



Grantmakers in the Arts

GIA 2012 annual report

Supporting a Creative America



2012 ANNUAL REPORT

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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.





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. Preconferences on support for individual artists, arts and culture in immigrant communities, and the role of arts and artists in health across the lifespan drew 114 participants.

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 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

