About Grantmakers in the Arts

A national network of private, public, and corporate arts funders, Grantmakers in the Arts provides leadership and service that advances the use of philanthropic and governmental resources to support the growth 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 that make grants to artists and arts organizations in America.
Dear GIA members and colleagues,

Thanks to an engaged membership, inspired board of directors, and outstanding staff, Grantmakers in the Arts had a stellar year in 2015. Our annual conference in Los Angeles was sold out with record attendance. We published our Racial Equity in Arts Philanthropy Statement of Purpose to commendation from both the philanthropic community and the nonprofit arts sector.

GIA’s Arts Education Funders Coalition and its partnership with Penn Hill Group in Washington, DC, were instrumental in making the arts more explicit in the newly passed Every Student Succeeds Act (ESSA). In 2015, members participated in two open forums: the arts education-focused “Every Child, Every School” forum in Minneapolis and a racial equity forum, “Supporting ALANNA Organizations,” in Atlanta. Records of both events, including videos and print documents, are available to the public on GIA’s website (www.giarts.org). Focus on capitalization and the health of the nonprofit sector took the form of newly developed workshops for grantees as well as funders.

Member feedback drives GIA’s programming and planning. In 2015, for the first time, our member survey indicated that “communication” was ranked of higher value than “networking.” This is a result of GIA putting more focus on our ever-changing news feed and social media, and sending vital and curated material to members in a timely fashion. It also informed our decision to undertake a communications audit, which ultimately led to hiring a Communications & Publications Manager.

We are extremely grateful to our members who support and are involved with Grantmakers in the Arts’ many programs and opportunities. As a community of practice of arts grantmakers, the realities of sharing, networking, and communicating strengthens all our work. The organization, staff, and board of GIA merely reflect the caring community for which we work. Thank you.

Janet Brown
President & CEO

Robert Booker
Chair
The 2015 Conference: Experience the Unexpected

Grantmakers in the Arts’ (GIA) annual national conference provides the only opportunity for arts grantmakers from across the country to come together to share knowledge and ideas, develop collective strategies, and learn about the latest initiatives in grantmaking. The 2015 GIA Conference took place October 18–22 in Los Angeles. Preconferences on support for individual artists, investing in filmmakers, and an LA cultural and community tour preceded the main conference. The conference saw record breaking attendance with 532 participants in total. Conference sessions addressed many pertinent issues of the arts philanthropic sector including racial equity, arts education, creative workforce development, arts research, and many more. A diverse group of local artists and innovators presented the IDEA LAB plenary sessions, and stimulating keynote presentations were presented by Rip Rapson and Maria Rosario Jackson; author Claudia Rankine; and Quetzal Flores, Martha Gonzalez, and the band Quetzal.

Research and Publications

2015 marked the 20th year of the Reader, GIA’s thrice yearly peer-reviewed publication on arts philanthropy. With the publication of the Winter 2015 Reader, GIA began to specifically highlight individual articles on a weekly basis through the Members Bulletin, online news feed, Weekly News Digest, and social media. These highlights led to a significant increase in online readership with 148,483 Reader articles viewed or downloaded in 2015. Contributors in 2015 included Roberta Uno, Steven J. Tepper, Eric Booth, Justin Laing, Richard Kessler, Guiomar Ocha, and Michael Orlove, among others.

Continuing GIA’s long-term commitment to research, the “Foundation Funding for Arts Education: An Update on Foundation Trends” report was published by GIA in April 2015 with research by Foundation Center. The report breaks down national arts funding data from 1999 to 2012, examining trends by grant size, foundation type, arts education priorities, and grantee demographics.

National Capitalization Project

Formed in response to the observation that it has been the norm for the nonprofit arts sector to be poorly capitalized, GIA launched the National Capitalization Project (NCP) in January 2010. Since its launch, GIA has provided conference sessions, publications, and workshops in 18 cities across the country. Conversations on Capitalization and Community workshops were held in three cities in 2015: Seattle in June, Charlotte in August, and Chicago in September. In each city, specialized workshops were held separately for arts funders and, for the first time, nonprofit arts grantees.

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, policy firm to keep the Coalition informed of the latest policy news and research.

The AEFC worked over the past three years to ensure that arts education was preserved and enhanced within the Elementary and Secondary Education Act (ESEA). This undertaking paid off when in late 2015 Congress passed and the President signed into law, the Every Student Succeeds Act (ESSA), which reauthorizes ESEA and replaces No Child Left Behind.

The coalition currently has 137 members, representing 117 organizations in 35 states, the District of Columbia, and Ontario, Canada, who receive ongoing updates on GIA’s work in Washington, DC, as well as news related to education policy and practice.

GIA hosted the Arts Education Funders Coalition Forum entitled “Every Child, Every School” in May 2015 in Minneapolis. The forum included new research on foundation funding, practical examples of funder collaboratives and their successes in changing public policy, and a presentation about how the use of data can lead to increases in arts education such that “every child” in “every school” has the opportunity to experience and participate in the arts.

Racial Equity

In March 2015, GIA published its Racial Equity in Arts Philanthropy Statement of Purpose. GIA is committed to addressing structural inequities and increasing philanthropic and governmental support in the arts for African, Latino(a), Asian, Arab, and Native American (ALAANA) artists, arts organizations, children, and adults.

In June 2015, GIA hosted a Racial Equity Forum on the theme of “Supporting ALAANA Organizations.” The forum was a national dialogue for arts funders on increasing funding and access to funding for ALAANA organizations. The forum featured presentations by nationally known Atlanta-based actor, director, and producer, Kenny Leon and theatre artist and executive director of Alternate ROOTS, Carlton Turner. Additional highlights of the forum included a panel of grantees representing ALAANA groups, and a panel of grantmakers who have focused on this work.

Web Conferences

In 2015, GIA presented ten web conferences serving 750 registered participants. Topics covered included support for individual artists, racial equity, research, arts education funding advocacy, and rural arts funding. The web conference on Advancing Racial Equity in Arts Philanthropy attracted the highest registration count in GIA’s web conference history (201 registrants). Web conferences are presented by distinguished funders and thought leaders and designed for their colleagues at all stages of their careers in arts philanthropy. Sessions are free to any staff and board members of GIA member organizations.

Communications

GIA continued to curate and share timely and relevant information to members through the GIA website, news feed, Members Bulletin, Weekly News Digest, and social media. Feedback from GIA members indicated communication is the most valued of GIA’s current offerings, reflecting a growing need for access to news and research relevant to the field. In early 2015, GIA hired an outside firm to conduct an audit of its external communications. A major strength outlined in the audit was the quality and effectiveness of GIA’s Members Bulletin and Weekly News Digest emails. The audit also offered recommendations for improvement, which staff began implementing upon completion of the audit. In the fall of 2015, GIA received support to hire its first communications manager in order to further meet the organization’s growing communications needs.
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Janet Brown
President & CEO

Robert Booker
Chair

GIA Members by Funder Type
- Private Foundation - Independent: 25%
- Public Agency: 25%
- Private Foundation - Family: 23%
- Nonprofit: 15%
- National Partner: 6%
- Community Foundation: 5%
- Corporate Foundation/Giving Program: 1%

GIA Members by Arts Grantmaking Budget
- Up to $999,999: 41%
- $1,000,000 to $1,999,999: 16%
- $2,000,000 to $4,999,999: 18%
- $5,000,000 to $9,999,999: 9%
- $10,000,000 and above: 9%
- National Partner: 6%

GIA Members by Region
- Mid-Atlantic: 31%
- Western: 30%
- Midwest: 16%
- Southern: 8%
- Mid-America: 7%
- New England: 6%
- Canada: 2%
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2015 Financial Position

Grantmakers in the Arts operates on a January-December calendar fiscal year. Income designated for 2015 totaled $1,747,886 and expenses were $1,642,132, leaving a net revenue of $105,754. These funds were placed in the cash reserve, as mandated by the board of directors.

The income graph below includes restricted income of $751,294 received in previous years for use in 2015 and does not include monies received in 2015 but restricted for use in future years.

2015 Total Income: $1,747,886

- Contributions $1,283,431 (73%)
- Membership Dues $255,017 (14%)
- Conference Fees $224,047 (13%)
- Interest & Misc. $(14,609)

2015 Total Expenses: $1,642,132

- Programs $1,225,776 (75%)
- Administration $231,614 (14%)
- Fundraising $184,742 (11%)

Donors

5,000 - $9,999
- The Cleveland Foundation
- Walter & Eliza Haas Fund
- Mertz Gilmore Foundation
- Joan Mitchell Foundation
- Stanislaus Foundation
- The Ralph M. Parsons Foundation
- Reemsa Foundation
- May and Stanley Smith Charitable Trust
- Sony Pictures Entertainment
- The Andy Warhol Foundation for the Visual Arts

Up to $4,999
- 3Arts, Inc.
- The Actors Fund
- Alpheus Foundation
- The Arthur M. Blank Family Foundation
- The Chicago Community Trust
- The Columbus Foundation
- Gaylord and Dorothy Donnelley Foundation
- The Richard H. Driehaus Foundation
- Floafshack Foundation
- The Fan Fox and Leslie R. Samuels Foundation
- Wallace Alexander Gerbode Foundation
- Irving S. Gilmore Foundation
- Good Works Foundation
- Greater Columbus Arts Council
- The George Gund Foundation
- John H. & Williamina D. Harland Charitable Foundation, Inc.
- Kettering Foundation for Women
- Linde Family Foundation
- The Resa and David Logan Foundation
- Polk Bros. Foundation
- Prince Charitable Trusts
- 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 gifts of $10,000 and above.

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