Dear Members,

In the several months since work began on the Grantmakers in the Art (GIA) 2019 annual report, many folks in the U.S. and around the world took a stand against the long history of violence against Black lives, while also grappling with the coronavirus pandemic.

GIA has always prided itself as an organization in service to its members and community. Since 2015, we have worked to center racial equity in arts funding not only as a focus area, but also to incorporate a racial equity lens across all GIA programs and communications. We are proud of the work we have accomplished through the years, but we also know providing racial equity content does not mean racial justice has been achieved.

Nadia Elokdah, our vice president and director of programs, frequently reminds us that we do this work as whole beings. We regularly discuss the white supremacist systems and cultures we are complicit in perpetuating and upholding – as individuals and as people working in a philanthropy-serving organization. For this reason, I have asked for the annual report to remain as it was before the uprisings in response to the violence against Black Lives, to serve as a point of reference for us on the work to be done. We commit to being explicit in our fight for racial justice and liberation, and to centering Black voices and leadership to guide us.

Thank you for joining us in moving towards transformative and restorative practices in the arts and culture funding sector.

Sylvia Jung,
Senior Development Manager
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, workshops, podcasts, and webinars; publications including the GIA Reader; research and policy work across the field of grantmaking; and digital communication tools on our website and social media; we strive to better inform funding practices and effectively address the urgent needs facing artists, arts educators, and arts and culture organizations 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 and service agencies, GIA is the only national association of private and public funders that make grants to artists and arts organizations in America.
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Membership Manager

Carmen Graciela Díaz
Communications & Publications Manager

Nadia Elokdah
Vice President & Director of Programs

GIA is headquartered on the unceded land of the Lenape and Wappinger peoples. We ask you to join in acknowledging the Lenape and Wappinger communities, their elders both past and present, as well as future generations. This acknowledgement demonstrates a commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism.

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Dear GIA Members and Colleagues,

Grantmakers in the Arts presents this report in summary of our 2019, during the coronavirus pandemic, a global crisis re-shaping our field and our world. We are inspired by how our cultural community has pivoted to serve our nation’s residents online, and by our grantmakers to allow their grantees to use current grants flexibly and provide rapid-response grants. This crisis is another reminder of how critical it is for our communities that our field capitalizes artists and arts organizations.

In 2019, GIA advocated for the intrinsic value of the arts as well as the role that art and culture can play in positive social change. The 2019 annual conference program highlighted many examples of art at the intersection, including the work of Motus Theatre, a company that brings law-enforcement leaders on stage to read the autobiographical monologues of undocumented young adults to dispel the false associations between criminality and immigration status; an exploration of practices, strategies, and policies that help us to deliberately support trans artists; and a discussion of how to support older adults in and through the arts. The conference also featured a mix of artists, organizations, and arts supporters, including Gregg Deal, Yo-Yo Ma, Agnes Gund, and Bryan Stevenson. Revisit the Denver Conference through plenary videos on the GIA YouTube channel.

GIA hosted Racial Equity in Arts Funding workshops in Seattle, WA and New Brunswick, NJ with participants joining from the region and even neighboring states. We are continually grateful to offer these immersive workshops as a commitment to action for racial equity and justice. One participant shared a reflection of gratitude and alignment following their participation, “I wanted to express my gratitude for Grantmakers in the Arts’ Racial Equity in Arts Funding workshop. Members of our grantmaking community are working to increase investments to organizations, individuals, and communities of color. You and the whole facilitation team brought much needed context, advice, and inspiration to the group. Your information and facilitation were truly appreciated. I look forward to learning more about GIA’s work, and ways in which I, my organization, and our funding community can better tap into the GIA network.”

In Boston and Worcester, MA, in Broward County, FL, and in the California Bay Area, GIA presented Conversations on Capitalization and Community workshops that share examples of effective practices to support organizations so that they can focus on fulfilling their artistic missions.

We at GIA know that arts and culture must be supported as valuable parts of our larger social ecosystem, and continually strive for its thoughtful capitalization. As we work through the coronavirus pandemic together, we know we can support our nation’s cultural community to be stronger than before. We are grateful to our members, our funding partners, our board of directors, and our team for a great 2019 and look forward to creating our futures together.

Eddie Torres,
President & CEO

Glyn Northington,
Chair
1. The *Reader* celebrated 30 years of publishing in an interview with Sarah Lutman, who we thank for the vision of a GIA publication, and former co-editors, Anne Focke, Tommer Peterson, and Jim McDonald, who share their stories and experiences from the past three decades of our publication.

2. GIA welcomed 329 members in 2019 and saw an increase in new members over 2018.

3. GIA’s social media strategy resulted in double digit increases in followers and engagements across all major communication platforms including a 58% increase in engagement on Facebook over 2018.
We established GIA’s newest social media platform, Instagram, and were able to share many aspects and experiences of the conference in real time while growing to more than 700 followers.

The GIA Narrative Change Series kicked off in 2019 featuring webinars, podcasts, and our first-ever Twitter chat reaching more than 1,000 members and followers.

4. “I wanted to let you know that I listened to your recent podcast, and thought it was great. I appreciated the reinforcement of important learnings from the GIA Racial Equity in Arts Funding workshop I attended. The format was very helpful to me. Thanks to you and your team.”

One of 61 grantmakers who came together in 2019 to attend a GIA Racial Equity in Arts Funding workshop, in the cities of Seattle and New Brunswick.

— Tanuja M. Dehne, President & CEO, Geraldine R. Dodge Foundation
The 2019 Conference: Cultural Intersections

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.

The 2019 conference, held in Denver, CO from October 13-16, was our largest conference so far, with 491 registrants, as well as an additional 173 artists, presenters, and practitioners from the field. Feedback was overwhelmingly positive, with survey respondents sharing that 97% were satisfied to very satisfied with the overall conference. Among 93 session proposals submitted from our members, the 43 sessions chosen for the conference included a variety of topics addressing GIA’s four core focus areas of racial equity in arts funding, arts education, capitalization and nonprofit financial health, and support for individual artists. Sessions also addressed other areas of intersecting practice for arts grantmakers, such as health, the environment, community development, and impact investing.

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 (conference, GIA Reader, webinars, podcasts, information resources, and forums) to provide more points of entry and deeper education for funders to address equity within their organizations and portfolios.

After completing design of a pilot workshop for funders to address racial equity in their practices and portfolios in 2017, GIA continued to further refine the workshop. GIA now offers both one and two-day versions of the workshop. The workshop explores the history of racialization in the U.S., how racialized outcomes manifest in arts funding and in public funding of the arts, and to develop strategies for equitable practices in arts grantmaking. The workshop is designed to serve a cross-section of funders within a region to build a community of practice that shares common frames of reference and knowledge and can support one another’s racial equity efforts going forward.
National Capitalization Project

In response to the observation that the nonprofit arts and culture sector is poorly capitalized, and that practice has become the norm amongst funders, GIA launched the National Capitalization Project in January 2010. Since its launch, GIA has provided conference sessions, publications, and workshops in 27 cities across the country. GIA continues to develop and update the 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 2019, GIA used feedback from the 2018 survey to update the workshops to include case studies of effective practices, and held 6 workshops in Boston and Worcester, MA; Broward County, FL; and the Bay Area, CA. This year's workshops served a total of 62 public and private grantmakers and foundation trustees and 150 nonprofit staff and trustees.

Support for Individual Artists

The Support for Individual Artists Committee has been one of the longest standing committees within GIA actively working together to advance equitable funding for artists. 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 programs, and the development of a national taxonomy for reporting data on support for individual artists. Each year, the committee plans and produces a day long preconference at the annual conference.

Rotating committee members and alumni 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.
The Arts Education Funders Coalition (AEFC) continued its work at the federal level following great strides made in advancing its arts education agenda in 2015. Following the successful inclusion of arts-specific language in the reauthorized Elementary and Secondary Education 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, D.C., 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, Penn Hill Group developed informational guidelines for states with approved ESSA plans that was made available on our website for GIA members to share with grantees.

A major focus of the AEFC steering committee in 2019 was to identify and deepen relationships between the arts and lifelong learning. Eddie Torres, GIA president & CEO, met with such public representatives as Representative Suzanne Bonamici (D-OR), an arts-supporter and member of the House Education and Labor Committee, in 2018 and again in 2019. GIA successfully advocated for inclusion of the arts in the reauthorization of the Older Americans Act. GIA has also successfully advocated to include arts-related provisions in the Child Care for Working Families Act, which proposes to better help low-income families pay for child care and expand high-quality, well-rounded state preschool options.

Online Learning

GIA hosted 8 web conferences on topics including arts education, narrative change, capitalization, and alternative economies. Web conferences are presented by emerging and veteran funders and thought leaders, and designed for their colleagues at all stages of their careers in arts and culture funding.

GIA’s podcast series features interviews and discussion with leaders in the field – including grantmakers and researchers, artists and organizers. In 2019, GIA hosted a total of five podcasts. Two of the podcasts were a part of a narrative change series that discussed topics including culture shifts, pop culture, and the influence of media on narratives. The final podcast was one in which conference planning committee co-chairs Gary Steuer, Bonfils-Stanton Foundation, and Ginger White, Denver Arts & Venues, discussed what to expect from the conference and how to best experience the culture of the host city, Denver. A total of nineteen podcasts produced since 2016 have garnered over 4,500 plays in aggregate as of December 2019.

Our most listened-to podcast, with Jeff Chang, vice president of Narrative, Arts, and Culture at Race Forward, on Narrative Change and Unpacking Pop Culture, can be found here.
Publications and Communications

GIA curates and shares timely and relevant information to members through the GIA newsfeed, GIA blog, members bulletin, weekly news digest, and social media. GIA continued to see an overall increase in activity and engagement in 2019 and continues to provide a news service for funders and the general public on its website, which also features a library of GIA publications and research, as well as research by members and others in the field.

Throughout 2019, we continued to develop and expand the presence of our monthly Member Spotlights and the GIA blog – including the President's Blog, Guest Blogs, Conference Blogs – prepared by funders, writers, critics, and journalists local to the conference host city to speak to and reflect on current practices, research, and conference sessions. These program outputs, shared on the GIA website, in the weekly Member Bulletin, and via GIA’s social media channels, are short pieces that provide an opportunity for members to share their work with the whole GIA membership as well as our wider following on social media. GIA Blogs have grown to be a consistently strong program element in 2019.

2019 marked the 30th year of the GIA Reader, GIA's dedicated journal of arts funding in the US. Both print and online vship remained high, with nearly 100,000 article views in 2019.

The Winter 2019 issue featured the annual Foundation Center Funding Snapshot along with the National Association of State Arts Agencies public funding summary. The Summer 2019 issue was the first to be published electronically, supporting our efforts to reduce our carbon footprint, and featured 7 articles including Lulani Arquette, Native Arts and Cultures Foundation, discussing the impact of the climate crisis upon Native communities’ cultural practices; Anne Focke examining the role of difference in community wellness initiatives with the Humboldt Area Foundation; an exploration of Black and Brown communities' histories through public art and public space; and the impact of community chorale programs for older adults.

The 30th anniversary Fall issue, released in October, included original poetry from local Colorado poets, an interview between Gary Steuer and Eddie Torres discussing the racial equity journey of Bonfils-Stanton Foundation, the Octopus Initiative out of Denver’s Museum of Contemporary Art, which directly supports local, working artists, the funder-collaborative-supported Arts in Society program managed by RedLine Contemporary Art Center, and Colorado’s Space to Create program which aims to expand affordable real estate opportunities for cultural uses in the state’s rural communities.
2019 By the Numbers

Members by Region

- International: 2%
- Mid America: 6%
- Mid Atlantic: 31%
- Midwest: 16%
- New England: 7%
- Southern: 9%
- Western: 29%

Members by Type

- 25% Private Foundation - Family
- 22% Public Agency
- 24% Nonprofit
- 16% Private Foundation - Independent
- 5% Community Foundation
- 5% National Partner
- 2% Corporate Foundation/Giving Program
- 1% Other
- 2% Corporate Foundation/Giving Program
Members by Annual Grantmaking

- up to $999,999: 42%
- up to $1,000,000 to $1,999,999: 17%
- up to $2,000,000 to $4,999,999: 17%
- up to $5,000,000 to $9,999,999: 10%
- more than $10,000,000: 9%
- National Partner: 5%
2019 Financial Position

Grantmakers in the Arts operates on a January-December calendar for its fiscal year. Income designated for 2019 totaled $1,962,042 and expenses were $1,887,565, resulting in a $74,447 increase in net assets. These net assets will begin to replace those that had been released from reserves to fund the organization’s 2018 move to New York City.

Grantmakers in the Arts had a healthy reserve balance of $1,323,613 at fiscal year end, and will continue to replenish the net assets released for the move as part of its long term fiscal plan. The income chart below includes restricted income of $699,700 received in previous years for use in 2019, and does not include monies received in 2019 but restricted for use in future years.

### 2019 Total Income:

- **100%**
  - $1,962,042

- **67%**
  - $1,307,279 Contributions

- **15%**
  - $293,033 Conference Fees

- **13%**
  - $263,700 Membership Dues

- **5%**
  - $98,030 Interest & Misc.

### 2019 Total Expenses:

- **75%**
  - $1,417,440 Programs

- **14%**
  - $262,802 Management & General

- **11%**
  - $207,323 Fundraising

- **100%**
  - $1,887,565
## Funding Partners

### Donors Providing Multi-Year Grants

- Barr Foundation
- Bloomberg Philanthropies
- The Nathan Cummings Foundation
- Doris Duke Charitable Foundation
- Ford Foundation
- The Heinz Endowments
- The William and Flora Hewlett Foundation
- Jerome Foundation
- The Kresge Foundation
- The John D. and Catherine T. MacArthur Foundation
- The Andrew W. Mellon Foundation
- Surdna Foundation
- Emily Hall Tremaine Foundation

### Leadership Circle

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<th>Range</th>
<th>Donors Provided Multi-Year Grants</th>
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Donors

**$5,000 - $9,999**
- Boettcher Foundation
- Boulder Office of Arts + Culture
- The Cleveland Foundation
- Community Foundation Boulder County
- Continuum Partners
- Cornerstone Capital Group
- Wallace Alexander Gerbode Foundation
- Irving S. Gilmore Foundation
- Sharon and Marty Landis
- Liberty Global
- City of Los Angeles Department of Cultural Affairs
- Mertz Gilmore Foundation
- Seattle Office of Arts & Culture
- Emily Hall Tremaine Foundation
- Urban Neighborhoods
- The Sheri and Les Biller Family Foundation
- The Arthur M. Blank Family Foundation
- The Chicago Community Trust
- The Richard H. Driehaus Foundation
- The Durfee Foundation
- Fleishhacker Foundation
- The Fan Fox and Leslie R. Samuels Foundation
- The Merrill G. & Emita E. Hastings Foundation
- Clarence E. Heller Charitable Foundation
- Humanities Washington
- Kentucky Foundation for Women
- Linde Family Foundation
- Mid Atlantic Arts Foundation
- M. J. Murdock Charitable Trust
- Nesholm Family Foundation
- Polk Bros. Foundation
- Prince Charitable Trusts
- David Rockefeller Fund
- Sony Pictures Entertainment
- Telluride Foundation

**Up to $4,999**
- 4Culture
- ArtsFund
- The Chinese Community Trust
- The Durfee Foundation
- Fleishhacker Foundation
- The Fan Fox and Leslie R. Samuels Foundation
- The Merrill G. & Emita E. Hastings Foundation
- Clarence E. Heller Charitable Foundation
- Humanities Washington
- Kentucky Foundation for Women
- Linde Family Foundation
- Mid Atlantic Arts Foundation
- M. J. Murdock Charitable Trust
- Nesholm Family Foundation
- Polk Bros. Foundation
- Prince Charitable Trusts
- David Rockefeller Fund
- Sony Pictures Entertainment
- Telluride 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, Racial Equity in Arts Funding workshops, 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.