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 webinars, 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.

2013 Financial Position

Grantmakers in the Arts operates on a January-December calendar fiscal year. Income designated for 2013 totaled $1,802,856 and expenses were $1,678,097, leaving a net revenue of $124,759. These funds were placed in the cash reserve, as mandated by the board of directors. GIA’s cash reserve on December 31, 2013 equaled $528,411, or 31% of FY2013 expenses.

The income graph below includes restricted income of $657,100 received previously for use in 2013 ($86,250 in dues and $588,850 in contributions) and does not include $579,600 received in 2013 but restricted for use in 2014.

2013 Total Income: $1,802,856

| Contributions          | $1,389,818 (77%) |
| Conference Fees        | $196,380 (11%) |
| Interest & Misc.       | $12,406 (<1%) |
| Member Dues            | $204,252 (11%) |

2013 Total Expenses: $1,678,097

| Programs               | $1,302,780 (77%) |
| Administration         | $198,530 (12%) |
| Fundraising            | $176,787 (11%) |
2013 BY THE NUMBERS

GIA funding partners 2013

Donors providing multi-year grants
- The Paul G. Allen Family Foundation
- The Cleveland Foundation
- Doris Duke Charitable Foundation
- Ford Foundation
- Graham Foundation for Advanced Studies in the Fine Arts
- Greater Columbus Arts Council
- The Heinz Endowments
- The William and Flora Hewlett Foundation
- Jerome Foundation
- John S. and James L. Knight Foundation
- The Kresge Foundation
- The John O. and Catherine M. MacArthur Foundation
- The McArthur Foundation
- The Rockefeller Foundation
- The Surdna Foundation
- The Wallace Foundation
- Winnipeg Charitable Foundation

Leadership circle
- $10,000 and up
  - William Penn Foundation
  - The Pew Charitable Trusts
- $5,000 - $9,999
  - Ford Foundation
  - The William and Flora Hewlett Foundation
  - The Kresge Foundation
  - Roosevelt Family Foundation
  - The Wallace Foundation
- $25,000 - $49,999
  - The Paul G. Allen Family Foundation
  - Bloomberg Philanthropies
  - The Heinz Endowments
  - The James S. and John L. Knight Foundation
  - The John O. and Catherine M. MacArthur Foundation
  - The McArthur Foundation

GIA membership by funder type

- Public Agency: 26%
- Private Foundation - Family: 24%
- Private Foundation - Independent: 24%
- Nonprofit: 11%
- National Partner: 7%
- Community Foundation: 5%
- Corporate Foundation/Giving Program: 3%

GIA membership by grantmaker budget

- Up to $999,999: 42%
- $1,000,000 to $4,999,999: 17%
- $5,000,000 to $9,999,999: 18%
- $10,000,000 and above: 7%
- National Partner: 7%

GIA membership by region

- Mid-Atlantic: 33%
- Western: 29%
- Canada: 2%
- Southern: 8%
- New England: 7%
- Mid-America: 6%
- Midwest: 16%

2013 membership

GIA membership continued to increase in 2013 with a total of 286 members in 41 states, the District of Columbia, and Canada. Members participated in GIA activities at record levels, with conference participation among members increasing 18% and web conference participation among members increasing 47% over 2012.

Dear GIA Members,

We believe the strength of Grantmakers in the Arts (GIA) lies in the diversity of its membership. 2013 was certainly a reflection of that diversity and the wide-ranging activities embraced by our membership. From large institutional foundations to small family foundations, from big city and state arts agencies to small town arts councils, funders are working at all levels to support artists and arts groups. Trying to keep pace with our members, GIA travelled throughout the country last year, bringing funders together to discuss critical issues.

We presented Conversations on Capitalization and Community in eight cities. Thought Leader Forums in Chicago and Washington, DC, were held, respectively, on Racial Equity and Health, Aging, and the Arts. The latter was in partnership with Grantmakers in Health, Grantmakers in Aging (the other GIA and Grantmakers in the Arts. The GIA board of directors met with funders in Phoenix, Seattle and Houston. Then there was the most highly attended conference in GIA’s history in Philadelphia. Throughout 2013, GIA’s staff and board were blessed to be able to meet face to face with so many members sharing many different issues and perspectives.

William Cleveland, director of the Center for the Study of Art and the Community, completed a three-year evaluation of GIA’s member programs, analyzing member surveys and event evaluations, and interviewing members and non-members. The evaluation affirmed the value of GIA’s attention to regional gatherings and important funding topics, as well as the critical importance of our annual conference to our members. GIA is using this evaluation as a basis for organizational planning in 2014.

Our members inform and guide our work on a daily basis. Our national conference was infused with sessions that members proposed, based on ideas and programs inspired by the needs of their communities. Our programs and services, from our continually changing news feed on the website to web conferences, the Reader, forums, and the annual conference, are supported by our members. Eleven percent of our income is derived from membership dues. As affinity groups go, GIA has one of the lowest dues rates. We do this because it is the entire ecosystem, which includes funders of all sizes and types, which keeps our artists and arts groups in a position to serve their communities and do their best work.

Philanthropy is changing. The nonprofit arts sector is changing. This is reflective of a country that is evolving through technology and changing generational values. We are grateful to our members who support GIA’s programs, which in turn support an entire field of arts philanthropy, and we hope others will join us in our quest to be a transformational community of practice.

Rose Anne Cleveland
2013 Board Chair

Janet Brown
President & CEO

[Signatures]
2013 PROGRAMS & ACTIVITIES

The 2013 Conference: The New Creative Economy

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 2013 Conference was held in Philadelphia from October 6-9. Through engagement in learning, networking, and professional growth opportunities, 459 registrants and presenters saw firsthand how their colleagues and the national arts community are addressing the conference theme of the new creative economy. Plenary presentations included playwright Quiara Alegria Hudes, futurist Ethan Zuckerman, and poet Nikki Finney. New in 2013 were IDEA LAB plenary sessions featuring focused presentations by artists and innovators on a variety of topics. Preconferences on support for individual artists, arts education, and a special Race Peace Workshop included 156 registrants and presenters.

National Capitalization Project

In 2011, GIA worked with the Nonprofit Finance Fund and TDC to develop Conversations on Capitalization and Community. These daylong workshops for funders were based on the 2010 National Capitalization Summary report, an overview of GIA National Capitalization Project which included 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. Local workshops were presented in Los Angeles, Boston, Chicago, Atlanta, Portland, OR, New York City, Pittsburgh, and at the TCG annual conference, also in New York, in 2013.

Research and Publications

GIA published three issues of the Reader in 2013. As part of an ongoing effort to increase original content, eighty-five percent of articles published in 2013 were first published in Reader pages. Among others, contributors included Roberto Bedoya, Ted Berger, Richard Evans, Nikki Finney, Marian Goldrey, Justin Lang, Ann Markusen, Jesse Rosen, Rebecca Thomas, and Neville Vakharia.

Continuing GIA’s long-term commitment to research, the Fall issue included the annual “Foundation Grants to Arts and Culture, 2011” by the Foundation Center and “Public Funding for the Arts: 2013 Update” from the National Assembly of State Arts Agencies. Also in that issue, two research-related articles provided additional perspectives: the first from long-experienced former grantmakers reflecting on the influences that shaped their careers and work, and the second from artists discussing the role and presence of research in their creative processes.

Arts Education Funders Coalition

In 2012, GIA organized the Arts Education Funders Coalition (AEFC), a group of arts and education grantmakers, to research and identify federal policy opportunities that promote equitable access to arts education. GIA engaged the services of the Penn Hill Group, a Washington, DC-based policy firm, to keep the Coalition informed of the latest policy news and research. The firm also shares opportunities useful to the promotion of arts education policy. The coalition currently has 154 members, representing 115 organizations in 42 states and the District of Columbia, who receive ongoing updates on GIA’s work in Washington, as well as federal education policy-related news.

Research Initiative on Support for Individual Artists

Work on the Research Initiative on Support for Individual Artists, begun in 2011, made significant progress in 2013. The focus of the effort was the development of the proposed National Standard Taxonomy for Reporting Data on Support for Individual Artists, which was based on existing data standards and furthered through interviews and testing with over thirty funders. The taxonomy will provide the structure for a database that will be developed and tested in 2014. The goal is to begin comprehensive data collection in 2015.

Thought Leader Forums

In partnership with Grantmakers in Health (GIH) and Grantmakers in Aging, Grantmakers in the Arts members and staff attended a strategic session in Washington, DC, hosted by GIH. GIA members and thought leaders met in Chicago to continue discussions on racial equity in arts philanthropy. Melinda Weekes of Ruce Forward facilitated the discussion. The conversation focused on leveraging the goals of the group as a learning community and identifying ways that GIA could integrate concepts of racial equity across the organization’s programs. Arts and health/aging and racial equity issues were topics of sessions at the annual conference in Philadelphia, including a preconference, and were addressed in Reader articles and web conferences.

Web Conferences

In 2013, GIA presented six educational web conferences serving 363 individuals through its ongoing web conference program. Topics ranging from data-driven grantmaking to federal arts education policy 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 relevant 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 GIA members can use to manage their memberships online and access a searchable GIA membership database. Members receive the weekly Member Bulletin, an overview of GIA programs, and periodic email alerts that keep interest group members abreast of GIA committee work and content-specific news.
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2013 BY THE NUMBERS

GIA FUNDING PARTNERS 2013

DOVERS PROVIDING MULTI-YEAR GRANTS

The Paul G. Allen Family Foundation
The Christian Fund
The Cleveland Foundation
Donna Dike Charitable Foundation
Ford Foundation
Graham Foundation for Advanced Studies in the Fine Arts
Greater Columbus Arts Council
Gates Endowments
The William and Flora Hewlett Foundation
Jersey Foundation
John S. and James L. Knight Foundation
The Kresge Foundation
The John D. and Catherine T. MacArthur Foundation
The McKnight Foundation
The Andrew W. Mellon Foundation
The Rockefeller Foundation
The Ford Foundation
The W. Alton Jones Foundation
The Wallace Foundation
Winfrey Charitable Foundation

LEADERSHIP CIRCLE

$1,000,000 and up
William Penn Foundation
The Pew Charitable Trusts

$500,000 - $999,999
Ford Foundation
The William and Flora Hewlett Foundation
The Kresge Foundation
Rosenthal Family Foundation
The Wallace Foundation

$250,000 - $499,999
The Paul G. Allen Family Foundation
Bloomberg Philanthropies
The Hershey Trusts
The James Morris Foundation
Jersey Foundation
John S. and James L. Knight Foundation
The John D. and Catherine T. MacArthur Foundation
Midwest Foundation
Northeast Family Foundation
The Rockefeller Foundation
The Wallace Foundation
Winfrey Charitable Foundation

$100,000 - $249,999
American Arts
The Mitchell & Eileen Kaplan Foundation
California Community Foundation
Nathan Cummings Foundation
The Geraldine R. Dodge Foundation
Donna Dike Charitable Foundation
The Teatown Foundation
Great Makers of Western Pennsylvania Foundation
The Getty Foundation
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National Partner 7%
Community Foundation 5%
Corporate Foundation/Giving Program 3%

GIA Member by Grantmaker Budget

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- Beauty and the Beast
- The Chicago Community Trust
- The First Church
- The Kavli Trust
- The National Performance Network

$5,000-$19,999
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$20,000-$49,999
- Arts and Culture Foundation
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- The First Church
- The Kavli Trust
- The National Performance Network

$50,000-$99,999
- Arts and Culture Foundation
- The Chicago Community Trust
- The First Church
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- The National Performance Network

$100,000-$199,999
- Arts and Culture Foundation
- The Chicago Community Trust
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$200,000-$499,999
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$1,000,000 +
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GIA STAFF

Jennifer Dalton, Director of Finance & Operations
Josh Berro, Membership Manager
Jen Weyant, Program Director
Dina Giannattasio, Knowledge Manager
Molly Gugli, Program Manager
Kathy Scolaro, Director of Development & Membership
Summer Peterson, Deputy Director & Director of Programs

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Supporting a Creative America