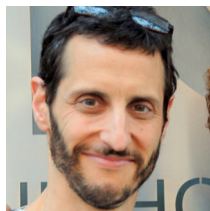




Grantmakers in the Arts

GIA 2009 annual report

Supporting a Creative America
in a Year Marked by Unprecedented Change



From GIA President Vickie Benson



Dear Friends,

The year 2009 marked one of the most pivotal periods in the history of Grantmakers in the Arts.

In the fall of 2008, GIA's board of directors hired Janet Brown as the organization's second executive director since its founding in 1987. Janet assumed leadership in January 2009, a year characterized by unprecedented economic changes that rocked the philanthropic sector.

The year 2009 also saw the continued acceleration of change and advances in communications technology and culture. While the arts and culture sector struggled financially, funders sought to react in effective ways. GIA, in turn, quickly responded with new programs designed to support arts grantmakers in this new economy. *The Economic Turmoil and Change* blog was launched in January 2009 to provide daily news and a place to share funders' innovative responses to the recession. Phone forums and sessions at other conferences focused on current funding research and opportunities for the arts in the administration's stimulus plan and federal budget. A special issue of the annual *Arts Funding Snapshot* looked at 2009 projections and included research on ways major arts funders were making program changes during that year. To address the growing interest in providing general operating support, GIA offered its publication *Field Guide: General Operating Support* free to any arts funder who requested it.

GIA's 2009 conference saw our largest attendance ever, and "Navigating the Art of Change" was more than just the name given to the conference; the phrase also became a metaphor for the entire year.

My heartfelt thanks to GIA's dedicated board and our hardworking staff who brought us through this historic year.

Sincerely,

A handwritten signature in cursive script that reads "Vickie Benson".

Vickie Benson
Program Director, Arts
McKnight Foundation

From GIA Executive Director Janet Brown

Dear Grantmakers in the Arts and colleagues,

2009 was a year of economic turmoil for the private and public funding sector and internal change for GIA. As I accepted the executive director position, our members and their grantees were in economic freefall wondering where it would stop and how we would survive. At GIA, we made the decision to be "louder and bolder" to respond as best we could to the needs of our members.

We laid out plans for a new interactive website and instituted blogs that informed the membership including my own *Better Together* blog. Our membership and development department was reconstituted under the leadership of Martine Meredith Collier. Tommer Peterson, veteran GIA staffer, was named deputy director and Jan Bailie came on board as director of finance and operations. New development and financial management procedures were adopted to increase efficiency.

Based on thoughtful planning done by past executive director Anne Focke and the board of directors in the *2009-2011 Planning Framework*, we implemented a critical communication and information initiative which included the website, new directions for the *Reader*, plans for interest group mapping, webconferences, collaborations with national and regional arts partners, and colleagues outside the arts sector. The initiative also included planning for important convenings on capitalization, arts education and arts research and more that will stretch into 2012. We increased the size of the board to include a greater diversity of funder types and individuals from under-represented groups and updated our bylaws to reflect current practices. And we adopted a new brighter and bolder logo with a bi-line of "Supporting a Creative America."

We implemented programs to reach new members in both the private and public sectors and I traveled the country to listen to members and meet new funders. The success of the 2009 conference in Brooklyn reflects, I believe, an aggressive strategy to provide relevant and practical services to our members. In this year of change, our message of "better together" and "louder and bolder" proved helpful to Grantmakers in the Arts as a sector and as an association. This first-ever Annual Report also reflects a new bolder GIA that encourages greater communication, transparency and collaboration in our work.

We are as strong as our membership and we are grateful for the members who helped make our 2009 programs a success. We are, as always, better together.

Thank you,



Janet Brown
GIA Executive Director



About Grantmakers in the Arts

Our Mission

The mission of Grantmakers in the Arts (GIA) is to provide leadership and service to advance the use of philanthropic resources on behalf of arts and culture.

Our Vision

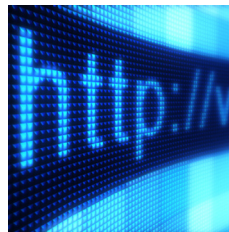
- Arts, culture, and creative expression will always be valued as essential to human experience;
- Robust, thoughtful, and diverse systems exist to support artists and arts organizations; and
- The arts continue to inspire lively and engaged philanthropy

Our History

Grantmakers in the Arts was started at a Council on Foundations morning roundtable in 1985, and incorporated in 1989. GIA has grown from a small network of arts funders focused on their relationship with each other to a larger organization having a diverse grantmaking membership. Over time, there has been a shift from focusing solely on private foundation arts grantmakers to supporting the entire range of arts grantmakers who share a common belief that our communities are stronger when the creativity of artists is prevalent in all aspects of society.

In 2009, GIA served a membership representing 251 private, community, corporate, and family foundations, in addition to regranteeing organizations, and public sector grantmakers.

The goals of GIA include providing information, research and communication opportunities to this field of arts funders enabling them to more efficiently and effectively do their work.



2009 GIA Programs and Activities

The economic downturn that began in 2008 informed all of GIA's programs in 2009. Grantmakers witnessed public funds, private foundation dollars, and individual giving all decrease significantly within a few months. Funders were seeking current information about ways other grantmakers were responding, up-to-date research and information, and reassurance from their peers. GIA responded quickly with revised and new programs and activities to address these needs.



GRANTMAKERS IN THE ARTS 2009 RECESSION CONFERENCE NAVIGATING THE ART OF CHANGE BROOKLYN, NEW YORK OCTOBER 18 - 21, 2009

The 2009 conference, Navigating the Art of Change

The 2009 conference, held in Brooklyn, New York, October 18–21, provided participants with concrete ideas, new best practices, current research, opportunities to exchange information with colleagues, and a structured effort to build strategies for the field in order to move forward. The 2009 conference was unique in that it began by bringing funders of comparable mission and scale together to articulate their needs and share best practices, and concluded with a discussion of lessons learned during this process.



A total of 351 full conference registrants attended, representing a 15 percent increase over the previously best-attended GIA conference in 2005. Additionally, 152 conference speakers, presenters, and artists participated, and 149 individuals attended the pre-conference sessions. Speakers and presenters included Rocco Landesman, the new chairman of the NEA, and Wynton Marsalis, Pulitzer Prize-winning artistic director of jazz at Lincoln Center, among others. Three pre-conferences were held focusing on arts and education, arts and social justice, and support for individual artists.

Research and Publications

In 2009, GIA published three issues of the *Reader*, each of which provided timely and in-depth articles, reviews, and research. Contributing writers included Claudia Bach, Claudine K. Brown, Arlene Goldbard, Pamela Kingfisher, Ann Markusen, Diane Ragsdale, Richard Rodriguez, and Bruce Sievers, among many others.

The summer *Reader* featured “Vital Signs: Arts Funding in the Current Economy,” produced in cooperation with the Foundation Center provided projections on foundation arts giving for 2009. This issue also included research commissioned from Holly Sidford and the Helicon Collaborative that analyzed program changes arts funders were making in 2009 as a result of the recession.



Special 2009 Programs on the Economy

Additional programs initiated in 2009 in response to the changed economy included the *Economic Turmoil and Change Blog*, which provided daily updates and information on creative responses within the arts and cultural sector to the economic downturn and featured a news service of links to information from other sources.



A phone forum, *Recession, Stimulus, and Reform: Opportunities for Funders in Cultural Recovery*, featured Bill Cleveland of the Center for the Study of Art & Community, who examined the range of funding, advocacy, technical assistance and partnership strategies that could be employed by arts funders to advance cultural recovery, as well as cultural development opportunities contained in The Recovery and Reinvestment Act and the 2009 federal budget.

GIA presented two sessions at the Americans for the Arts Annual Convention held in Seattle, Washington, June 18–20. *Navigating the Art of Change, Part I, Current Research on Funding Projections for 2009* presented statistical research from the Foundation Center on projections for foundation arts giving in 2009. *Navigating the Art of Change, Part II, The American Recovery and Reinvestment Act: What Is the Role for Funders?*, examined the range of funding, advocacy, technical assistance, and partnership strategies that arts funders could use to advance cultural recovery.

Website and Online Communications

Groundwork for GIA's new website was laid in 2009, with the actual site going live in January 2010. Janet Brown initiated her blog, *Better Together*, providing thoughtful short essays on current topics of interest. The Web library continued to expand with enhanced search functions, as well as a steadily growing number of reports, research publications, and related resources. The *Members Bulletin* was changed from a monthly to a weekly publication.

Member Interest Groups

GIA's member interest groups increased in 2009. These collaborations among members resulted in pre-conferences, research, occasional publications, and other activities. Interest groups include Arts and Education, Arts and Social Justice, Support for Individual Artists, Disaster Recovery and Relief, and the Indigenous Resource Network.



2009 GIA Board of Directors

Vickie Benson, *President*
McKnight Foundation

Angie Kim, *Vice President*
The Getty Foundation

Helen Howarth, *Treasurer*
Rasmuson Foundation

Alan Cooper, *Secretary*
Mid Atlantic Arts Foundation

Ben Cameron
Doris Duke Charitable Foundation

Rose Ann Cleveland
*The Morris and Gwendolyn
Cafritz Foundation*

Lisa M. Cremin
Metropolitan Atlanta Arts Fund

Peter Handler
The Richard H. Driehaus Foundation

Judith Jennings
Kentucky Foundation for Women

John R. Killacky
The San Francisco Foundation

Ann McQueen
Boston Foundation

Olive Mosier
The William Penn Foundation

Frances N. Phillips
Walter & Elise Haas Fund

Lori Pourier
First Peoples Fund

Beth Ree
Target Corporation

Janet Rodriguez
JPMorgan Chase

Regina Smith
The Kresge Foundation

Huong Vu
The Boeing Company

Benna Wilde
Prince Charitable Trusts

GIA Staff

Jan Baillie
Director of Finance and Operations

Janet Brown
Executive Director

Steve Cline
Web Knowledge Manager

Martine Meredith Collier, CFRE
*Director of Development and
Membership*

Sarah Nason
Operations & Program Assistant

Tommer Peterson
Deputy Director/Director of Programs

Kitsy Roberts
*Development and Membership
Associate*

Toi Sennhauser
Administrative Assistant

The Strength of GIA's Membership

GIA Funding Partners 2009

Funding partner contributors are GIA members who choose to make contributions and grants in addition to membership dues. Funding Partners assist GIA with both general operating support, and special programs and services, including the annual conference and information and communication services. The President's Circle is made up of GIA Funding Partners making gifts of \$10,000 and above.

PRESIDENT'S CIRCLE

\$25,000 and up

The Paul G. Allen Family Foundation
 Bloomberg
 JPMorgan Chase Foundation
 The Nathan Cummings Foundation
 Doris Duke Charitable Foundation
 Ford Foundation
 The Heinz Endowments
 The William and Flora Hewlett Foundation
 The James Irvine Foundation
 The Kresge Foundation
 The John D. and Catherine T. MacArthur Foundation
 William Penn Foundation
 The Rockefeller Foundation
 The Wallace Foundation

\$10,000 – \$24,999

Altria Group
 American Express Company
 Americans for the Arts
 Bank of America
 Brooklyn Community Foundation
 The Getty Foundation
 Walter & Elise Haas Fund
 Jerome Foundation
 Lambent Foundation
 McKnight Foundation
 The Andrew W. Mellon Foundation
 MetLife Foundation
 The Andy Warhol Foundation for the Visual Arts

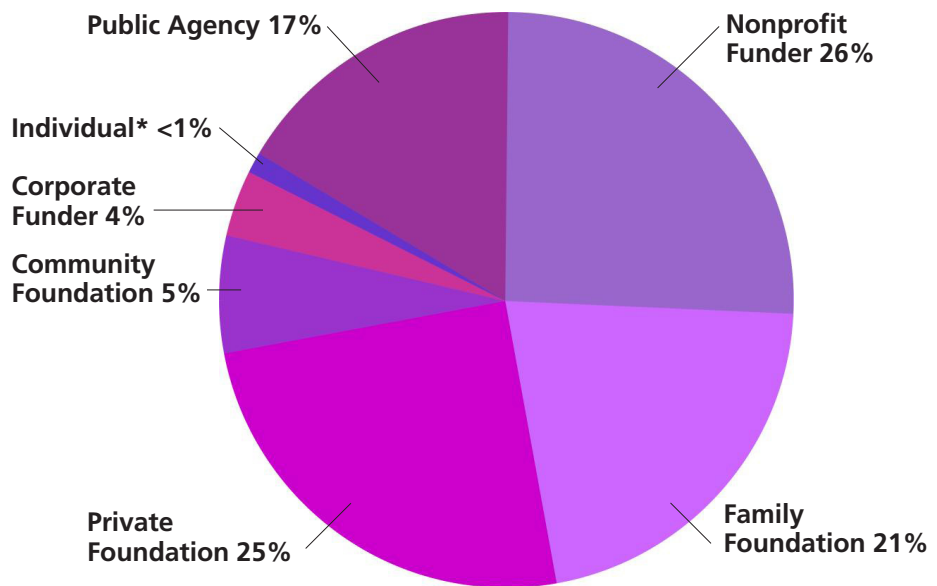
CONTRIBUTORS

\$5,000 – \$9,999

The Herb Alpert Foundation
 The Morris and Gwendolyn Cafritz Foundation
 The Chicago Community Trust
 Robert Sterling Clark Foundation
 The Cleveland Foundation
 The Geraldine R. Dodge Foundation
 Mertz Gilmore Foundation
 Joan Mitchell Foundation
 The New York Community Trust
 The Joyce Foundation
 Prince Charitable Trusts
 Rasmuson Foundation
 Rockefeller Brothers Fund
 Surdna Foundation, Inc.
 Emily Hall Tremain Foundation

GIA both serves and is informed by three interconnected fields: arts and culture, philanthropy, and the more specific group of the grantmakers who are its members. Understanding the nature of these arenas and the trends in each is key to GIA's work. From GIA's inception, its members and participants have engaged with the critical forces in all three fields with the aim of learning what a broad arts and culture sector looks like, what developments and pressures affect it, and how philanthropy can best support its health and diversity. In many respects, the scope of GIA has been as big as the world its members aim to affect. GIA's goals for the future are a function of its history, its ambition to expand and enhance its services, and its understanding of the core constituencies it serves.

GIA Members by Funder Type



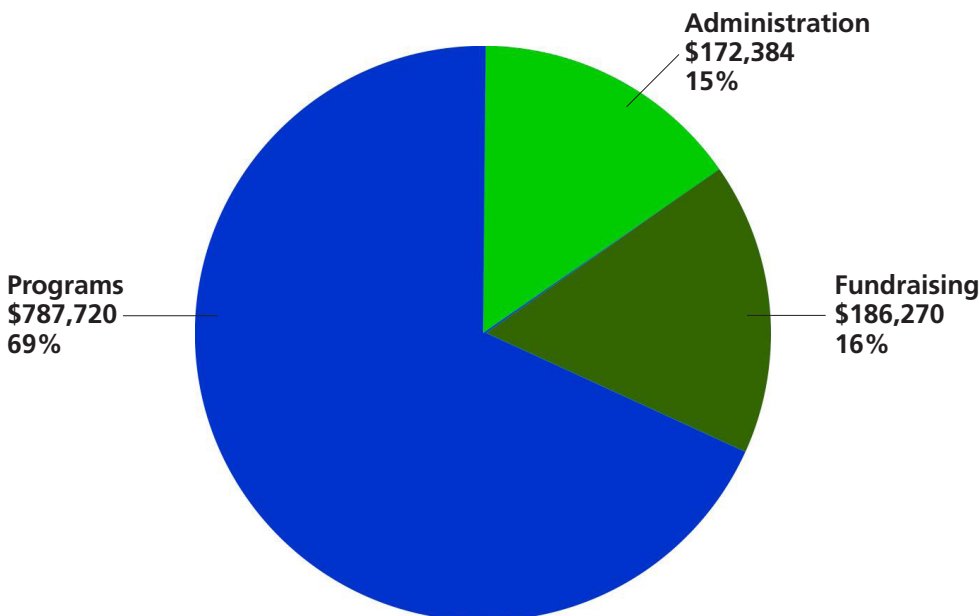
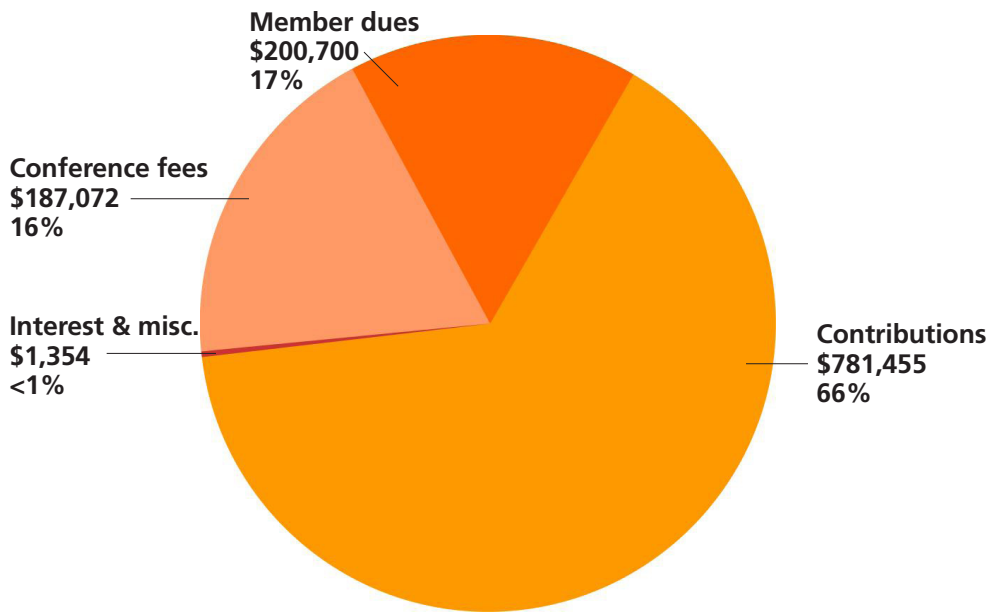
* Individual membership is open to staff members or trustees of organizations that qualify for membership but whose policies prevent organizational membership in GIA. Individual membership is also open to individuals who give through organizations that qualify for membership, such as individual donors with advised funds at community foundations and other giving programs.

2009 Financial Statements

Grantmakers in the Arts operates on a calendar fiscal year, January-December. Income designated for 2009 totaled \$1,170,581 and expenses were \$1,146,374 leaving net revenue of \$24,207. These funds were placed in the cash reserve, which is mandated by the board of directors. GIA's cash reserve on December 31, 2009 equaled \$191,184 or 16% of FY2009 expenses.

The income graph below includes restricted income of \$110,250 received previously for use in 2009 (\$11,650 in dues and \$98,600 in contributions), and does not include \$250,300 received in 2009, but restricted for use in future years.

2009 Income and Expense



Up to \$4,999

- Arthur M. Blank Family Foundation
- The Boston Foundation
- Breneman Jaech Foundation
- Bronx Council on the Arts
- Brooklyn Arts Council
- Hans G. & Thordis W. Burkhardt Foundation
- Bush Foundation
- The Christensen Fund
- Columbus Foundation
- The Dana Foundation
- The Richard H. Driehaus Foundation
- The Durfee Foundation
- Fleishacker Foundation
- The Lloyd A. Fry Foundation
- The Wallace Alexander Gerbode Foundation
- The Greenwall Foundation
- The George Gund Foundation
- HRK Foundation (MAHADH Fund)
- Kentucky Foundation for Women
- The Samuel H. Kress Foundation
- Mortimer Levitt Foundation
- Lilly Endowment
- Linde Family Foundation
- Henry Luce Foundation
- Los Angeles Department of Cultural Affairs
- The Pierre & Tana Matisse Foundation
- Eugene and Agnes E. Meyer Foundation
- Mortimer Levitt Foundation
- New York Foundation for the Arts, Inc.
- New York Times Company Foundation
- Laird Norton Family Foundation
- O'Grady Foundation
- Pollock-Krasner Foundation, Inc.
- Fan Fox and Leslie R. Samuels Foundation
- San Francisco Foundation
- Sewell Family Foundation
- Sony Pictures Entertainment
- Stage Directors & Choreographers Foundation
- Council on the Arts & Humanities for Staten Island
- Archie D. and Bertha H. Walker Foundation

GIA Members 2009

3Arts
4Culture
Alaska State Council on the Arts
The Paul G. Allen Family Foundation
Alliance for California Traditional Arts
Alliance of Artists Communities
The Herb Alpert Foundation
Alternate Roots
Altria Group
American Architectural Foundation
American Composers Forum
American Express Company
American Music Center
Americans for the Arts
Anonymous Was a Woman
Arnold Aprill
Argosy Foundation
Arizona Commission on the Arts
Art Matters Inc.
Artists' Legacy Foundation
ArtsMemphis
Arts Rising
Asian Cultural Council
Association of Performing Arts Presenters
Metropolitan Atlanta Arts Fund
Barr Foundation
Arts Council of Greater Baton Rouge
Behnke Foundation
Nancy M. Berman
The Arthur M. Blank Family Foundation
Bloomberg
The Boeing Company
Bonfils - Stanton Foundation
Booth Ferris Foundation
The Boston Foundation
Victoria Bourns
Breneman Jaech Foundation
Bronx Council on the Arts
Brooklyn Arts Council
The Brooklyn Community Foundation
Broward County Cultural Division
The Frank H. & Eva B. Buck Foundation
Hans G. & Thordis W. Burkhardt
Foundation
Bush Foundation
CEC ArtsLink, Inc.
The Morris & Gwendolyn Cafritz
Foundation
California Arts Council
California Community Foundation
Canada Council for the Arts
Foundation For The Carolinas
The Center for Arts Education (CAE)
Center for Cultural Innovation
Arts & Science Council, Charlotte -
Mecklenburg
JPMorgan Chase
The Chicago Community Trust
City of Chicago, Department of
Cultural Affairs
The Christensen Fund
The Cleveland Foundation
The Coby Foundation, Ltd.
Colburn Foundation
The Collins Foundation
The Columbus Foundation
Connecticut Commission on Culture
& Tourism
Craft Emergency Relief Fund
Creative Capital Foundation
CrossCurrents Foundation
The Nathan Cummings Foundation
The Dana Foundation
Sharon DeMark
The Richard H. Driehaus Foundation
The Geraldine R. Dodge Foundation
Doris Duke Charitable Foundation
East Bay Community Foundation
City of El Paso Museums and Cultural
Affairs Department
Fenwick Foundation
Marcia Festen
The Fine Foundation
Carol Fineberg
First Peoples Fund
Fleishacker Foundation
Ford Foundation
Frey Foundation
Lloyd A. Fry Foundation
Fulton County Arts Council
The Gaea Foundation
Elisabeth Geraghty
Wallace Alexander Gerbode Foundation
The Getty Foundation
Rowe and Gayle Giesen Trust
Irving S. Gilmore Foundation
Katherine Gin
Metropolitan Arts Council, Greenville
The Greenwall Foundation
Michelle Grove
The George Gund Foundation
Walter & Elise Haas Fund
Hallmark Cards, Inc.
John H. & Wilhelmina D. Harland
Charitable Foundation, Inc.
Harlem Arts Alliance
The Harvest Foundation
The Hearst Foundations, Inc.
The Heinz Endowments
Clarence E. Heller Charitable Foundation
The Hermitage Artist Retreat
William & Flora Hewlett Foundation
Honolulu Mayor's Office of Culture
and the Arts
Houston Arts Alliance
HRK Foundation (MAHADH Fund)
Humboldt Area Foundation
Hunt Alternatives Fund
Illinois Arts Council
Arts Council of Indianapolis, Inc.
The James Irvine Foundation
Jane's Trust
Jerome Foundation
Foundation for Jewish Culture
The Joyce Foundation
Thomas S. Kenan Institute for the Arts
Kentucky Foundation for Women
Robert S. & Grayce B. Kerr
Foundation, Inc.
Kirkpatrick Foundation
Vincent Kitch
The Kite Foundation
The Klarman Family Foundation
John S. and James L. Knight Foundation
The Kresge Foundation
Samuel H. Kress Foundation
Lambert Foundation
League of American Orchestras
Leeway Foundation
LEF Foundation
Dean and Margaret Leshner Foundation
Leveraging Investments in Creativity (LINC)
Mortimer Levitt Foundation
LexArts
Linde Family Foundation
LiveWired
Los Angeles County Arts Commission
The Henry Luce Foundation, Inc.
City of Los Angeles (DCA)
Lucille Lortel Foundation
The John D. and Catherine T.
MacArthur Foundation
Manitoba Arts Council
Maricopa Partnership for Arts
and Culture
Massachusetts Cultural Council
The Pierre & Tana Matisse Foundation
Ken May
Fidelda McGinn
McKnight Foundation
Donna McNeil
Debbie McNulty
Mertz Gilmore Foundation
George Cedric Metcalf Charitable
Foundation
MetLife Foundation
Eugene and Agnes E. Meyer Foundation
Mid - America Arts Alliance
MidAtlantic Arts Foundation
Forum of Regional Arts Councils
of Minnesota
Sarah Solotaroff Mirkin
Mississippi Arts Commission
Council for the Arts at MIT
Joan Mitchell Foundation
Montana Arts Council
David Moore, Jr.
Ruth Mott Foundation
Multicultural Arts Initiative
MJ Murdock Charitable Trust
Musicians Foundation, Inc.
National Arts Strategies
National Assembly of State Arts
Agencies (NASAA)
National Association of Latino Arts
& Culture (NALAC)
National Endowment for the Arts (NEA)
National Guild of Community Schools
of the Arts
National Performance Network
The Native Arts and Cultures Foundation
New England Foundation for the
Arts (NEFA)
Arts Council of New Orleans
New York Community Trust
New York Foundation for the
Arts (NYFA)
Nonprofit Finance Fund
Laird Norton Family Foundation
North Dakota Council on the Arts
Gayle M. Ober
The O'Grady Foundation
Oklahoma Arts Council
Open Society Institute
Cultural Trust: Oregon Arts Commission
The Pabst Charitable Foundation
for the Arts
William Penn Foundation
Pennsylvania Humanities Council
Perpich Center for Arts Education
The Pew Center for Arts & Heritage
The Pew Charitable Trusts
Office of Arts, Culture & the Creative
Economy, Philadelphia
Polk Brothers Foundation
The Pollock - Krasner Foundation, Inc.
Regional Arts and Culture Council,
Portland, Oregon Metropolitan Region
Potlatch Fund
Prince Charitable Trusts
Prudential Foundation
Quixote Foundation
Kenneth Rainin Foundation
Rasmuson Foundation
Rockefeller Brothers Fund
The Rockefeller Foundation
Sacramento Metropolitan Arts
Commission
St. Louis Regional Arts Commission (RAC)
Metropolitan Regional Arts Council,
St. Paul
The Fan Fox & Leslie R. Samuels
Foundation
City of San Diego, Commission for
Arts & Culture
The San Diego Foundation
San Francisco Arts Commission
The San Francisco Foundation
Grants for the Arts / San Francisco
Hotel Tax Fund
San Jose Office of Cultural Affairs
City of Santa Fe Arts Commission
City of Santa Monica, Cultural
Affairs Division
Stage Directors & Choreographers
Foundation
Office of Arts & Cultural Affairs, City
of Seattle
Marie Walsh Sharpe Art Foundation
Seventh Generation Fund
Arts Council Silicon Valley
The Todd & Betiana Simon Foundation
The Skillman Foundation
Sony Pictures Entertainment
Southern Arts Federation
Council on the Arts and Humanities
for Staten Island
Stillwater Foundation
Elizabeth Sunde
Surdna Foundation
Tanne Foundation
Target Foundation
Theatre Communications Group, Inc.
Emily Hall Tremaine Foundation
Tribeca Film Institute (TFI)
Trust for Mutual Understanding
Tucson - Pima Arts Council
Paul Tyler
Union Square Awards
United States Artists
Vancouver Foundation
City of Ventura, Cultural Affairs Division
Vermont Arts Council
The Vilcek Foundation
Bee Vradenburg Foundation
Archie D. and Bertha H. Walker
Foundation
The Wallace Foundation
Andy Warhol Foundation for the
Visual Arts
Whitaker Foundation
Windgate Charitable Foundation, Inc.
Zellerbach Family Foundation