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Eddie Torres, President & CEO
Nadia Elokdah, Deputy Director & Director of Programs
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Jan Bailie, Operations & Finance Advisor
Steve Cline, Web & Knowledge Manager
Carmen Graciela Diaz, Communications & Publications Manager
Sylvia Jung, Development Manager
Sherylynn Sealy, Program Manager

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 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,

Last year was a significant one for Grantmakers in the Arts in many ways. Our membership continues to grow with renewing and new members, including a 10% increase in public agencies. Our conference in Detroit was among our most successful to date. At the conference, we piloted the Racial Equity in Arts Philanthropy workshops to enthusiastic response and now we are working with Race Forward to refine these workshops in response to your feedback. We look forward to hosting these workshops in your region soon.

2017 was also the year that GIA’s President & CEO Janet Brown stepped down after nine years of exceptional leadership. It was under Janet that GIA influenced federal education policy, expanded communications and online learning to become our members’ most valued benefit, pioneered the capitalization workshops, and embraced racial equity as a core value reflected in our statement of purpose, resources to the field, and in the content of all our work. Janet has been a true leader for our community of practice.

Janet also oversaw the most thoughtful leadership transition imaginable. It was at the conference in Detroit that Eddie Torres was introduced as GIA’s new president & CEO and Nadia Elokdah was introduced as our new deputy director and director of programs. This was also the start of several months of intentional collaboration between the leadership and staff that were moving on and the incoming leadership and staff.

GIA leaders Jim McDonald and Kathy Lindenmayer have moved on to new opportunities as have GIA staff members: Membership Manager Noah Barnes, Program Manager SuJ’n Chon, and Communications and Publications Manager Monica Thomas. We are privileged to have retained Web and Knowledge Manager Steve Cline and Operations and Finance Advisor Jan Bailie.

We have relocated to the South Bronx in New York City to take advantage of the richness of this community and the proximity to strategic partners and members.

These successes, this transition, and the thoughtful commitment to maintaining the quality of our services would not be possible without our funding partners, members who provide programmatic and general operating support even beyond their regular dues. Our board of directors has been both supportive and inspirational in its commitment to representation of, service to, and leadership of our community of practice.

We are grateful to our members, our funding partners, our board of directors, and to Janet Brown’s exceptional legacy and team for a great 2017. We are looking forward to partnering with all of you for a great 2018. Thank you.

Eddie Torres, President & CEO          Angelique Power, Chair
The 2017 Conference: Legacy and Leadership

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, to develop collective strategies, and to learn about the latest initiatives in grantmaking. The 2017 GIA Conference took place October 28 – 31 in Detroit, Michigan. Preconferences on individual artists and a Detroit cultural and community tour preceded the main conference along with the piloting of GIA’s Racial Equity workshop in two at-capacity sessions. The conference saw record setting attendance with 559 participants in total, second largest total ever. Conference sessions addressed many pertinent issues of the arts philanthropic sector including racial equity, arts education, funder collaboration, arts research, and support for individual artists, among others. A diverse group of local artists and innovators presented the IDEA LAB plenary sessions, and stimulating keynote presentations were given by Maurice Cox, Jessica Care moore, Jeff Chang, and Afa Dworkin introducing a performance by the Sphinx Virtuosi Chamber Orchestra. The final evening of the conference was a special reception at the Detroit Institute of Art in the Rivera Court and throughout the museum’s diverse collection of African, Asian, Native American, Oceanic, Islamic, and ancient art.

Research and Publications

2017 marked the 28th year of the Reader, GIA’s thrice yearly journal on arts philanthropy. Both print and online readership remained high, with 118,429 articles viewed or downloaded in 2017. Website data show that many Reader articles maintain popularity and relevance long after their publication date. The final issue of the year included an interview of retiring President & CEO Janet Brown by Doug McLennan. Contributing authors in 2017 included Roberta Uno, Elizabeth Mendez Berry, Jesse Rosen, Steven Lawrence, Stan Hutton, Dylan Klempner, Kiley Arroyo, Michele Kumi Baer, and Sarah Rose Sharp, among others.

Continuing GIA’s long-term commitment to research, the “Foundation Grants to Arts and Culture, 2014” report was published in the Winter 2017 issue of the Reader with research by Foundation Center. The report offers a snapshot of national arts funding data in 2014, examining trends by grant size, foundation type, and support strategy.
The AEFC continues to work to ensure that arts education was preserved and enhanced within ESEA (the No Child Left Behind Act, also known as the Elementary and Secondary Education Act), signed into law in 2015. In 2016, GIA successfully lobbied that the arts be included in the US Department of Education regulations for ESEA, which had omitted “the arts.” The AEFC also worked to inform arts funders on ways to support states and school districts in advocating for arts education to be included in local implementation of the law. Throughout 2017, GIA continued to provide guides to AEFC members and the wider GIA membership located in the 18 states that submitted early Every Student Succeeds Act (ESSA) plans to advocate at state and local levels.

In 2017, GIA also submitted a letter of comment regarding the new US Department of Education’s (DOE) Supplemental Priorities and Definitions for Discretionary Grant Programs stressing the importance of STEAM over STEM, promoting the arts in the areas of economic opportunity, and recommending that the priorities include the arts in “improving early learning and development outcomes.”

The coalition currently has 139 members, representing 118 organizations in 33 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 federal education policy.

**Racial Equity in Arts Philanthropy**

GIA is committed to addressing structural inequities and increasing arts funding for African, Latinx, Asian, Arab, and Native American (ALAANA) artists, arts organizations, and communities. In 2017, GIA used the results of a member survey – evaluating racial equity practices of arts funders across the country – to develop a racial equity workshop for funders. GIA’s Racial Equity in Arts Philanthropy workshop was piloted at the 2017 GIA Conference, reflecting tremendous interest among members to bring finalized workshops to funders in host cities. Participant feedback will be incorporated into the workshop design and initial rollout is expected in 2018.

GIA’s Racial Equity in Arts Philanthropy Statement of Purpose continues to be updated as GIA builds its knowledge of practical applications to assist institutional funders in achieving this goal.

**Online Learning**

In 2017, GIA presented 12 web conferences with a total of 1,317 attending participants. Topics covered included arts education, capitalization, federal budget and advocacy, research, arts and well-being, funding ALAANA artists and organizations, and accessibility in the arts. GIA also presented a three-part series of web conferences on support for individual artists, which garnered a total of 451 registrants throughout the series. 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.

GIA presented 3 podcast interviews in 2017, with an average of 118 listeners per episode. GIA’s podcast continues to show growth in audience from within the membership and among the field of arts philanthropy. Topics covered on the podcast included data collection in the arts, arts and medicine in the military, and an introduction to Detroit in anticipation of the annual conference.

**Communications**

GIA curates and shares 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 as one of the most valued of GIA’s current offerings, reflecting a growing need for access to news relevant to the field.

In 2017, GIA continued to see significant growth in the effectiveness, reach, and audience engagement of its communications efforts, particularly via web and social media. The GIA website continues to experience unprecedented usage, experiencing a 27 percent increase in engagement and a record setting 64,282 page views in a monthly period. In April 2017, GIA launched Arts Funders Respond website, a new web resource to offer resources for the field in response to the political climate. A “Disaster Relief Response” web page was created in the fall of 2017 providing resources and news related to philanthropy and the disasters. GIA’s social media strategy continues to drive traffic to its website; GIA’s Facebook page saw audience engagement increase by 22 percent and 15 percent increase on Twitter.
2017 By The Numbers

GIA Funding Partners 2017

Donors Providing Multi-Year Grants

Barr Foundation
Doris Duke Charitable Foundation
The Heinz Endowments
Hemera Foundation
The William and Flora Hewlett Foundation
Jerome Foundation
The Kresge Foundation
The John D. and Catherine T. MacArthur Foundation
The Andrew W. Mellon Foundation
M. J. Murdock Charitable Trust
Rosenthal Family Foundation
Emily Hall Tremaine Foundation
The Wallace Foundation
Windgate Charitable Foundation

Leadership Circle

$100,000 and up
The Kresge Foundation

$50,000 - $99,999
Barr Foundation
Doris Duke Charitable Foundation
Ford Foundation
Hemera Foundation
The William and Flora Hewlett Foundation
John S. and James L. Knight Foundation
M. J. Murdock Charitable Trust
Rosenthal Family Foundation
The Wallace Foundation

$25,000 - $49,999
Barr Foundation
Bloomberg Philanthropies
The Nathan Cummings Foundation
The Heinz Endowments
The James Irvine Foundation
The Joyce Foundation
The John D. and Catherine T. MacArthur Foundation
The Andrew W. Mellon Foundation
William Penn Foundation
The Rockefeller Foundation
Surdna Foundation
Windgate Charitable Foundation

$10,000 - $24,999
The Herb Alpert Foundation
Americans for the Arts
Bonfils-Stanton Foundation
Bush Foundation
The Morris & Gwendolyn Cafritz Foundation
William Davidson Foundation
The Geraldine R. Dodge Foundation
The Getty Foundation
The Howard Gilman Foundation
Jerome Foundation
Lambent Foundation Fund of Tides Foundation
Mortimer & Mimi Levitt Foundation
The McKnight Foundation
The New York Community Trust
Quixote Foundation
Walton Family Foundation

2017 Membership

GIA membership continued to expand in 2017, with a total of 338 organizational members across the US and Canada, reflecting steady growth of 5% over 2016, with 48 new members. We have a 10% increase in number of public agencies. Within those organizations, GIA served 1,868 individual member participants, an increase of 7% over 2016.

GIA Members by Funder Type

- Public Agency: 26%
- Private Foundation - Family: 23%
- Private Foundation - Independent: 21%
- Nonprofit: 17%
- National Partner: 7%
- Community Foundation: 4%
- Corporate Foundation / Giving Program: 2%

GIA Members by Arts Grantmaking Budget

- Up to $999,999: 40%
- $1,000,000 to $1,999,999: 16%
- $2,000,000 to $4,999,999: 19%
- $5,000,000 to $9,999,999: 9%
- $10,000,000 and above: 9%
- National Partner: 4%

GIA Members by Region

- Mid-Atlantic: 30%
- Western: 27%
- Midwest: 17%
- Southern: 11%
- New England: 7%
- Mid-America: 7%
- Canada: 2%
2017 Financial Position

Grantmakers in the Arts operates on a January-December calendar for its fiscal year. Income designated for 2017 totaled $2,052,023 and expenses were $2,033,948, leaving a net revenue of $18,075. These funds will offset a strategic release of unrestricted net assets in 2018 to fund the organization’s move to New York City under its new President so that it can take advantage of proximity to a critical mass of members and strategic partners. The income chart below includes restricted income of $823,500 received in previous years for use in 2017, and does not include monies received in 2017 but restricted for use in future years.

### 2017 Total Income: $2,052,023

- **Contributions** $1,538,465 75%
- **Membership Dues** $205,085 10%
- **Conference Fees** $245,358 12%
- **Interest & Misc.** $63,115 3%

### 2017 Total Expenses: $2,033,948

- **Programs** $1,459,499 72%
- **Administration** $354,094 17%
- **Fundraising** $220,355 11%

Donors

**$5,000 - $9,999**

- The Cleveland Foundation
- Fred A. and Barbara M. Erb Family Foundation
- Irving S. Gilmore Foundation
- The George Gund Foundation
- Walter & Elise Haas Fund
- City of Los Angeles Department of Cultural Affairs
- Mertz Gilmore Foundation
- Michigan Council for Arts and Cultural Affairs
- James F. and Marion L. Miller Foundation
- Emily Hall Tremaine Foundation
- The Andy Warhol Foundation for the Visual Arts

**Up to $4,999**

- 3Arts, Inc.
- Berkshire Taconic Community Foundation
- The Arthur M. Blank Family Foundation
- The Chicago Community Trust
- CrossCurrents Foundation
- The Richard H. Driehaus Foundation
- The Durfee Foundation
- Fleishhacker Foundation
- The Fan Fox and Leslie R. Samuels Foundation
- Clarence E. Heller Charitable Foundation
- Kentucky Foundation for Women
- Linde Family Foundation
- Polk Bros. Foundation
- David Rockefeller Fund
- Sony Pictures Entertainment
- Zellerbach Family Foundation

Funding Partners 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 communication services.

The Leadership Circle is made up of funders making gifts of $10,000 and above.

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