawks bring the struggle for a more interesting world home to roost." In his coverage of the Underground Music Showcase, Westword Magazine writer A.H. Goldstein paints a narrative: "I jostled through the crowd to find a spot at the front of the room. The effort was worth it — Pink Hawks' set was easily one of the most dynamic and infectious of the night." Your body, mind, and soul will thank you later.

WEDNESDAY

7:30–10:00 AM REGISTRATION

SOUTH CONVENTION LOBBY

8:00–9:00 AM BREAKOUT SESSIONS

Our Beloved Community: Collaborative grantmaking

TOWER A

FOCUS AREA: CAPITALIZATION

Organized and facilitated by DéLana R.A. Dameron, founder, Black Art Futures Fund

Presented by Ope Bukola, self-employed; Jessica Lynne, founder, Arts.Black; and Toya Lillard, executive director, viBe Theater Experience

Black Art Futures Fund (BAFF) is a new national philanthropic initiative that invites regular folks to invest in and participate in the field of arts funding. BAFF emerges from a clear history of collective fundraising when disenfranchised and disinvested populations were denied access to resources. We affirm the model that individuals have the capacity to make an impact in their cultural community and that individual dollars — working collectively like a foundation — are imperative to dynamic cultural production. In this roundtable discussion, we'll talk about how BAFF members (who are themselves artists, arts workers, and emerging philanthropists), volunteers, and donors continue the legacy of "passing the collection plate" and invite those also in the room to contribute to a generative discussion about a vibrant and thriving Black arts future.

Arts and Juvenile Justice Reform: Seeding systemic, sustainable change

TOWER B

FOCUS AREA: ARTS AT THE INTERSECTION

Organized and presented by Susan Feder, program officer for the Performing Arts, The Andrew W. Mellon Foundation, Kaile Shilling, executive director, Arts for Incarcerated Youth Network, and Shira Greenberg, founder and artistic director, Keshet Dance & Center for the Arts

Last year, the Mellon Foundation funded a pilot replication of the Arts for Incarcerated Youth Network's (AIYN) collaborative model with the Keshet Center for the Arts in Albuquerque, NM. For over 20 years, Keshet has provided incarcerated youth with academic instruction and conflict resolution through dance and choreography, alongside reintegration mentorship.

Yet still, Keshet sought to extend its impact. In Los Angeles, AIYN has enabled systems-level integration not previously possible, through partnership with the Departments of Public Health and Mental Health, which now see arts as integral to healing and wellbeing. The pilot's resultant formation of the Arts Network for Youth and Justice–New Mexico has begun to work with public and private partners, including arts and advocacy organizations, as well as state-level public investment strategies, to integrate arts as necessary for youth wellbeing, advocacy, and employment pathways. Together, the Los Angeles and New Mexico collaboratives are now codifying their replication processes, and building capacity to expand elsewhere. This session will be a case study on how arts organizations can collaborate with non-arts organizations, how local efforts can achieve national potential, and how funders can seed effective strategies for long-term sustainability and systemic change. Brief arts practices will make the session interactive.

Artists, Work, and Modern Economies

TOWER C

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized and facilitated by Angie Kim, president & CEO, Center for Cultural Innovation

Presented by Joanna Woronkiewicz, assistant professor & co-director of AEI Lab, O'Neill School of Public and Environmental Affairs, Center for Cultural Affairs, Indiana University Bloomington, and Sunil Iyengar, research & analysis director, National Endowment for the Arts

As an NEA Research Lab, Indiana University–Purdue University (Indianapolis), in partnership with Center for Cultural Innovation (CCI), has launched the Arts, Entrepreneurship, and Innovation (AEI) Lab to examine ways in which artists work in modern economies. For example, how do artists interact with online crowdfunding mediums, what are artists' employment and entrepreneurship patterns, and what benefits do artists lend to non-arts industries? The year 2019 marks AEI Lab's inaugural year, and this will be the first opportunity to share findings and spark a research-informed discussion about how artists are affected by changes in gig economies, technological realms, and non-arts industries. This has been long-awaited research. We look forward to having an open discussion about the findings and the implications which have tremendous potential to affect arts grantmaking approaches.

Activista: Latinx artists in the age of protest

TOWER D

FOCUS AREA: SUPPORT FOR INDIVIDUAL ARTISTS

Organized and moderated by: Rocío Aranda-Alvarado, program officer, Ford Foundation

Presented by: Sol Aramendi, co-creator *Jornaler@ App*; Amada Torruella, artist/filmmaker; and Armando Minjarez, artist/activist

This panel presentation presents four artists whose work is centered around different kinds of activism. All have created bodies of work that respond directly to the rise in critical forms of discourse around race and identity politics, the power of institutions, and the immigrant worker. Using various tactics that include museum interventions, protest, neighbor and labor organizing, the artists have helped to reshape the forms that "Latinx" art can take. Through their work, they have helped to reconsider how to grow relationships between people and institutions, how to rethink the role of the artist, and how they can create difference even within the confines of the academic or institutional systems. These artists demonstrate the breadth of expression that has developed in the recent history of contemporary Latinx art. Deeply committed to socially-engaged work, each of them represents a uniquely humanist and varied response to the issues that many artists address today.

9:30–11:30 AM

BREAKFAST PLENARY SESSION

GRAND BALLROOM [BREAKFAST SERVICE UNTIL 10:00]

2020 Conference Preview: NYC

Maurine Knighton

Doris Duke Charitable Foundation

Special Performance

JustUS by Motus Theater

Introduction by Matt Chasansky

City of Boulder

Keynote

Agnes Gund

Museum of Modern Art & Art for Justice Fund

Bryan Stevenson

Equal Justice Initiative

Introduction by Ken Grossinger

CrossCurrents Foundation

Bryan Stevenson

Bryan Stevenson is the founder and executive director of the Equal Justice Initiative (EJI), a human rights organization in Montgomery, Alabama. Stevenson is a widely acclaimed public interest lawyer who has dedicated his career to helping the poor, the incarcerated, and the condemned. Under his leadership, EJI has won major legal challenges eliminating excessive and unfair sentencing, exonerating innocent death row prisoners, confronting abuse of the incarcerated and the mentally ill, and aiding children prosecuted as adults. Stevenson and his staff have won reversals, relief or release from prison for over 135 wrongly condemned prisoners on death row and won relief for hundreds of others wrongly convicted or unfairly sentenced. Stevenson has argued and won multiple cases at the US Supreme Court, including a 2019 ruling protecting condemned prisoners who suffer from dementia and a landmark 2012 ruling that banned mandatory life-without-parole sentences for all children 17 or younger. Stevenson has initiated major new anti-poverty and anti-discrimination efforts that challenge inequality in America. He led the creation of two highly acclaimed cultural sites which opened in 2018, The Legacy Museum and The National Memorial for Peace and Justice. The new national landmark institutions chronicle the legacy of slavery, lynching and racial segregation and the connection to mass incarceration and contemporary issues of racial bias. Stevenson's work has won him numerous awards including 35 honorary doctorates, the MacArthur Foundation "Genius" Prize and the ABA Medal, the American Bar Association's highest honor. He is a graduate of the Harvard Law School and the Harvard School of Government and the author of the award-winning *New York Times* bestseller, *Just Mercy*.

Agnes Gund

Agnes Gund is president emerita of the Museum of Modern Art (MoMA) and chair of its International Council. She is also chair of MoMA PS1. Gund joined the MoMA Board in 1976 and served as president from 1991 until 2002. She is the founder and chair emerita of Studio in a School, a non-profit organization she established in 1977 in response to budget cuts that virtually eliminated arts classes from New York City public schools. A philanthropist and collector of modern and contemporary art, Gund also currently serves on the boards of the Cleveland Museum of Art, the Foundation for Art and Preservation in Embassies, and the Morgan Library & Museum. She is co-founder and chair of the Center for Curatorial Leadership, as well as an Honorary Trustee of the National YoungArts Foundation, Independent Curators International, and the Museum of Contemporary Art, Cleveland. A civic leader and staunch supporter of education, women's issues, and environmental concerns, among other causes,

Gund has served on the boards of such wide-ranging organizations as the Aaron Diamond AIDS Research Center, the Andy Warhol Foundation, the Barnes Foundation, Chess in the Schools, the Frick Collection, the Foundation for Contemporary Arts, and the Robert Rauschenberg Foundation. In June 2017, she launched the Art for Justice Fund in partnership with the Ford Foundation and Rockefeller Philanthropy Advisors to support criminal justice reform in the US. Gund earned a B.A. in History from Connecticut College and an M.A. in Art History from Harvard University. She holds honorary doctorates from Bowdoin College (2012), the CUNY Graduate Center (2007), and Brown University (1996). In 1997, she received the National Medal of the Arts from President Clinton, and in 2016 she was elected Honorary Fellow of the Royal Academy of Arts.

Motus Theater

JustUs is an autobiographical monologue performance created in a 16-week collaborative process between Motus Theater's Artistic Director, Kirsten Wilson, and formerly incarcerated individuals about their experience with the criminal justice system. The performance presents impactful depictions of the consequences of incarceration (both behind bars and beyond) with the goal of engaging audiences in the injustice and violence being done in the name of justice. Collaborators include: Juaquin Mobely, Brandon Wainright, Astro Allison, Brian Lynch, Daniel Guillory, Cierra Brock, and Dereck Bell.

JustUs premiered at the 2019 National Association of Community and Restorative Justice Conference in Denver, with some of the stories being read by law enforcement, the Denver and Boulder District Attorneys, and Legislators of the Colorado General Assembly. 1,600 people attended this performance.

For the Grantmakers in the Arts 2019 Conference, Motus presents a special version of this performance in which grantmaking leaders will step into the shoes of a formerly incarcerated autobiographical monologist by reading their stories and holding their weight.

Motus Theater's mission is to create original theater to facilitate dialogue on critical issues of our time. We aim to use the power of art to build alliances across diverse segments of our community. Motus focuses on bringing marginalized voices or silenced histories to the stage. We support inclusion by expanding our audiences' experiences of the variety of stories that make up our country. By using theater to learn and listen across the gaps of difference we weave tighter, stronger and more connected communities.

Closing

Eddie Torres

Grantmakers in the Arts

Special Thanks to These Denver and Colorado Organizations and Individuals

Sunday Opening Reception

Venus Cruz & What Young Men Do
SlamNUBA

IDEA LAB Presenters

Garrett Ammon
Stephen Malloy Bracket
Anthony J. Garcia
Eyni Jama
Bruce Odland
Suzi Q. Smith
Phamaly Theatre Company

Plenary Presenters and Keynotes

Gregg Deal
Doug Good Feather
Cary Morin
Motus Theater

Philanthropic Imaginaries: Creating the funding landscape we need

(Preconference Session)

Adrian H Molina aka Molina Speaks
Kiara Chávez, Motus Theater
Mike Roque, Community Foundation of the San Luis Valley
Dr. Rita Valente-Quinn, Motus Theater
Lori Pourier, First People's Fund
Khadija Haynes, Montbello FreshLo & Colorado Black Arts Movement
Gwyn Barley, Colorado Trust
Anthony J. Garcia, Su Teatro Cultural & Performing Arts Center

Code Switching: The making of home with immigrant artists

(Preconference Session)

Sophia Chizuco
Susan Downs-Karkos
Jonathan Gardenhire
Jamie Hand
Toluwanimi Oluwafunmilayo Obiwole
Juanita Monsalve
Kirsten Wilson

Culture as Civic Practice: Exploring Denver's civic and cultural communities

(Preconference Session)

JoAnna Cintron
Candi deBaca
Jami Duffy
Jolt
Dan Manzanares
Brigid McAuliffe
Evan Weissman
Theo Wilson

Lighthouse Writers Workshop
Picture Me Here
Re:Vision
RISE Westwood
Shop Talk Live
Warm Cookies of the Revolution
Youth on Record

Monday Evening Film Screening

Katrina Browne
Harold Fields

Offsite Session Locations

Cleo Parker Robinson Dance
Denver Indian Center
Denver Museum of Nature & Science
Kirkland Museum of Fine & Decorative Art
Museo de las Americas
Redline Contemporary Art Center
Su Teatro Cultural & Performing Arts Center
Youth on Record

Tuesday Evening Reception

Teejay and Sarah Bowling
Jennifer Ghormley
Pink Hawks
Marsha Mack
Mike McTernan a.k.a. DJ Two ScoopS
Becky Wareing Steele
Jodi Stuart
McNichols Civic Center Building

Conference Session Panelists

Libby Barbee
Teresa Bonner
Stephen Brackett
Catherine Bryan
Mike Butler
Emilya Cachapero
Tom Clareson
Matthew Covey
Cheryl Crazy Bull
Alan Dominguez
Patrick Elkins-Zeglarski
Mark Falcone
Raymond Foxworth
Tony Garcia
Lisa Gedgudas
Damion Heron
Rob Horowitz
Margaret Hunt
Sunil Iyengar
Sunny Jain
Adam Johnston
Oscar Juarez Luna
Rob Kaufold
Emily Kent
Pam Korza
Matthew Kowal
Regan Linton
Brigid McAuliffe
Bryce Merrill

Annie Montgomery
 Tariana Navas-Nieves
 Bob Reeder
 Michael E. Roberts
 Malik Robinson
 Tara Rynders
 Tom Scharf
 Gargi Shinde
 Vanessa Silberman
 Gary Steuer
 Ben Stone
 Erin Trapp
 Rita Valente
 Jamie Van Leeuwen
 Margy Walker
 Trella Walker
 Sharon Yazowski

Conference Website and Program

Armando Silva art featured

Bloggers and Photographers

Bree Davis
 Ray Mark Rinaldi
 Evan Semón
 Keya Trujillo-Clairmont

GIA Reader (Publication)

Featured Denver- and Colorado-based writers,
 poets, and artists

Tya Alisa Anthony
 Kristi Arellano
 Libby Barbee
 Lorna Dee Cervantes
 Ray Gonzalez
 Anslem Hollo
 Bobby LeFebre
 Jim McDonald
 Tariana Navas-Nieves
 Toluwanimi Obiwole
 Uche Ogbuji
 Bin Ramke
 Ray Mark Rinaldi
 Molina Speaks
 Gary Steuer
 Anne Waldman

2019 Conference Planning Committee

Gary Steuer
Bonfils-Stanton Foundation (co-chair)
 Ginger White Brunetti
Denver Arts & Venues (co-chair)
 Ken Grossinger
CrossCurrents Foundation
 Margaret Hunt
Colorado Creative Industries
 Tariana Navas-Nieves
Denver Arts & Venues
 Cheryl Zimlich
Bohemian Foundation
 Eddie Torres
Grantmakers in the Arts
 Nadia Elokdah
Grantmakers in the Arts

Conference Volunteers

Laura Cales
 Cheryl Anne Colton
 Bradley DeBaise
 Adriel Long
 Sarah Saffari

GIA Funding Partners

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

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

DONORS PROVIDING MULTIYEAR GRANTS:

Barr Foundation
 Bloomberg Philanthropies
 Doris Duke Charitable Foundation
 The Heinz Endowments
 The William and Flora Hewlett Foundation
 Jerome Foundation
 The Kresge Foundation
 The John D. and Catherine T. MacArthur Foundation
 The Andrew W. Mellon Foundation
 M. J. Murdock Charitable Trust
 Surdna Foundation
 Emily Hall Tremain Foundation

LEADERSHIP CIRCLE

\$100,000 and up

Barr Foundation
 Bonfils-Stanton Foundation
 Ford Foundation
 The William and Flora Hewlett Foundation

\$50,000–\$99,999

The Anschutz Foundation
 The Nathan Cummings Foundation
 The Howard Gilman Foundation
 Surdna Foundation

\$25,000–\$49,999

Bohemian Foundation
 Bloomberg Philanthropies
 Denver Arts & Venues
 Doris Duke Charitable Foundation
 The Heinz Endowments
 The Kresge Foundation
 The John D. and Catherine T. MacArthur Foundation
 The Andrew W. Mellon Foundation
 M. J. Murdock Charitable Trust
 William Penn Foundation
 RedLine Contemporary Art Center
 Rosenthal Family Foundation
 The Wallace Foundation
 Windgate Charitable Foundation

\$10,000–\$24,999

The Herb Alpert Foundation
 Americans for the Arts
 Bush Foundation
 The Morris & Gwendolyn Cafritz Foundation
 The Cleveland Foundation
 Colorado Creative Industries
 CrossCurrents Foundation

Cuyahoga Arts & Culture
 The Geraldine R. Dodge Foundation
 The Getty Foundation
 The George Gund Foundation
 Jerome Foundation
 The Joyce Foundation
 Lambent Foundation Fund of Tides Foundation
 Mortimer & Mimi Levitt Foundation
 The McKnight Foundation
 The New York Community Trust
 Kenneth Rainin Foundation
 Walton Family Foundation

CONTRIBUTORS

\$5,000–\$9,999

Boettcher Foundation
 Boulder Office of Arts + Culture
 Community Foundation Boulder County
 Continuum Partners
 Cornerstone Capital Group
 Fleishhacker Foundation
 Wallace Alexander Gerbode Foundation
 Irving S. Gilmore Foundation
 Walter & Elise Haas Fund
 City of Los Angeles Department of Cultural Affairs
 Lanny and Sharon Martin
 Mertz Gilmore Foundation
 Emily Hall Tremain Foundation
 Urban Neighborhoods
 The Andy Warhol Foundation for the Visual Arts

Up to \$4,999

The Arthur M. Blank Family Foundation
 The Chicago Community Trust
 The Richard H. Driehaus Foundation
 The Durfee Foundation
 The Fan Fox and Leslie R. Samuels Foundation
 Clarence E. Heller Charitable Foundation
 Kentucky Foundation for Women
 Linde Family Foundation
 Polk Bros. Foundation
 Prince Charitable Trusts
 David Rockefeller Fund
 Sony Pictures Entertainment
 Telluride Foundation

This listing of contributors was compiled as accurately as possible from GIA records as of 10/01/2019. Errors, however, can occasionally occur. If there are any discrepancies, please notify the Development and Membership team at 929-452-3740.

GIA Board of Directors 2019**Officers and Executive Committee**

Glyn Northington, *chair*
Propel Nonprofits

Jaime Dempsey, *vice chair*
Arizona Commission on the Arts

Sharnita C. Johnson, *secretary*
Geraldine R. Dodge Foundation

Ken May, *treasurer*
Central Carolina Community Foundation

Directors

Roberto Bedoya
City of Oakland

Denise Brown
Leeway Foundation

Anita Contini
Bloomberg Philanthropies

Randy Engstrom
Seattle Office of Arts & Culture

Susan Feder
The Andrew W. Mellon Foundation

Amy Kitchener
Alliance for California Traditional Arts

Arleta Little
The McKnight Foundation

Kerry McCarthy
The New York Community Trust

Elizabeth Méndez Berry
The Nathan Cummings Foundation

Tariana Navas-Nieves
Denver Arts & Venues

Angelique Power
The Field Foundation of Illinois

Ted Russell
Kenneth Rainin Foundation

Eleanor Savage
Jerome Foundation

Gary Steuer
Bonfils-Stanton Foundation

Caitlin Strokosch
National Performance Network

Gabrielle Strong
Margaret A. Cargill Philanthropies

San San Wong
Barr Foundation

GIA Staff

Steve Cline
web & knowledge manager

Yessica Corporán
membership manager

Carmen Graciela Díaz
communications & publications manager

Nadia Elokdah
deputy director & director of programs

Sylvia Jung
senior development manager

Champ Knecht
director of finance & operations

Sherylynn Sealy
program manager

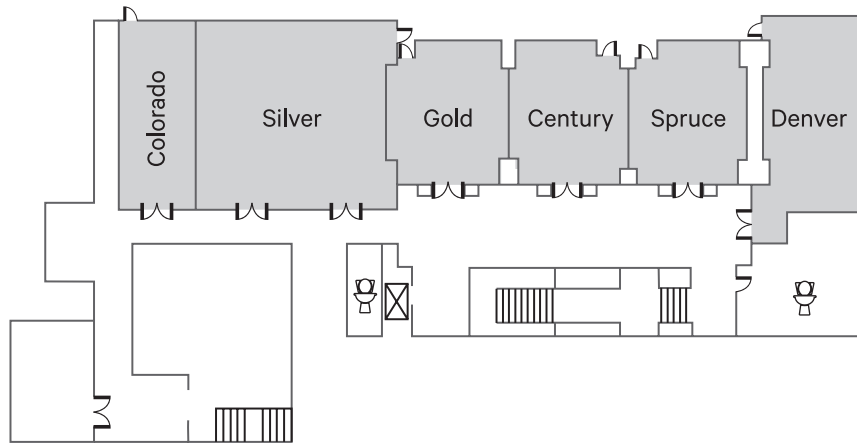
Eddie Torres
president & CEO

CONFERENCE VENUES

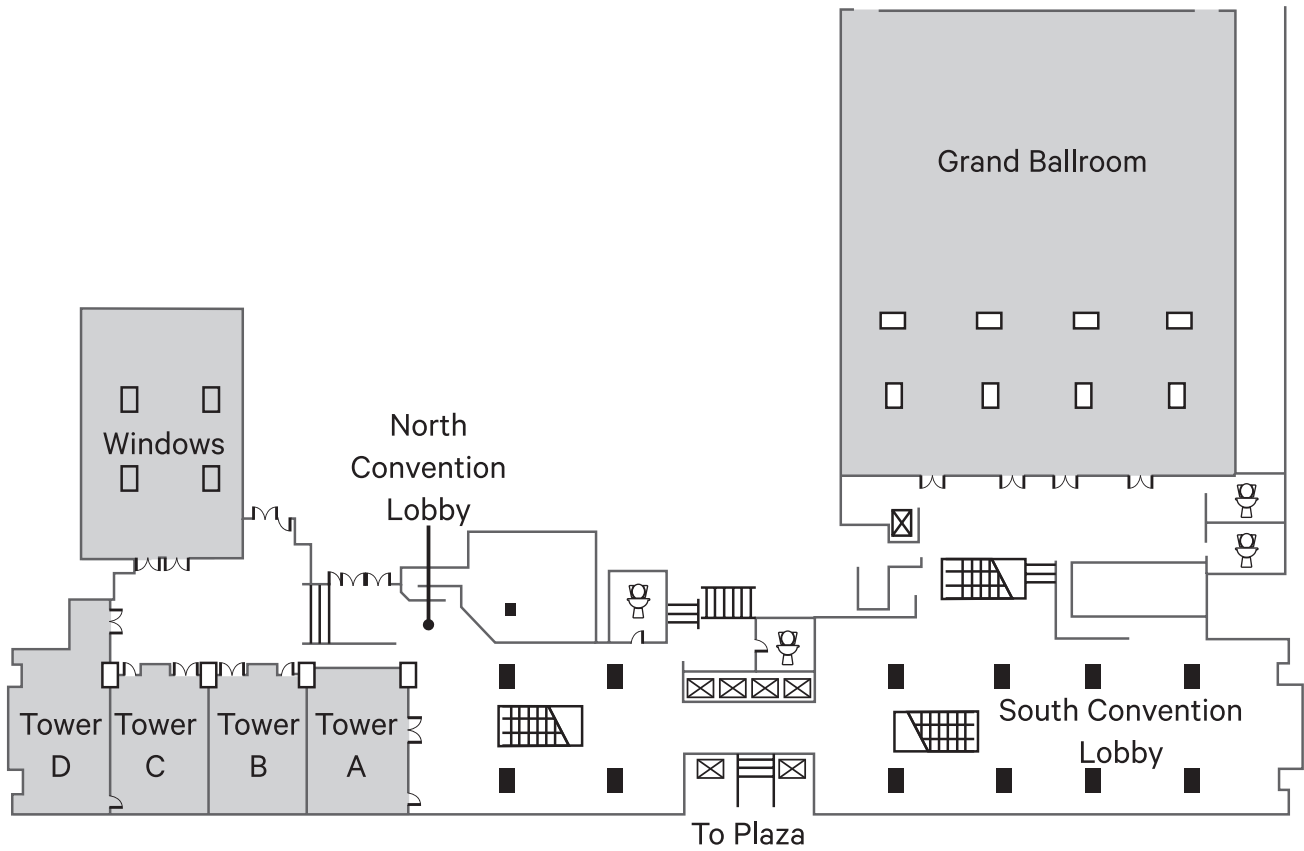


- 1** CLEO PARKER ROBINSON DANCE
119 PARK AVENUE WEST
- 2** DENVER INDIAN CENTER
4407 MORRISON ROAD
- 3** DENVER MUSEUM OF NATURE & SCIENCE
2001 COLORADO BOULEVARD
- 4** KIRKLAND MUSEUM OF FINE & DECORATIVE ART
1201 BANNOCK STREET
- 5** McNICHOLS CIVIC CENTER BUILDING
144 W COLFAX AVENUE
- 6** MUSEO DE LAS AMERICAS
861 SANTA FE DRIVE
- 7** REDLINE CONTEMPORARY ART CENTER
2350 ARAPAHOE STREET
- 8** SHERATON DENVER DOWNTOWN HOTEL
1550 COURT STREET
- 9** SU TEATRO CULTURAL & PERFORMING ARTS CENTER
721 SANTA FE DRIVE
- 10** YOUTH ON RECORD
1301 W 10TH AVE

SHERATON DENVER DOWNTOWN HOTEL



MEZZANINE LEVEL



SECOND LEVEL

Conference Program