2012 ANNUAL REPORT

About Grantmakers in the Arts

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. Through conferences, workshops, and web conferences, publications including the GIA Reader; research and policy work across the field of philanthropy; and communication tools on our website; we strive to better inform philanthropic practice and more effectively address the urgent needs facing artists, arts organizations, and arts educators in communities across America.

With a diverse member base including private, family, community, and corporate foundations; national, state, and local governmental agencies; and nonprofit national, regional, and local funders, GIA is the only national association of private and public funders making grants to artists and arts organizations in America.

2012 Financial Position

Grantmakers in the Arts operates on a January-December calendar fiscal year. Income designated for 2012 totaled $1,579,234 and expenses were $1,479,915, leaving a net revenue of $99,319. These funds were placed in the cash reserve, as mandated by the board of directors. GIA’s cash reserve on December 31, 2012 equalled $403,652, or 27% of FY2012 expenses.

The income graph below includes restricted income of $539,150 received previously for use in 2012 ($35,700 in dues and $503,450 in contributions) and does not include $762,100 received in 2012 but restricted for use in future years.

2012 Total Income: $1,579,234

2012 Total Expense: $1,479,915

2012 Financial Statement

- Contributions: $1,234,869 (78%)
- Administration: $207,573 (14%)
- Programs: $1,084,395 (73%)

About Grantmakers in the Arts

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. Through conferences, workshops, and web conferences, publications including the GIA Reader; research and policy work across the field of philanthropy; and communication tools on our website; we strive to better inform philanthropic practice and more effectively address the urgent needs facing artists, arts organizations, and arts educators in communities across America.

With a diverse member base including private, family, community, and corporate foundations; national, state, and local governmental agencies; and nonprofit national, regional, and local funders, GIA is the only national association of private and public funders making grants to artists and arts organizations in America.

2012 Financial Position

Grantmakers in the Arts operates on a January-December calendar fiscal year. Income designated for 2012 totaled $1,579,234 and expenses were $1,479,915, leaving a net revenue of $99,319. These funds were placed in the cash reserve, as mandated by the board of directors. GIA’s cash reserve on December 31, 2012 equalled $403,652, or 27% of FY2012 expenses.

The income graph below includes restricted income of $539,150 received previously for use in 2012 ($35,700 in dues and $503,450 in contributions) and does not include $762,100 received in 2012 but restricted for use in future years.

2012 Total Income: $1,579,234

2012 Total Expense: $1,479,915

2012 Financial Statement

- Contributions: $1,234,869 (78%)
- Administration: $207,573 (14%)
- Programs: $1,084,395 (73%)

About Grantmakers in the Arts

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. Through conferences, workshops, and web conferences, publications including the GIA Reader; research and policy work across the field of philanthropy; and communication tools on our website; we strive to better inform philanthropic practice and more effectively address the urgent needs facing artists, arts organizations, and arts educators in communities across America.

With a diverse member base including private, family, community, and corporate foundations; national, state, and local governmental agencies; and nonprofit national, regional, and local funders, GIA is the only national association of private and public funders making grants to artists and arts organizations in America.

2012 Financial Position

Grantmakers in the Arts operates on a January-December calendar fiscal year. Income designated for 2012 totaled $1,579,234 and expenses were $1,479,915, leaving a net revenue of $99,319. These funds were placed in the cash reserve, as mandated by the board of directors. GIA’s cash reserve on December 31, 2012 equalled $403,652, or 27% of FY2012 expenses.

The income graph below includes restricted income of $539,150 received previously for use in 2012 ($35,700 in dues and $503,450 in contributions) and does not include $762,100 received in 2012 but restricted for use in future years.

2012 Total Income: $1,579,234

2012 Total Expense: $1,479,915

2012 Financial Statement

- Contributions: $1,234,869 (78%)
- Administration: $207,573 (14%)
- Programs: $1,084,395 (73%)

About Grantmakers in the Arts

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. Through conferences, workshops, and web conferences, publications including the GIA Reader; research and policy work across the field of philanthropy; and communication tools on our website; we strive to better inform philanthropic practice and more effectively address the urgent needs facing artists, arts organizations, and arts educators in communities across America.

With a diverse member base including private, family, community, and corporate foundations; national, state, and local governmental agencies; and nonprofit national, regional, and local funders, GIA is the only national association of private and public funders making grants to artists and arts organizations in America.

2012 Financial Position

Grantmakers in the Arts operates on a January-December calendar fiscal year. Income designated for 2012 totaled $1,579,234 and expenses were $1,479,915, leaving a net revenue of $99,319. These funds were placed in the cash reserve, as mandated by the board of directors. GIA’s cash reserve on December 31, 2012 equalled $403,652, or 27% of FY2012 expenses.

The income graph below includes restricted income of $539,150 received previously for use in 2012 ($35,700 in dues and $503,450 in contributions) and does not include $762,100 received in 2012 but restricted for use in future years.

2012 Total Income: $1,579,234

2012 Total Expense: $1,479,915

2012 Financial Statement

- Contributions: $1,234,869 (78%)
- Administration: $207,573 (14%)
- Programs: $1,084,395 (73%)

About Grantmakers in the Arts

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. Through conferences, workshops, and web conferences, publications including the GIA Reader; research and policy work across the field of philanthropy; and communication tools on our website; we strive to better inform philanthropic practice and more effectively address the urgent needs facing artists, arts organizations, and arts educators in communities across America.

With a diverse member base including private, family, community, and corporate foundations; national, state, and local governmental agencies; and nonprofit national, regional, and local funders, GIA is the only national association of private and public funders making grants to artists and arts organizations in America.

2012 Financial Position

Grantmakers in the Arts operates on a January-December calendar fiscal year. Income designated for 2012 totaled $1,579,234 and expenses were $1,479,915, leaving a net revenue of $99,319. These funds were placed in the cash reserve, as mandated by the board of directors. GIA’s cash reserve on December 31, 2012 equalled $403,652, or 27% of FY2012 expenses.

The income graph below includes restricted income of $539,150 received previously for use in 2012 ($35,700 in dues and $503,450 in contributions) and does not include $762,100 received in 2012 but restricted for use in future years.

2012 Total Income: $1,579,234

2012 Total Expense: $1,479,915

2012 Financial Statement

- Contributions: $1,234,869 (78%)
- Administration: $207,573 (14%)
- Programs: $1,084,395 (73%)

About Grantmakers in the Arts

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. Through conferences, workshops, and web conferences, publications including the GIA Reader; research and policy work across the field of philanthropy; and communication tools on our website; we strive to better inform philanthropic practice and more effectively address the urgent needs facing artists, arts organizations, and arts educators in communities across America.

With a diverse member base including private, family, community, and corporate foundations; national, state, and local governmental agencies; and nonprofit national, regional, and local funders, GIA is the only national association of private and public funders making grants to artists and arts organizations in America.
2012 BY THE NUMBERS

GIA FUNDING PARTNERS 2012

DONORS PROVIDING MULTI-YEAR GRANTS

The Paul G. Allen Family Foundation
The Chiesi Family Foundation
The Cleveland Foundation
Doris Duke Charitable Foundation
Ford Foundation
The William and Flora Hewlett Foundation
Jerome Foundation
John S. and James L. Knight Foundation
The Kresge Foundation
The John D. and Catherine T. MacArthur Foundation
The Andrew W. Mellon Foundation
M.J. Murdock Charitable Trust
The McKnight Foundation
Lambent Foundation Fund of Tides Foundation
The Joyce Foundation
Houston Endowment Inc.
The Getty Foundation
Doris Duke Charitable Foundation
The Geraldine R. Dodge Foundation
The John D. and Catherine T. MacArthur Foundation
J.P. Morgan
The James Irvine Foundation
Bloomberg Philanthropies
The Paul G. Allen Family Foundation
The Boeing Company
Americans for the Arts
American Express
$25,000-$49,999

The Rockefeller Foundation
The Pew Center for Arts & Heritage
M.J. Murdock Charitable Trust
The Andrew W. Mellon Foundation
The John D. and Catherine T. MacArthur Foundation
The William and Flora Hewlett Foundation
The Joyce Foundation
MetLife Foundation
The Christensen Fund
The Paul G. Allen Family Foundation
The Pew Center for Arts & Heritage
M.J. Murdock Charitable Trust
The Andrew W. Mellon Foundation
The John D. and Catherine T. MacArthur Foundation
The William and Flora Hewlett Foundation
The Joyce Foundation
MetLife Foundation
Miami-Dade Department of Cultural Affairs
William Penn Foundation
Windgate Charitable Foundation

LEADERSHIP CIRCLE

$50,000 and up

Private Foundations - Family
Independent
25%

Ford Foundation
The Heinz Endowments
Ford Foundation
The William and Flora Hewlett Foundation
John S. and James L. Knight Foundation
The Kresge Foundation
The Wallace Foundation

$25,000-$49,999

The Paul G. Allen Family Foundation
Bloomberg Philanthropies
The James Irvine Foundation
J.P. Morgan
The John D. and Catherine T. MacArthur Foundation
MedLife Foundation
Miami-Dade Department of Cultural Affairs
William Penn Foundation
Windgate Charitable Foundation

$10,000-$24,999

American Express
Americans for the Arts
Bank of America
The Boeing Company
The Morris & EssexYN Foundation
Nathan Cummings Foundation
The Hardiman Foundation
Doris Duke Charitable Foundation
The Getty Foundation
Houston Endowment Inc.
Jerome Foundation
The Joyce Foundation
The Kresge Foundation
Lambent Foundation Fund of Tides Foundation
The McKnight Foundation
The Andrew W. Mellon Foundation
M.J. Murdock Charitable Trust
National Endowment for the Arts in partnership with the National Center for Creative Aging
The Pew Center for Arts & Heritage
The Rockefeller Foundation
The San Francisco Foundation
Sunrise Foundation

2012 Membership
GIA membership continued to grow in 2012, up 5% over 2011, with a total of 285 members in 43 states, the District of Columbia, and across Canada.

Members continued to report high levels of satisfaction with GIA programs and services. 97.3% of members reported they were “satisfied” or “very satisfied” with GIA membership overall in 2012. In the words of one member, GIA “makes me a better grantmaker by exposing me to such a wide range of thoughtful people.”

GIA Members by Funder Type

National Partners
Community Foundations
Nonprofit Grantmakers
Corporate Funders
Private Foundations - Family
Public Agencies
Private Foundations - Independent

Dear GIA Members,

2012 was a year of sustained momentum and measured growth for Grantmakers in the Arts. As an affinity group, we rely on and report to our members. We are pleased to report that our membership grew by 5% in 2012, which we believe to be an indication of worthwhile service and value.

From weekly e-newsletters to new member-inspired projects, the list of last year’s noteworthy accomplishments is long. This list includes our time-tested and member-approved programs and many firsts. For example, we initiated three new ventures: GIA presented seven workshops around the country entitled Conversations on Capitalization and Community, which were supported by local funders; we contracted with a public relations/lobbying firm to add our voice and federal education policy goals to enhance arts education; and we sponsored a Thought Leader Forum for social justice funders on “Understanding and Undoing Racism,” facilitated by The People’s Institute for Survival and Beyond, New Orleans. These new programs will become additions to GIA’s suite of ongoing programs in our effort to elevate relevant issues facing arts grantmakers.

As for our ongoing programs, we are pleased to report that GIA members use them as vital portals for field-wide dialogue and sources of information. The annual conference continues to rank as the most popular service to the field according to the members’ survey. The conference in Miami Beach focused on equity, leadership, and livable communities with keynote speakers who represented the cultural diversity and energy of Miami. We extend many thanks, again, to the conference planning committee. The Reader represents GIA’s long tradition of and commitment to publishing new research and articles from members about ideas and work that propels the field forward. GIA also presented seven web conferences, free to members and at a small cost to non-members. Finally, last year, we deepened our cross-sector partnerships with Grantmakers in Health, Grantmakers in Aging, and Grantmakers for Education.

Thanks to the steadfast support of our members and supporters, GIA ended Fiscal 2012 with a net profit, which was placed in operating reserve. Our cash reserve policy demonstrates best practice by ensuring the organization can weather unpredictable circumstances. As per recommendations in our capitalization workshops, the reserve provides emergency funds in case of unforeseen liabilities, such as conference cancellation, transition in leadership, or unexpected loss of income.

We are grateful for an active and diverse board of directors of twenty-two who take their governance and fiduciary role very seriously. They are also extremely generous with their time, serving on committees and hosting GIA events in their communities.

In 2012, Grantmakers in the Arts met as a board or sponsored events in eleven cities in all regions of the country. We are extremely fortunate to work with a dedicated staff of professionals who deliver superb programs and strive to keep important topics and trends in front of the board and you, our members. It is your feedback and direction that inspires our work and gives us purpose. We represent the “community of practice” that is arts grantmaking and we do it best with members at the center of our work. Thank you for a great 2012.

Regina Smith
2012 Board Chair

Janet Brown
President & CEO
2012 PROGRAMS & ACTIVITIES

The 2012 Conference: Forging Connections
GIA’s annual national conference provides the only opportunity for arts grantmakers from across the country to come together to share knowledge and ideas, to develop collective strategies, and to learn about the latest initiatives in grantmaking. The 2012 Conference was held in Miami from October 14-17. Through engagement in learning, networking, and professional growth opportunities, 396 participants saw firsthand how their colleagues and the national arts community are addressing the conference themes of equity, livable communities, and leadership. Plenary presentations included Duck Soup: A Play on Equity by KJ Sanchez and Tommer Peterson and keynote addresses by Alberto Carvalho, Superintendent of Miami Dade Public Schools, and Robert Vijay Gupta of Street Symphony and the Los Angeles Philharmonic.

Research and Publications
GIA published three issues of the Reader in 2012. As part of an ongoing effort to increase original content, 80% of articles published in 2012 were first published in Reader pages. Continuing GIA’s long-term commitment to research, the Fall issue included the annual “Foundation Grants to Arts and Culture, 2010” provided by the Foundation Center and “Public Funding for the Arts: 2012 Update” from the National Assembly of State Arts Agencies.

National Capitalization Project
In 2011, GIA worked with the Nonprofit Finance Fund and TDC to develop Conversations on Capitalization and Community, daylong workshops for funders based on the 2010 National Capitalization Summary report, an overview of GIA’s National Capitalization Project, including a set of common practices agreed upon by Project participants that could, if implemented by funders, improve the financial stability of the nonprofit arts sector. 2012 saw the first of these workshops in Philadelphia, Menlo Park, CA; Oakland; Seattle; Lansing, MI; Minneapolis; and Houston. Planning began for workshops in another half-dozen locations in 2013.

Thought Leader Forum on Racial Equity
In June 2012, GIA sponsored Understanding and Undoing Racism, a two-day training in Pittsburgh conducted by the People’s Institute for Survival and Beyond. Participants included staff members of private and public funders who have been actively engaged in grantmaking with an explicit racial or ethnic focus. The purpose of this training was to provide participants with a shared understanding of structural racism in our larger society and to apply that understanding to the practice of philanthropy. A follow-up convening was held in New York City five months later for participants to discuss not only the challenges and benefits of the training but to address how they have used or intend to use knowledge gained to enhance their own grantmaking. Applied Research Center facilitated the gathering and provided recommendations for next steps to GIA.

Arts Education Funders Coalition
The Arts Education Funders Coalition (AEFC) is an association of arts and education grantmakers organized by GIA in 2012 to research and identify federal policy opportunities that promote equitable access to arts education in all public schools. GIA has engaged the services of Perri Hill Group, a Washington, DC-based policy firm, to keep the Coalition informed of the latest policy news and research, as well as opportunities advantageous to the promotion of arts education policy. Working with Perri Hill Group and an advisory committee, AEFC developed a K-12 arts education policy agenda with a focus on how the arts can support local districts through Title I and Title II funds and other competitive federal programs. GIA created a web resource through which 120 arts and education funders enrolled in AEFC and continue to receive ongoing updates on GIA’s work in Washington, as well as federal education policy-related news. The AEFC agenda was shared at the 2012 GIA Grantmakers for Education conferences and through two GIA web conferences.

Research on Support for Individual Artists
For several years, Grantmakers in the Arts members who fund individual artists have noted the lack of sector-wide data on artist support, especially the absence of both a common taxonomy to explain the different forms of artist support and benchmark data to track support. In the summer of 2012, GIA retained the services of Alan Brown, WolfBrown, and Claudia Bach, AdvArts, to conduct an initial phase of investigation to assist in framing the issues and bringing definition to subsequent phases of work. In September, Brown and Bach completed GIA Artist Support Benchmarking Initiative: Field Scan Preliminary Support, which GIA distributed widely and engaged as a planning resource for the next phase of the project in 2013.

Web Conferences
GIA presented seven educational web conferences in 2012 through its ongoing web conference program. Topics ranged from arts journalism to the pre-recession arts facilities boom to arts and health were presented by distinguished funders and thought leaders. Web conferences are designed for emerging leaders in the arts grantmaking field, as well as veteran grantmakers who want to revisit the information and discussions that inform their day-to-day practices. They remain free to all GIA member staff and boards.

Communication
GIA continued to add content to the online, searchable Library, a comprehensive, indexed collection of journal articles, reports, and books on arts philanthropy and related topics. Work also continued on the web tools introduced in 2011 that allow GIA members to manage their memberships online and access a searchable GIA membership database.

GIA enhanced the Arts Funding Topic pages with new communication tools designed to support and promote collaborations between GIA members and staff on advocacy and learning around arts education, support for individual artists, and other interest areas. Additional to the all-member Bulletin email, a weekly overview of GIA programs and national arts funding-related news, targeted, periodic email alerts kept interest group members abreast of GIA committee work and content-specific news. Also retained in 2012 were GIA member spotlights, a program of monthly web profiles that include slideshows of members supported individuals, organizations, and projects. In October, to support the field’s response to Hurricane Sandy, GIA created a web resource with links to the grantmakers, arts agencies, and emergency support organizations offering programs for artists and arts organizations affected by the storm.

Outreach
Janet Brown served on planning committees for the Council on Foundations and the Funders’ Network annual conferences. She presented keynotes on the state of the arts grantmaking field at New Jersey’s Arts Day 2012 and at meetings of the Association of Arts Administration Educators, New England Presenters, and WESTAF. Torner Peterson served on the planning committee of the Native Americans’ in Philanthropy Conference and participated in WESTAF’s Engaging Data: Arts and Culture Research in the Digital Age.
2012 PROGRAMS & ACTIVITIES

The 2012 Conference: Forging Connections
GIA's annual national conference provides the only opportunity for arts grantmakers from across the country to come together to share knowledge and ideas, to develop collective strategies, and to learn about the latest initiatives in grantmaking. The 2012 Conference was held in Miami from October 14-17. Through engagement in learning, networking, and professional growth opportunities, 396 participants saw firsthand how their colleagues and the national arts community are addressing the conference themes of equity, livable communities, and leadership. Plenary presentations included Duck Soup: A Play on Equity by KJ Sanchez and Tommer Peterson and keynote addresses by Alberto Carvalho, Superintendent of Miami-Dade Public Schools, and Robert Vijay Gupta of Street Symphony and the Los Angeles Philharmonic.

Research and Publications
GIA published three issues of the Reader in 2012. As part of an ongoing effort to increase original content, 80% of articles published in 2012 were first published in Reader pages. Continuing GIA's long-term commitment to research, the fall issue included the annual "Foundation Grants to Arts and Culture, 2010" provided by the Foundation Center and "Public Funding for the Arts: 2012 Update" from the National Assembly of State Arts Agencies.

National Capitalization Project
In 2011, GIA worked with the Nonprofit Finance Fund and TDC to develop Conversations on Capitalization and Community, day-long workshops for funders based on the 2010 National Capitalization Summary report, an overview of GIA's National Capitalization Project, including a set of common practices agreed upon by Project participants that could, if implemented by funders, improve the financial stability of the nonprofit arts sector. 2012 saw the first of these workshops in Philadelphia, Menlo Park, CA; Oakland; Seattle; Lansing, MI; Minneapolis; and Houston. Planning began for workshops in another half-dozen locations in 2013.

Thought Leader Forum on Racial Equity
In June 2012, GIA sponsored Understanding and Undoing Racism, a two-day training in Pittsburgh conducted by the People's Institute for Survival and Beyond. Participants included staff members of private and public funders who have been actively engaged in grantmaking with an explicit racial or ethnic focus. The purpose of this training was to provide participants with a shared understanding of structural racism in our larger society and to apply that understanding to the practice of philanthropy. A follow-up convening was held in New York City five months later for participants to discuss not only the challenges and benefits of the training but to address how they have used or intend to use knowledge gained to enhance their own grantmaking. Applied Research Center facilitated the gathering and provided recommendations for next steps to GIA.

Arts Education Funders Coalition
The Arts Education Funders Coalition (AEFC) is an association of arts and education grantmakers organized by GIA in 2012 to research and identify federal policy opportunities that promote equitable access to arts education in all public schools. GIA has engaged the services of Penn Hill Group, a Washington, DC-based policy firm, to keep the Coalition informed of the latest policy news and research, as well as opportunities advantageous to the promotion of arts education policy. Working with Penn Hill Group and an advisory committee, AEFC developed a K-12 arts education federal policy agenda with a focus on how the arts can support local districts through Title I and Title II funds and other competitive federal programs. GIA created a web resource through which 120 arts and education funders enrolled in AEFC and continue to receive ongoing updates on GIA's work in Washington, as well as federal education policy-related news. The AEFC agenda was shared at the 2012 GIA Grantmakers for Education conferences and through two GIA web conferences.

Research on Support for Individual Artists
For several years, Grantmakers in the Arts members who fund individual artists have noted the lack of sector-wide data on artist support, especially the absence of both a common taxonomy to explain the different forms of artist support and benchmark data to track support. In the summer of 2012, GIA retained the services of Alan Brown, WolfBrown, and Claudia Bach, AdvArts, to conduct an initial phase of investigation to assist in framing the issues and bringing definition to subsequent phases of work. In September, Brown and Bach completed GIA Artist Support Benchmarking Initiative: Field Scan Preliminary Support, which GIA distributed widely and engaged as a planning resource for the next phase of the project in 2013.

Web Conferences
GIA presented seven educational web conferences in 2012 through its ongoing web conferencing program. Topics ranging from arts journalism to the pre-recession arts facilities boom to arts and health were presented by distinguished funders and thought leaders. Web conferences are designed for emerging leaders in the arts grantmaking field, as well as veteran grantmakers who want to revisit the information and discussions that inform their day-to-day practices. They remain free to all GIA member staff and boards.

Communication
GIA continued to add content to the online, searchable Library, a comprehensive, indexed collection of journal articles, reports, and books on arts philanthropy and related topics. Work also continued on the web tools introduced in 2011 that allow GIA members to manage their memberships online and access a searchable GIA membership database.

GIA enhanced the Arts Funding Topic pages with new communication tools designed to support and promote collaborations between GIA members and staff on advocacy and learning around arts education, support for individual artists, and other interest areas. Additional to the all-member Bulletin email, a weekly overview of GIA programs and national arts funding-related news, targeted, periodic email alerts kept interest group members abreast of GIA committee work and content-specific news. Also released in 2012 were GIA member spotlights, a program of monthly web profiles that include slideshows of member-supported individuals, organizations, and projects. In October, to support the field's response to Hurricane Sandy, GIA created a web resource with links to the grantmakers, arts agencies, and emergency support organizations offering programs for artists and arts organizations affected by the storm.

Outreach
Janet Brown served on planning committees for the Council on Foundations and the Funders' Network annual conferences. She presented keynotes on the state of the arts grantmaking field at New Jersey's Arts Day 2012 and at meetings of the Association of Arts Administration Educators, New England Presenters, and WESTAF. Tommer Peterson served on the planning committee of the Native Americans in Philanthropy Conference and participated in WESTAF's Engaging Data: Arts and Culture Research in the Digital Age.
Dear GIA Members,

2012 was a year of sustained momentum and measured growth for Grantmakers in the Arts. As an affinity group, we rely on and report to our members. We are pleased to report that our membership grew by 5% in 2012, which we believe to be an indication of worthwhile service and value.

As for our ongoing programs, we are pleased to report that GIA members use them as vital portals for field-wide dialogue and sources of information. The annual conference continues to rank as the most popular service to the field according to the members’ survey. The conference in Miami Beach focused on equity, leadership, and livable communities with keynote speakers who represented the cultural diversity and energy of Miami. We extend many thanks, again, to the conference planning committee. The Reader represents GIA’s long tradition of commitment to publishing new research and articles from members about ideas and work that propels the field forward. GIA also presented seven web conferences, free to members and at a small cost to non-members. Finally, last year, we deepened our cross-sector partnerships with Grantmakers in Health, Grantmakers in Aging, and Grantmakers for Education.

Thanks to the steadfast support of our members and supporters, GIA ended Fiscal 2012 with a net profit, which was placed in operating reserve. Our cash reserve policy demonstrates best practice by ensuring the organization can weather unpredictable circumstances. As per recommendations in our capitalization workshops, the reserve provides emergency funds in case of unforeseen liabilities, such as conference cancellation, transition in leadership, or unexpected loss of income.

We are grateful for an active and diverse board of directors of twenty-two who take their governance and fiduciary role very seriously. They are also extremely generous with their time, serving on committees and hosting GIA events in their communities.

In 2012, Grantmakers in the Arts met as a board or sponsored events in eleven cities in all regions of the country. We are extremely fortunate to work with a dedicated staff of professionals who deliver superb programs and strive to keep important topics and trends in front of the board and you, our members.

It is your feedback and direction that inspires our work and gives us purpose. We represent the “community of practice” that is arts grantmaking and we do it best with members at the center of our work. Thank you for a great 2012.

Regina Smith
2012 Board Chair

Janet Brown
President & CEO

---

2012 Membership
GIA membership continued to grow in 2012, up 5% over 2011, with a total of 285 members in 43 states, the District of Columbia, and across Canada.

Members continued to report high levels of satisfaction with GIA programs and services. 97.3% of members reported they were “satisfied” or “very satisfied” with GIA membership overall in 2012. In the words of one member, GIA “makes me a better grantmaker by exposing me to such a wide range of thoughtful people.”

GIA Members by Funder Type

- National Partners 5%
- Community Foundations 5%
- Corporate Funders 4%
- Nonprofit Grantmakers 13%
- Public Agencies 27%
- Private Foundations - Independent 25%
- Private Foundations - Family 21%
2012 ANNUAL REPORT

About Grantmakers in the Arts

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. Through conferences, workshops, and web conferences, publications including the GIA Reader; research and policy work across the field of philanthropy; and communication tools on our website; we strive to better inform philanthropic practice and more effectively address the urgent needs facing artists, arts organizations, and arts educators in communities across America.

With a diverse member base including private, family, community, and corporate foundations; national, state, and local governmental agencies; and nonprofit national, regional, and local funders, GIA is the only national association of private and public funders making grants to artists and arts organizations in America.

2012 Financial Position

Grantmakers in the Arts operates on a January-December calendar fiscal year. Income designated for 2012 totaled $1,579,234 and expenses were $1,479,915, leaving a net revenue of $99,319. These funds were placed in the cash reserve, as mandated by the board of directors. GIA’s cash reserve on December 31, 2012 equaled $403,652, or 27% of FY2012 expenses.

The income graph below includes restricted income of $539,150 received previously for use in 2012 ($35,700 in dues and $503,450 in contributions) and does not include $762,100 received in 2012 but restricted for use in future years.

Donors

$5,000-$9,999

Robert Sterling Clark Foundation
The Cleveland Foundation
The Richard H. Driehaus Foundation
The GRAMMY Foundation/MusiCares
The George Gund Foundation
Walter & Elise Haas Fund
Metz Gilmour Foundation
Joan Mitchell Foundation
Palm Beach County Cultural Council
Rasmussen Foundation
Target
Emily Hall Tremaine Foundation
The Andy Warhol Foundation for the Visual Arts

Up to $4,999

Adairs
Ann Arbor Area Community Foundation
Artolution
The Arthur M. Blank Family Foundation
Hans. G. & Thelma W. Burkhardt Foundation
The Christensen Fund
The Columbus Foundation
The Duval Foundation
East Bay Community Foundation
Fleishhacker Foundation
The Fos & Leslie R. Sarnoff Foundation
Lloyd A. Fry Foundation
Wallace Alexander Geminde Foundation
Ingrid S. Gilmour Foundation
Good Works Foundation
John H. & Williamima D. Harland Charitable Foundation
Holy Cross Hospital
HRK Foundation (MAHAD Fund)
Kentucky Foundation for Women
Mortimer Levitt Foundation
Lindie Family Foundation
City of Los Angeles Department of Cultural Affairs
Macpherson East Bay Performing Arts Fund
Macao Corporation Foundation
New York Foundation for the Arts, Inc.
The Paint Charitable Foundation for the Arts
Parsi Rhea Foundation
Pebb Bros. Foundation
Pizam/Wallace Foundation
Prince Charitable Trusts
Rockefeller Brothers Fund
Sony Pictures Entertainment
Zellerbach Family Foundation

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 general operating support as well as designated programs, including the annual conference, the Arts Education Funders Coalition, and information and communications services.

The Leadership Circle is made up of funders making multi-year grants. These contributions are essential to the development and sustainability of programs over time.

GIA especially acknowledges Funding Partners making multi-year grants. These commitments are essential to the development and sustainability of programs over time.

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount (2012)</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td>$207,573</td>
<td>14%</td>
</tr>
<tr>
<td>Programs</td>
<td>$1,084,395</td>
<td>73%</td>
</tr>
<tr>
<td>Contributions</td>
<td>$1,234,869</td>
<td>78%</td>
</tr>
<tr>
<td>Fundraising</td>
<td>$187,947</td>
<td>13%</td>
</tr>
<tr>
<td>Conference Fees</td>
<td>$171,078</td>
<td>11%</td>
</tr>
<tr>
<td>Member Dues</td>
<td>$169,399</td>
<td>11%</td>
</tr>
</tbody>
</table>

2012 Total Income: $1,579,234
2012 Total Expense: $1,479,915

GIA STAFF

Jan Balle
Director of Finance & Operations
Nisha Barnes
Development & Membership Associate
Janet Brown
President & CEO
Steve Cline
Web & Knowledge Manager
Abigail Guey
Program Manager
Kathy Lindermeier
Director of Development & Membership
Heidi Norgaard
Administrative Systems Coordinator
Tommy Peterson
Deputy Director & Director of Programs

Grantmakers in the Arts
2055 31st Avenue West, Suite 100
Seattle, WA 98121-1247
206-624-2133 (local), 206-624-9568 (fax)
gia@arts.org  www.giaarts.org