Grantmakers in the Arts

GIA 2009 annual report

Supporting a Creative America in a Year Marked by Unprecedented Change
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,

Vickie Benson
Program Director, Arts
McKnight Foundation
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,

[Signature]

Janet Brown
GIA Executive Director

From GIA Executive Director Janet Brown

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 regranting 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.
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, 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 preconference 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 preconferences 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, Recessions, 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.


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 preconferences, 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
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 Tremaine Foundation

* 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.
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.