2018 GIA Annual Report

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About Grantmakers in the Arts

A national network of private, public, and corporate arts and culture funders, Grantmakers in the Arts (GIA) provides leadership and service that advances the use of philanthropic and governmental resources to support the growth of arts and culture. Through conferences, convenings, and workshops, podcasts and webinars; publications including the GIA Reader; research and policy work across the field of grantmaking; and communication tools on our website; we strive to better inform funding practices and effectively address the urgent needs, particularly racial equity, facing artists, arts educators, and arts and culture organizations in communities from coast to coast.

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 and service agencies, 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,

In 2018 Grantmakers in the Arts (GIA) had a year for the record books. It was a period of improvisation and precision, living our values under pressure, and continuing our work under the leadership of President & CEO, Eddie Torres, operating with the team out of the South Bronx.

It is a year we are all proud of.

Our annual conference was held in Oakland and had the highest rate of attendance ever – over 600 participants. As you may know, GIA responded to a strike by the conference hotel workers by moving the conference out of the hotel and into the cultural community so that no conference participants would be required to cross a picket line compromising their values. The conference sessions were held in Oakland’s art galleries, theaters, rehearsal rooms, and even… in a circus tent. And the GIA team made this change happen within two weeks.

We communicated these changes to our members in advance, receiving messages of praise for our standing by workers. By the end of the conference, our participants called it our “best conference ever.” In response to the conference survey, 99% of participants asserted that they were “satisfied” to “extremely satisfied” with the overall conference, as well as the curation of the breakout sessions. You can see videos of select conference presentations on GIA’s YouTube page.

In 2018, GIA expanded the Racial Equity in Arts Funding workshop, which was piloted at the 2017 Detroit conference, and hosted it for 30 grantmakers in Cleveland. In response to the statement, “What I learned from the workshop will be useful to my work,” we had 100% agreement. Out of all workshop participants, 57% “strongly agreed” and 43% “agreed” with the statement. None disagreed.

We coupled the Racial Equity in Arts Funding workshop with GIA’s most popular webinar of the year, “Real and Not Real: The history of racialization in the United States,” which, at 400 views, received four times move engagement post-recording than our next most popular webinars. This webinar featured Race Forward and GIA discussing the creation and perpetuation of the racial hierarchy, and provided guidance on institutional strategies for diversity, inclusion, equity, and justice, terms often conflated as interchangeable.

GIA brought our Capitalization and Community workshop to Tennessee to high levels of engagement and praise. We specifically served Tennessee’s cultural community at cost as an expression of our respect for the parts of our country that are culturally-rich but funder-sparse. Of past Capitalization and Community workshop participants, 60% have said that they’ve changed their grantmaking practices after having participated in the workshop to support organizations more responsively and deliberately. GIA wants to be sure to share value across our nation, whether or not those parts of the country are packed with GIA members.

All of this has culminated in across-the-board support. In a recent survey of GIA members, 96% said they were “highly satisfied” with our programs and services.

These successes are thanks to GIA’s exceptional team. We are privileged to have retained Web and Knowledge Manager, Steve Cline, and we were blessed with our new NYC-based team members – Membership Manager, Yessica Corporán; Communications & Publication Manager, Carmen Graciela Díaz; Senior Development Manager, Sylvia Jung; Director of Operations & Finance, Champ Knecht; and Program Manager, Sherylynn Sealy. We are especially grateful for Jan Bailie, who stayed on as GIA’s operations and finance advisor through the transition and 2018.

And, we particularly want to thank Deputy Director & Director of Programs, Nadia Elokdah, for her great leadership.

We are grateful to our members, our funding partners, our board of directors, and our team for a remarkable 2018. We are looking forward to partnering with all of you for an equally great 2019. Thank you.

Eddie Torres, President & CEO

Angelique Power, Chair
The 2018 Conference: Race, Space, Place

GIA's annual conference provides an opportunity for grantmakers from across the country and Canada to come together to share knowledge and ideas, to develop collective strategies, and to learn about the latest initiatives in grantmaking and funding practices.

The 2018 conference, held in Oakland from October 21-24, presented GIA with the opportunity to align our values with practice in response to the workers’ strike at the Oakland Marriott City Center, the planned conference venue. In support of the workers’ ask for livable wages, GIA pivoted to move the entire conference out of the hotel facility and into the city’s cultural community, putting into practice the partnership of arts and social justice. The conference was our largest thus far, and sold out nearly a month in advance, with over 600 attendees, including 150 artists, presenters, and practitioners from the field. Our 650 attendees participated in activities and breakout sessions at 30 different arts and culture spaces around downtown Oakland.

Racial Equity in Arts Funding

GIA is committed to addressing structural inequities and increasing arts and culture funding for African, Latinx, Asian, Arab, and Native American (ALAANA) artists, arts and culture organizations, and communities. GIA has implemented programs across all platforms including - conference, Reader, web conferences, podcasts, information resources, and forums – to provide more points of entry and deeper education for funders to address equity within their organizations and portfolios.

In 2017, GIA completed design of a pilot workshop for funders to address racial equity and justice in their practices and portfolios. The workshop brings together a cohort of funders to explore the history of racialization in the US, how racialized outcomes manifest in arts philanthropy and in public funding of the arts, and to develop strategies for equitable practices in arts grantmaking. The subsequent survey of pilot workshop participants revealed a high level of satisfaction with the workshop, a high interest in continued engagement, and the desire for a longer, more content-rich version of the workshop.

In response, GIA updated and expanded the workshop, which was brought to the Cleveland arts and culture funding community in November 2018.

Arts Education Funders Coalition

The Arts Education Funders Coalition (AEFC) continued its work in Washington, DC, following great strides made in advancing its arts education agenda in 2015. Following the successful inclusion of arts-specific language in the reauthorized 50-year old Elementary and Secondary Education Act (ESEA), which authorized the Every Student Succeeds Act (ESSA), the AEFC monitored the implementation of ESSA and highlighted opportunities for GIA members and their grantees to take advantage of the arts provisions of the bill. With all states, DC, and Puerto Rico submitting their ESSA State plans in 2017, the majority of states included a role for the arts as part of their accountability systems or in how funds would be used under ESSA’s programs. In 2018, GIA and Penn Hill Group developed a state-by-state guide for arts education funding with explanation of how each state’s ESSA plan incorporates the arts. This was made available on our website for GIA members and their grantees with recommendations on who to talk to each state, school district, or school system to begin shaping each state’s commitments.

In addition to the work specific to ESSA, the AEFC explored other opportunities for advocacy and support in response to the Trump Administration’s policies and FY2019 budget. Faced with proposed cuts to the National Endowments for the Arts and the Humanities, the Corporation for Public Broadcasting, and the Institute for Museum and Library Services as part of the FY2018 and FY2019 budgets, GIA was compelled to speak out against these potential cuts. After successful lobbying, we saw an increase in federal funding for arts and cultural agencies and will work to ensure this support is sustained.
**National Capitalization Project**

Formed in response to the observation that it has been the norm for the nonprofits arts and culture sector to be poorly capitalized, GIA launched the National Capitalization Project in January 2010. Since its launch, GIA has provided conference sessions, publications, and workshops in 23 cities across the country. GIA continues to develop and update the Capitalization and Community workshops to maximize the impact they have in each community. In 2018, GIA conducted a survey of past participants to gauge changes implemented and to refine the information and content presented to funders and grantees. In May, a webinar workshop was presented to Tennessee arts funders, as well as an in-person workshop during the Tennessee Arts Commission 2018 Arts & Arts Education Conference in June for 50 funders and nonprofit attendees.

**Support for Individual Artists**

The Support for Individual Artists Committee has been one of the most active funder groups within GIA. Over the years, the committee has been an incubator for such projects as a scan of scholarly research on artist support, a visual timeline outlining the history of artist support funding, major publications and convenings, and the development of a national taxonomy for reporting data on support for individual artists. In 2018, the committee embarked on a research project around equitable data collection and explored strategies for practicing racial equity in the panel process using RE Tool, a discussion tool to encourage racial equity in the review and selection process of artists and arts organizations.

GIA members have been working together to promote and improve funding for individual artists for over 20 years, and the committee continues to advise, inspire, and inform GIA’s thought leadership and programming in support for individual artists.

**Publications and Communications**

GIA curates and shares timely and relevant information to members through the GIA newsfeed, members bulletin, weekly news digest, and social media.

In 2018, GIA continued to see an overall increase in social media activity and audience engagement. By years-end, GIA’s social media accounts directly reached more than 11,000 followers.

In addition to better streamlining and integration of communications platforms, our improved social media strategies resulted in an overall increase in activity throughout 2018. GIA’s social media footprint has developed through meaningful news posts and social media posts while we continue to learn how we can continue to enrich the arts philanthropy dialogue in our community of practice. Besides providing a news service for funders and the general public, the website also features a library of GIA publications and research, as well as research by members and others in the field.

2018 marked the 29th year of the *Reader*, GIA’s dedicated journal of arts and cultural funding in the US. Both print and online readership remained high, with more than 100,000 article views or downloads.

The Winter 2018 *Reader* featured the annual Candid (formerly Foundation Center) Funding Snapshot along with the National Association of State Arts Agencies public funding summary, and Steven Lawrence, senior research affiliate with TCC Group, was commissioned to research on the long-term changes in arts and culture funding. The Fall 2018 issue highlighted the work of local Oakland voices, including a deep dive into the city’s grassroots arts organizations of color, a discussion on affordability for cultural spaces throughout the Bay Area, essays and poems from local writers and the city’s youth poet laureates, and a interview with *Emergent Strategy* author, adrienne maree brown.

**Online Learning**

GIA hosted 8 web conferences on topics including arts education, funding ALAANA artists and organizations, capitalization, accessibility in the arts, and history of structural racism and racial equity in arts funding. Webinars are presented by veteran funders and thought leaders and are designed for their colleagues at all stages of their careers.

A podcast series was launched in 2016, featuring interviews and discussions with legacy and emerging leaders. Throughout 2018, GIA produced three podcasts in a series on arts advocacy moderated by Eddie Torres, GIA president & CEO. Podcast guests include Alex Nock, Penn Hill Group; Narric W. Rome, Americans for the Arts; Kerry McCarthy, New York Community Trust; E. San San Wong, Barr Foundation; Jessica Mele, William and Flora Hewlett Foundation; and Sam Massol, Center for Arts Education. A total of 14 podcasts produced since 2016 have garnered over 2,600 plays in aggregate as of December 2018.
GIA Funding Partners 2018

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
- Emily Hall Tremaine Foundation

Leadership Circle

$100,000 and up

- Ford Foundation
- The William and Flora Hewlett Foundation
- Kenneth Rainin Foundation

$50,000 - $99,999

- Hemera Foundation
- John S. and James L. Knight Foundation
- Rosenthal Family Foundation

$25,000 - $49,999

- Barr Foundation
- Bloomberg Philanthropies
- The Nathan Cummings Foundation
- The Howard Gilman Foundation
- Walter & Elise Haas Fund
- The Heinz Endowments
- The Kresge Foundation
- The John D. and Catherine T. MacArthur Foundation
- The Andrew W. Mellon Foundation
- M. J. Murdock Charitable Trust
- William Penn Foundation
- Surdna Foundation
- The Wallace 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
- The Cleveland Foundation
- Cuyahoga Arts & Culture
- The Geraldine R. Dodge Foundation
- Doris Duke Charitable Foundation
- The Getty Foundation
- The George Gund Foundation
- The James Irvine Foundation
- Jerome Foundation
- The Joyce Foundation
- Lambent Foundation Fund of Tides Foundation
- Mortimer & Mimi Levitt Foundation
- Jonathan Logan Family Foundation
- The McKnight Foundation
- The New York Community Trust
- The David and Lucile Packard Foundation
- Walton Family Foundation
- Zellerbach Family Foundation

2018 Membership

GIA welcomed 25 new members in 2018, with a total of 333 organizational members across the US and Canada. We saw increases in our community foundation and nonprofit members. GIA served 1,940 individual member participants, a 4% increase from 2017.

Members by Funder Type

- Public Agency: 26%
- Private Foundation - Family: 23%
- Nonprofit: 21%
- Private Foundation - Independent: 20%
- Community Foundation: 6%
- National Partner: 5%
- Corporate Foundation/Giving Program: 1%

Members by Arts Grantmaking Budget

- Up to $999,999: 39%
- $1,000,000 to $1,999,999: 17%
- $2,000,000 to $4,999,999: 18%
- $5,000,000 to $9,999,999: 9%
- $10,000,000 and above: 11%
- National Partner: 6%

Members by Region

- Mid-Atlantic: 32%
- Western: 28%
- Midwest: 17%
- Southern: 10%
- New England: 6%
- Mid-America: 6%
- Canada: 2%
2018 Financial Position

Grantmakers in the Arts operates on a January-December calendar for its fiscal year. Income designated for 2018 totaled $1,881,291 and expenses were $2,316,607, resulting in a $435,316 reduction in net assets. These net assets had been reserved to fund the organization’s move to New York City under its new President to take advantage of proximity to a critical mass of members and strategic partners. Grantmakers in the Arts had a healthy reserve balance of $1,687,387 at fiscal year end, and will replenish the net assets released for the move as part of its long term fiscal plan. The income chart below includes restricted income of $704,797 received in previous years for use in 2018, and does not include monies received in 2018 but restricted for use in future years.

2018 Total Income: $1,881,291

- Contributions $1,374,450  73%
- Membership Dues $273,800  15%
- Conference Fees $251,367  13%
- Interest & Misc. -$18,326  -1%

2018 Total Expenses: $2,316,607

- Programs $1,674,861  72%
- Management & General $384,953  17%
- Fundraising $256,793  11%

Donors

$5,000 - $9,999

- Akonadi Foundation
- Castellano Family Foundation
- East Bay Community Foundation
- Fleishhacker Foundation
- Wallace Alexander Gerbode Foundation
- Clarence E. Heller Charitable Foundation
- City of Los Angeles Department of Cultural Affairs
- Stavros Niarchos Foundation
- San Francisco Arts Commission
- City of San Jose, Office of Cultural Affairs
- Silicon Valley Creates
- 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
- California Humanities
- The Chicago Community Trust
- Creative Sonoma
- CrossCurrents Foundation
- The Richard H. Driehaus Foundation
- The Durfee Foundation
- The Fan Fox and Leslie R. Samuels Foundation
- Irving S. Gilmore Foundation
- Kentucky Foundation for Women
- Linde Family Foundation
- Mertz Gilmore Foundation
- Carol K. Pforzheimer and Carl A. Pforzheimer Fund
- Polk Bros. Foundation
- Prince Charitable Trusts
- David Rockefeller Fund
- Sony Pictures Entertainment

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.