

Arts & Social Change Grantmaking



Statistical Report



Animating Democracy
A Program of Americans for the Arts

date

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Statistical Report

*This Statistical Report is a supplement to **Trend or Tipping Point: Arts & Social Change Grantmaking: A 2010 Report & Resource for Funders**. Trend or Tipping Point assembles a first-time portrait of arts funders, social change funders, and others supporting civic engagement and social change through arts and cultural strategies. The Statistical Report offers charts and graphs that summarize responses to the survey of grantmakers conducted as part of this study with explanatory text where needed.*

I. Survey Methodology

The Arts for Change Funder Survey was launched in December 2009 as part of Animating Democracy's Arts and Social Change Mapping Initiative with support from the Research Department of Americans for the Arts. A draft survey instrument was reviewed by a small group of funders and revised before dissemination. It was sent to a total of 1,025 funders; 228 responded (22.2 percent response rate). Of the 228 responses, 186 were completed surveys and 42 were incomplete. The incomplete surveys are factored into the final data for responses that were provided. (See Part 4, Appendix, for a list of funders who participated in the Arts for Change survey and interviews as well as the survey instrument and interview protocol.)

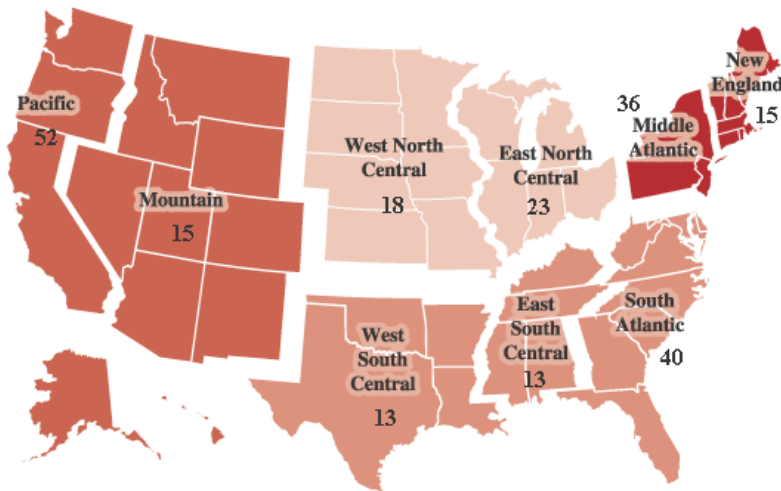
To reach *private* sector funders, including private, family, corporate, and community foundations, survey invitations were sent to Grantmakers in the Arts (GIA) members, the Arts and Social Justice Working Group and attendees of that group's preconference programs at GIA. Twenty-five relevant philanthropy affinity groups assisted in promoting and disseminating the survey.¹ Many affinity group leaders were generous in lending their perspectives on their segment's activity in arts for change work. In addition, significant internet research was done to identify funders that have supported known arts for change projects and organizations or generally indicated the possibility that they might support arts for change work. A small number of individual donors and donor circles were identified and sent surveys.

¹ Funders' Network for Smart Growth and Livable Communities, Jewish Funders Network, Asian Americans/Pacific Islanders in Philanthropy, Emerging Practitioners in Philanthropy, Environmental Grantmakers Association, Funders' Committee for Civic Participation, Funders Concerned About AIDS, Funders for Lesbian and Gay Issues, Funders Network on Population, Reproductive Health & Rights, The Funding Exchange, Grantmakers Concerned with Immigrants and Refugees, Grantmakers In Health, Grassroots Grantmakers, Hispanics in Philanthropy, International Funders for Indigenous People, International Human Rights Funders Group, Native Americans in Philanthropy, Neighborhood Funders Group, Philanthropy for Active Civic Engagement, Resource Generation, Fire This Time Fund hosted by Crossroads Fund, Arts Rising, The Social Justice Philanthropy Collaborative, Women's Funding Network, Funders Collaborative on Youth Organizing

II. Demographics of Respondents

Survey respondents came from 41 states and the District of Columbia. Geographically, funders were concentrated on the east and west coasts. The four states with the most representation were New York, California, Minnesota, and Illinois.

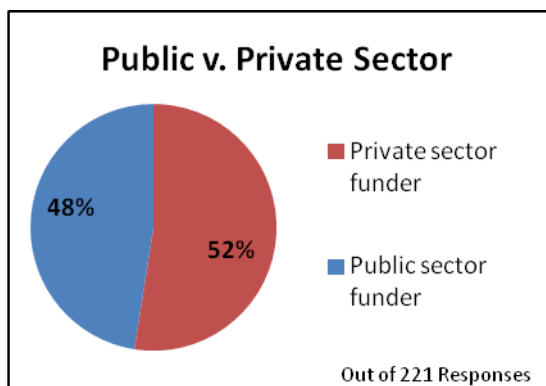
Figure A Respondents by Geographic Location



Does your organization operate in the private or public sector?

Fifty-two percent of respondents operate in the private sector, while 48 percent operate in the public sector. Within these groups, organizations were further broken down into types of funding agencies as seen in the following chart. Though many local arts agencies and some state arts agencies self-identified as “private” sector, all local and state arts agencies were counted as public sector funders to prevent skewed results.

Figure B Public and Private Sector Respondents



Please select the type of funding agency that most accurately describes your organization.

Funders were asked to categorize themselves based on their organization type and legal status. The largest groups of respondents are local arts agencies, private foundations, state arts agencies, and non-profit organizations that make grants. Highest response rates were from local arts agencies (19.6 percent), private foundations (17.8 percent), state arts agencies (14.2 percent), and non-profit organizations that make grants (13.3 percent). Within the private sector category, private foundations comprised 35 percent of responses; family foundations, 17 percent; and community foundations and nonprofits that make grants each at about 14 percent. Response from corporations and corporate foundations was minimal; however, these comprised a smaller representation in the survey invitation list.

Figure C Type of Funding Agency

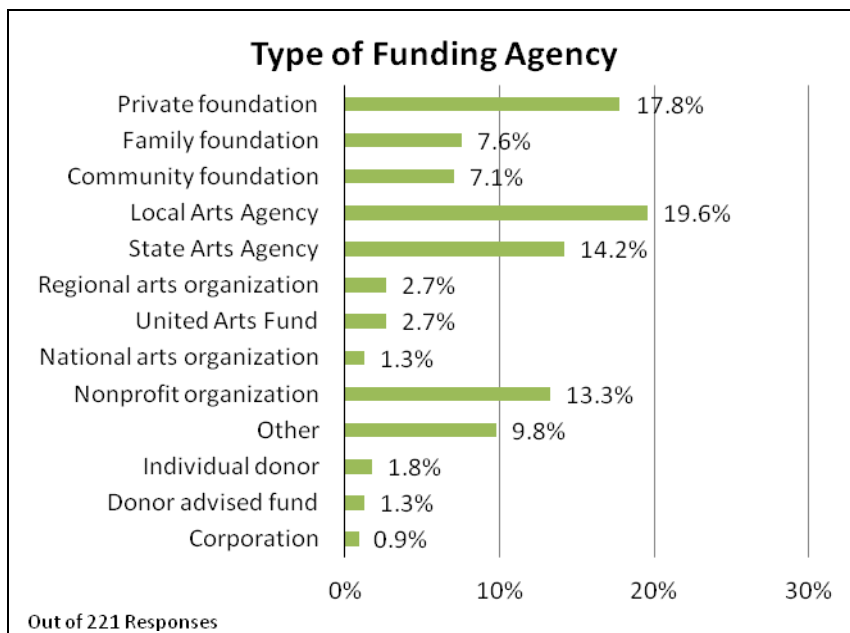


Figure D Type of Private Funding Agencies

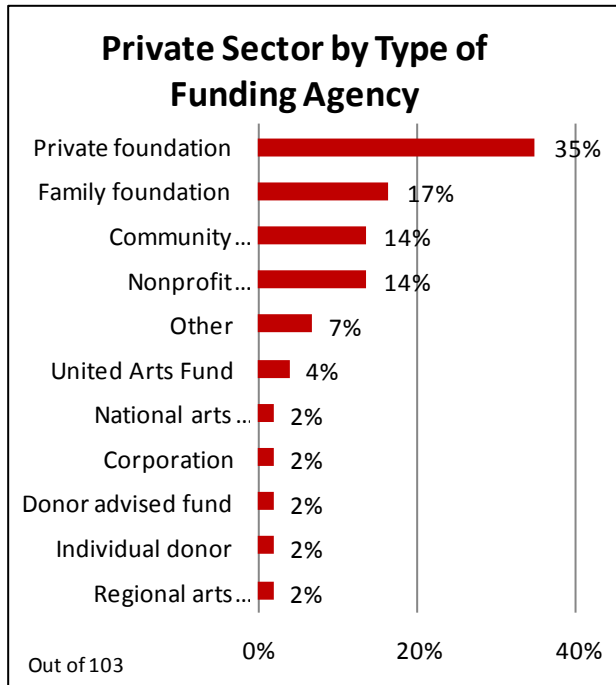
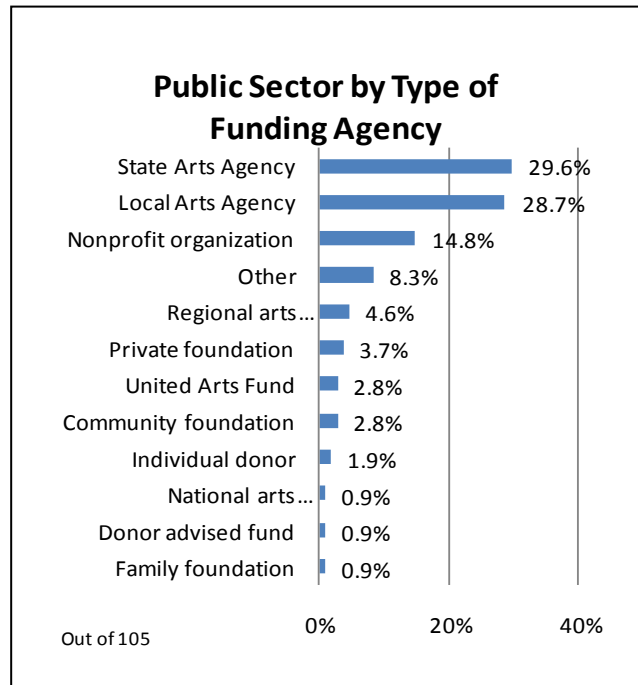


Figure E Type of Public Funding Agencies



Other Responses: Nearly 10 percent of respondents indicated that their organization falls outside of the given types of funding agencies. The most common responses among these “other” types were organizations functioning as a part of a larger institution (either the government or a university), for example public sector grantmakers that are a “special purpose unit of government.” Some public sector respondents self-identified as “quasi-public governmental agency.” The majority of “other” responses from private sector respondents specified that their organizations fits into more than one funder type (e.g., “UAF and LAA” or “both nonprofit organization and contractually designated local arts agency”) while a few didn’t fit any categories (e.g., “national public foundation, like a community foundation in structure but with a national mandate” or “regional arts organization with national impact”).

III. Social Change Outcomes and Issues of Interest

Rate the importance of each of the following outcomes in the change work that you fund.

All grantmakers, whether they support arts as a strategy for change or not, were asked to rate 14 different civic and social outcomes in terms of the importance of each in their *overall* grantmaking (that is, grantmaking *not* necessarily linked to arts strategies). **Among both private and public sector grantmakers, the outcomes most often rated “very important” are “community building, building social capital, and social networking.”** (See Figures G and H) This outcome cluster received the highest response rate of all choices (55 percent private; 67.4 percent public). **In the public sector, local and state arts agencies’ interests prominently relate to community development outcomes.** Community development was further described in the survey to include “neighborhood development, economic development, and placemaking.” Two thirds of public sector funders gave “community development” (66.3 percent) and “community pride and identity” (62.2 percent) ratings of very important, followed by “youth development” (55.1 percent).

Figure F Importance of Civic and Social Outcomes in Overall Grantmaking (all respondents)

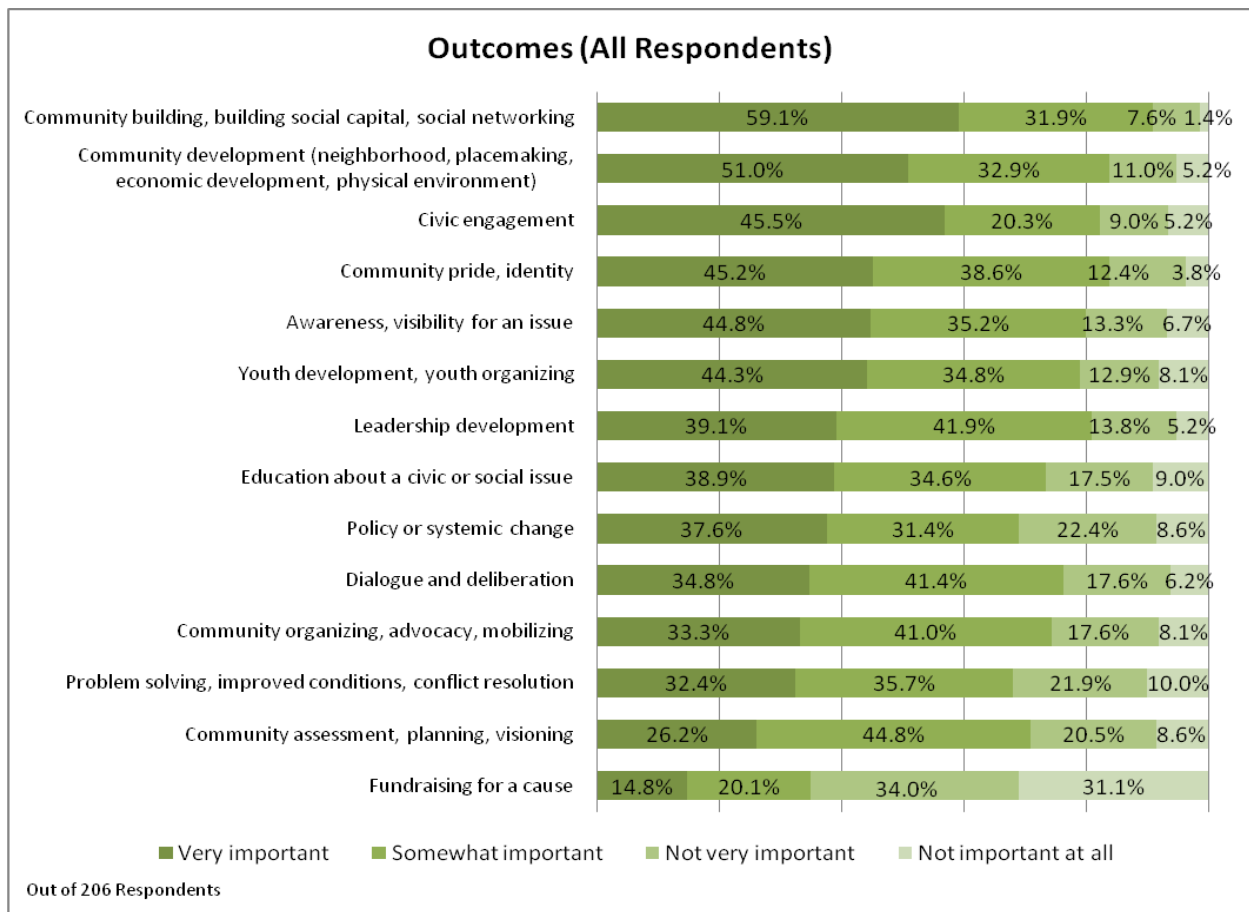


Figure G Importance of Civic and Social Outcomes in Overall Grantmaking (Private Sector)

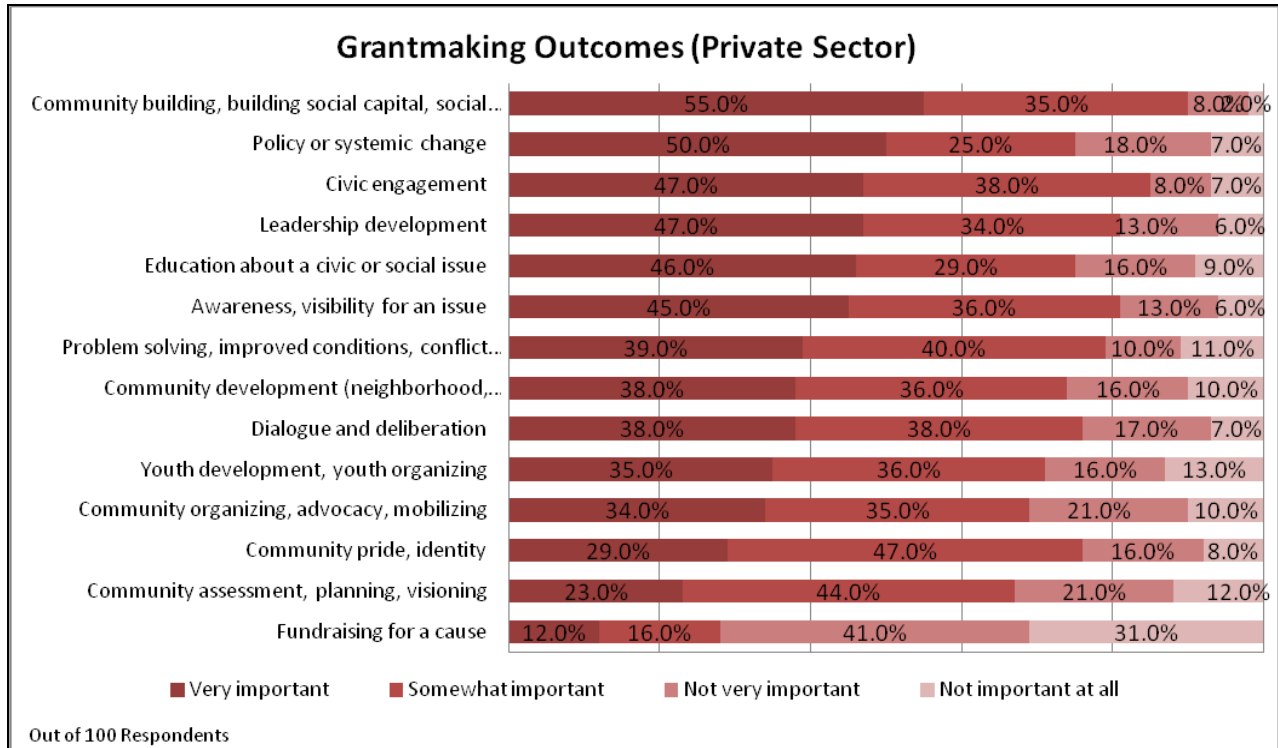


Figure H Importance of Civic and Social Outcomes in Overall Grantmaking (Public Sector)

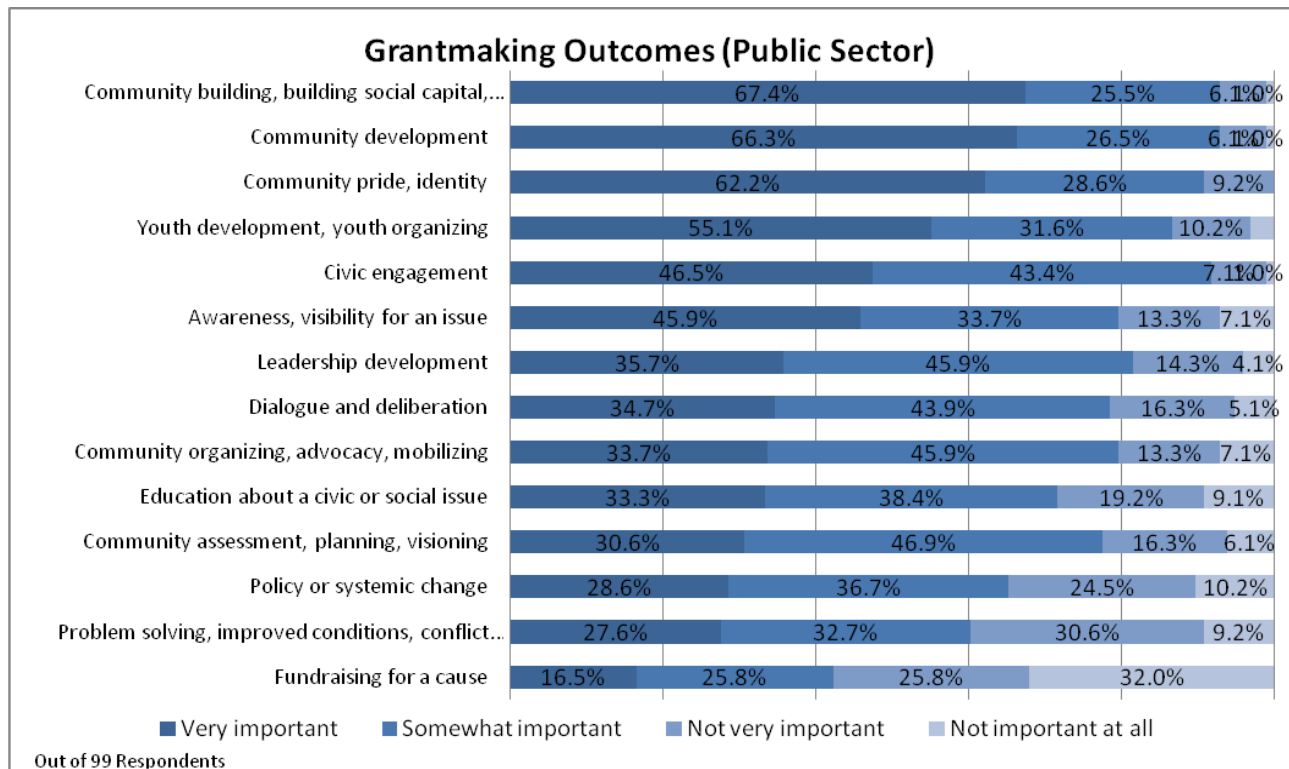
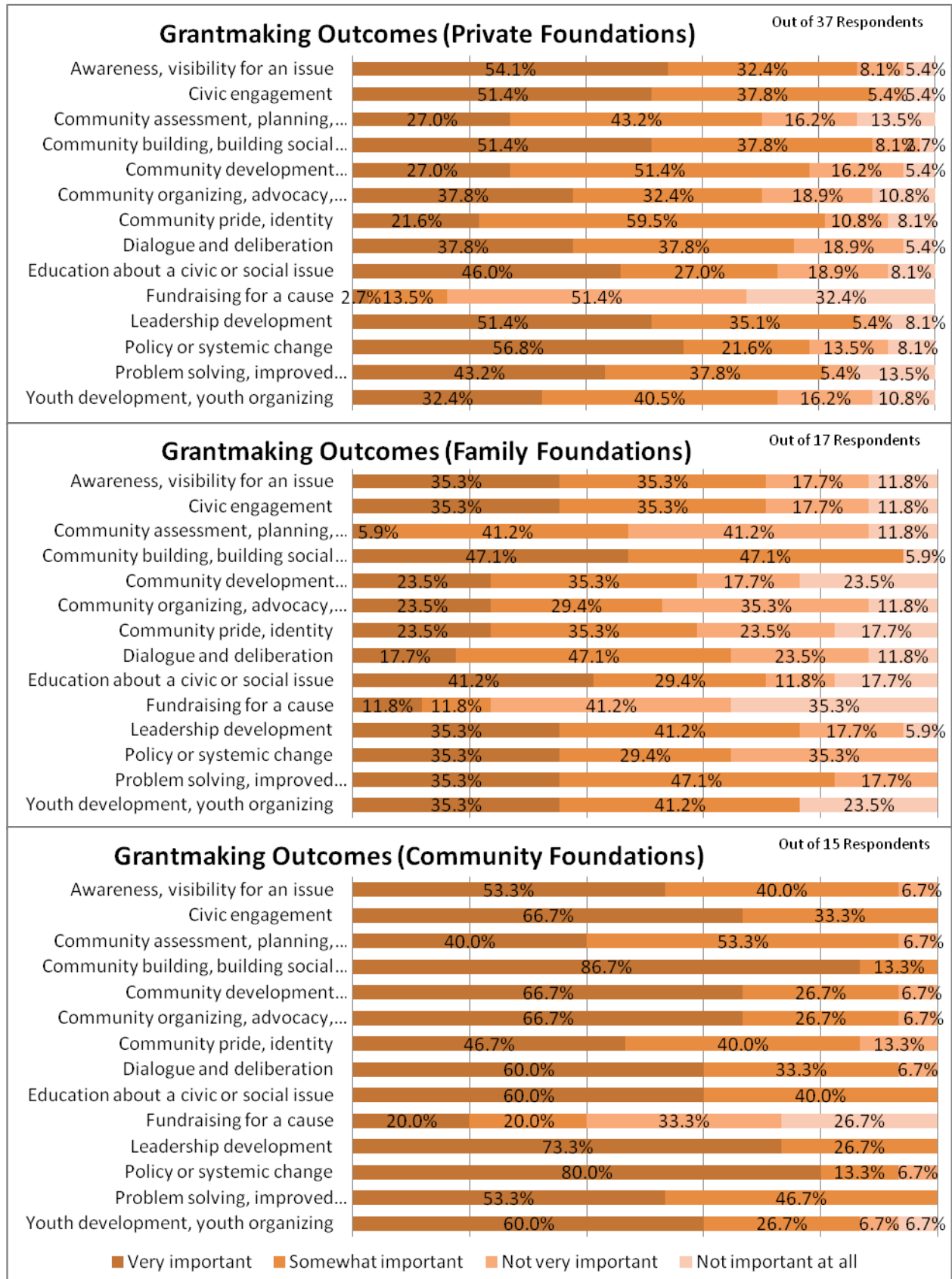


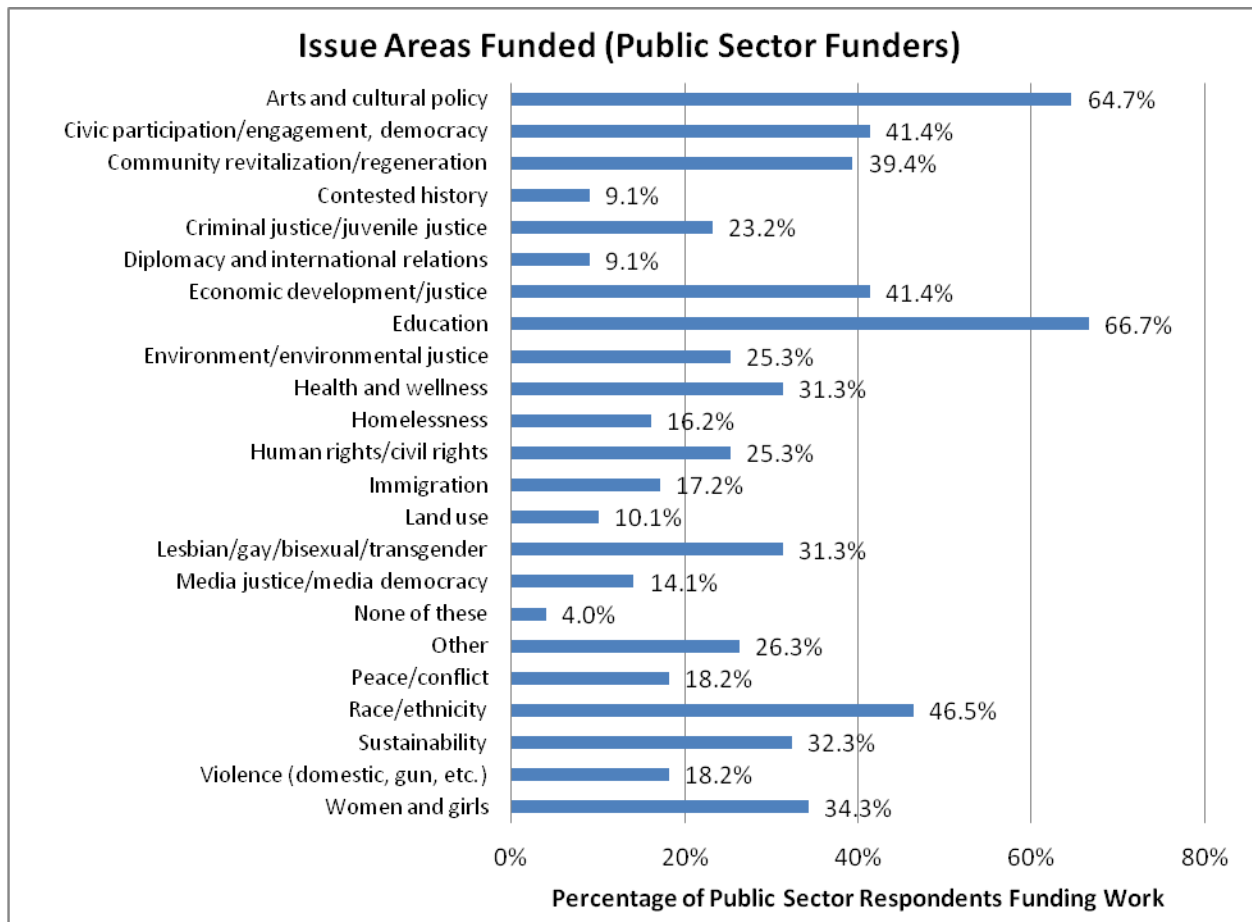
Figure 1 Importance of Civic and Social Outcomes in Overall Grantmaking (Private, Family, and Community Foundations)



In which of the following issue areas do you fund projects and/or organizations?

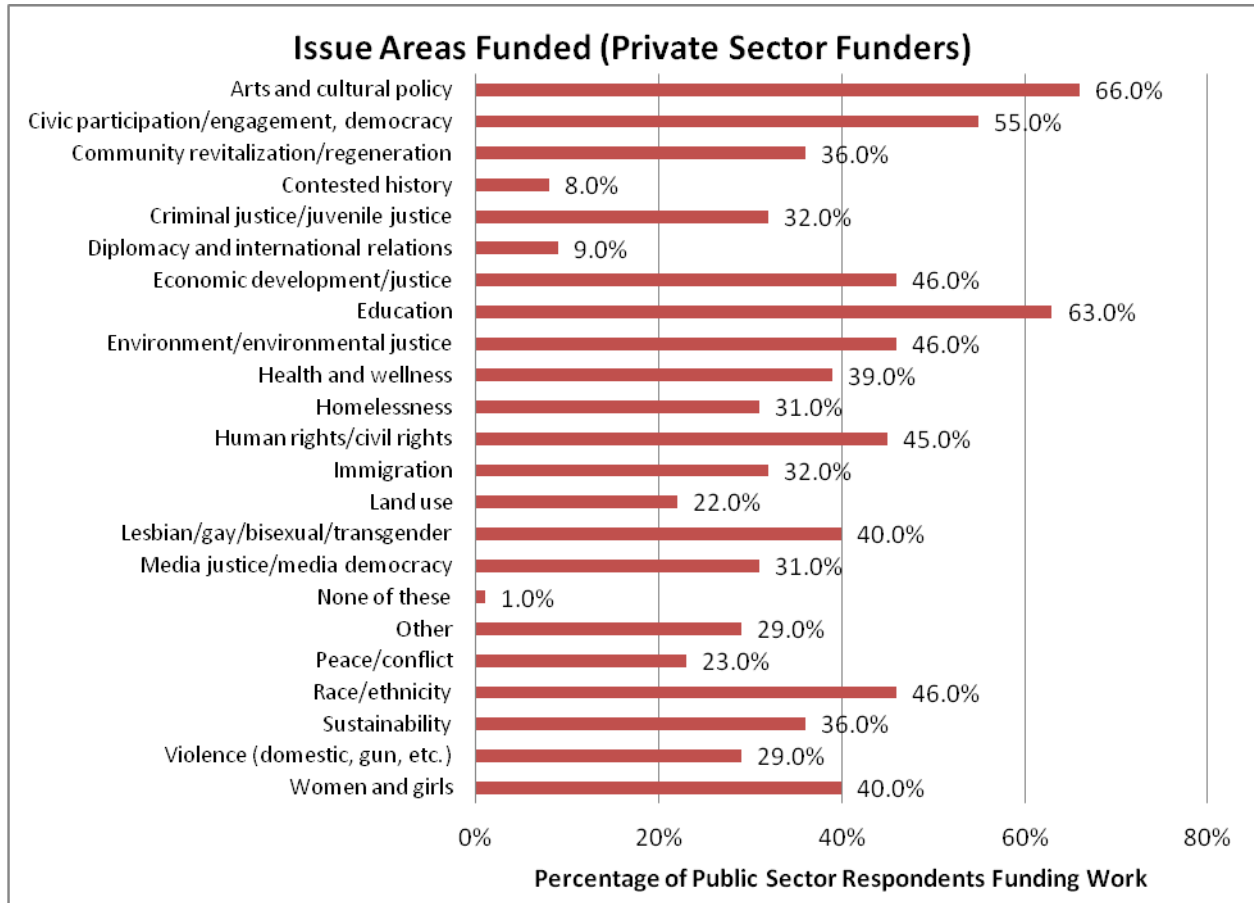
Education and arts and cultural policy were the highest priority areas for both private and public sector funders. For both, “education” received the most responses (55.8 percent for private sector; 66.7 percent for public) and “arts and cultural policy” (53.3 percent private; 64.7 percent public) had the second highest response rate.

Figure J Issue Areas Funded (Public Sector)



Other Responses: The majority of public sector respondents who selected “other” fell into one of two categories. A little under a third of arts funders indicated that that their arts funding may indirectly support many or all of the social justice issues. The next most popular category of response treated art, artmaking, and arts education as social justice issues in and of themselves. Several public sector respondents identified funding work having to do with disability or the elderly.

Figure K Issue Areas Funded (Private Sector)



Other Responses: The private sector respondents who chose “other” were much more diverse in the social justice issues that they funded than the public sector funders. Only a few respondents mentioned that they dealt with multiple issue areas through their funding of artists and arts-related projects. Several grantmakers pointed out that they fund specific populations such as Native Americans; gay, lesbian, bisexual and transgendered; and the disabled. Other social justice areas mentioned were: disaster risk reduction, history/historic preservation, foster care, and workers’ rights/workforce development. Similar to the public sector respondents, many of the private sector funders said that the main issue area that they funded was associated with support for arts organizations or for arts access and education as a social justice issue.

Below, responses to the question “In which issue areas do you fund projects and/or organizations?” are broken into five funder groups: private, family, and community foundations, as well as state arts agencies and local arts agencies.

Figure L Issue Areas Funded (Community, Family, and Private Funding Agencies)

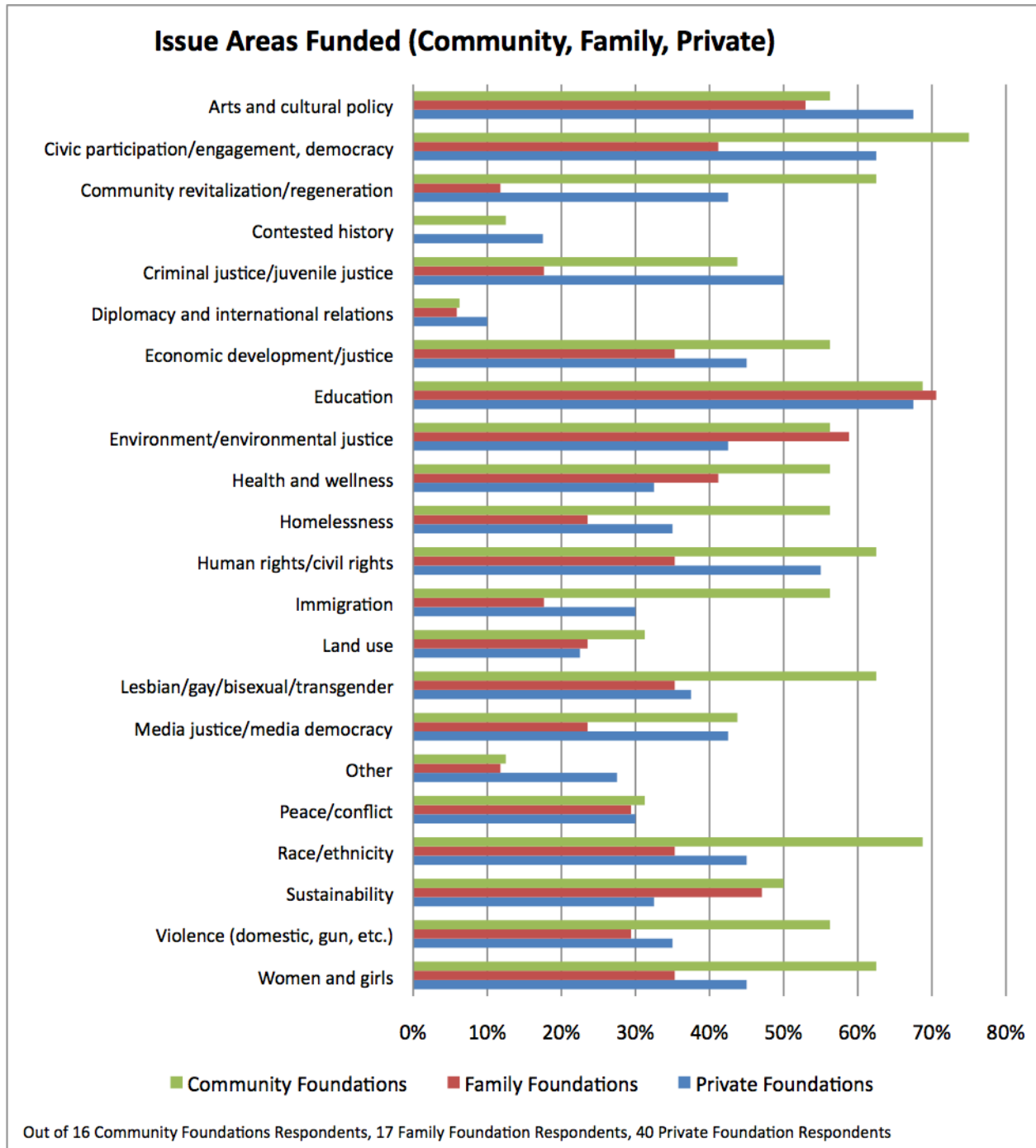


Figure M Issue Areas Funded (Local Arts Agencies)

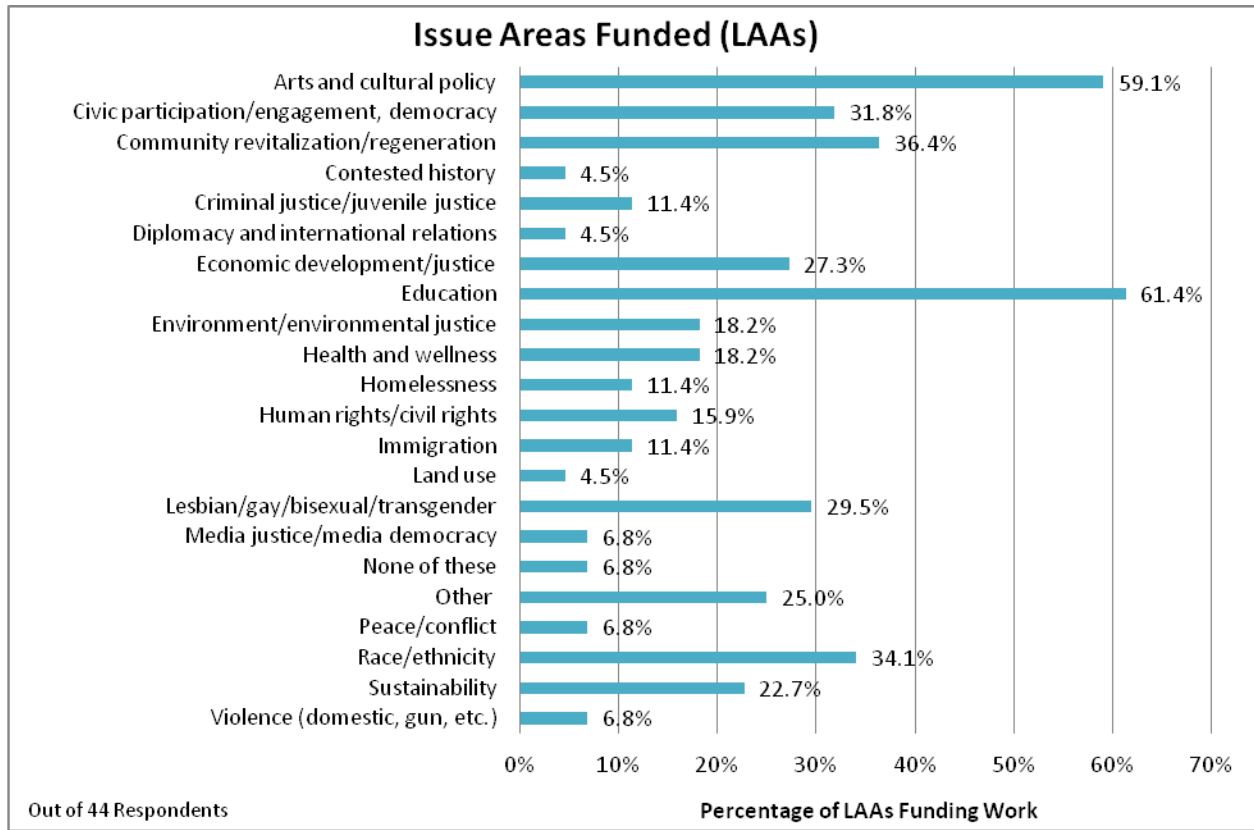
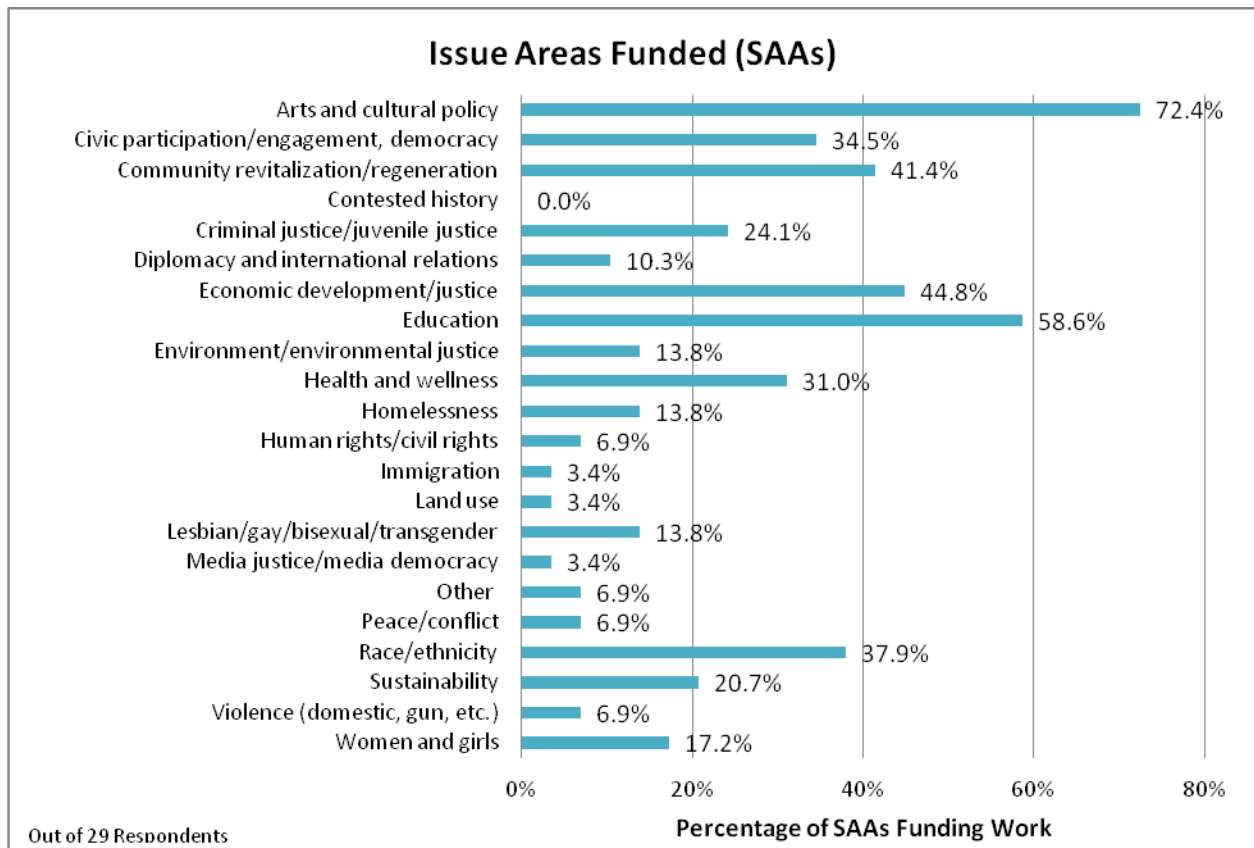
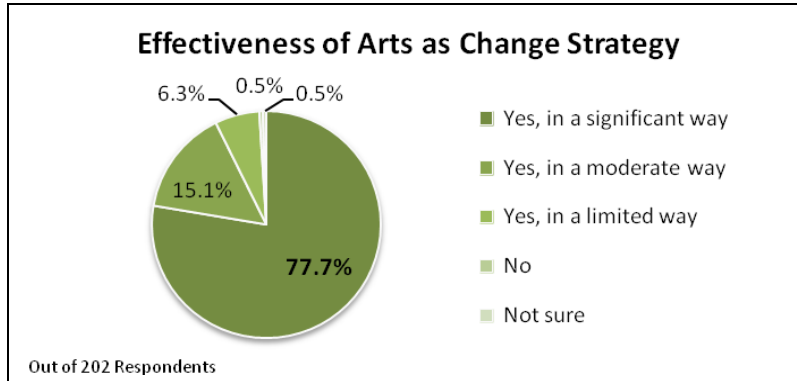


Figure N Issue Areas Funded (State Arts Agencies)



Do you as a donor, or does your agency, believe that arts and culture can be an effective strategy to make change?

Figure O Belief in Effectiveness of Arts as a Change Strategy



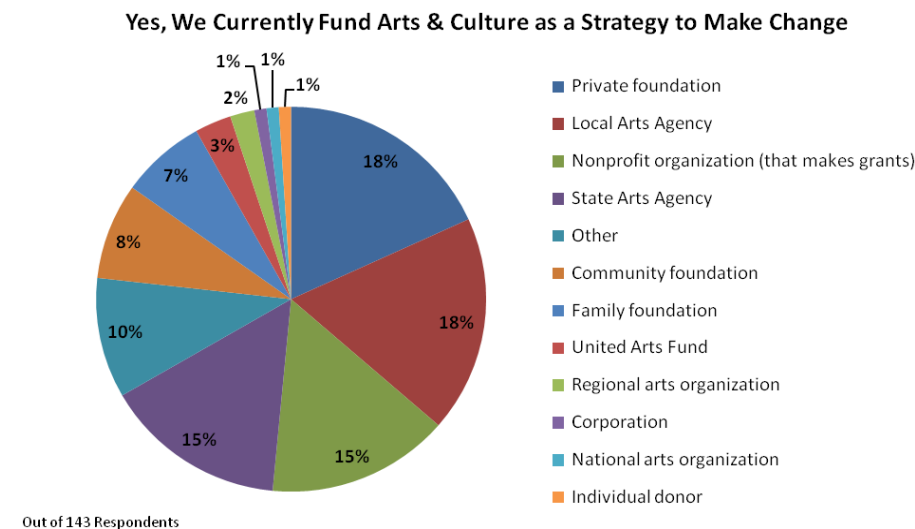
IV. Funding Arts for Social Change Work

The following charts and graphs represent answers to questions about funding, programmatic content, allocation of funds, and challenges in grantmaking.

Do you fund arts and culture as a strategy to make change?

More than 83 percent of respondents (157) either currently fund or plan to fund arts for change work. Forty-five respondents (23.9 percent of all respondents) answered that they do not currently fund arts for change work. They represented all types of funders and public and private sectors. Respondents who selected “Yes, currently fund” as their answer to Question 13 are represented in the chart below, split by funder type. For example, 18 percent of those who selected this answer were from private foundations, and another 18 percent were respondents representing local arts agencies.

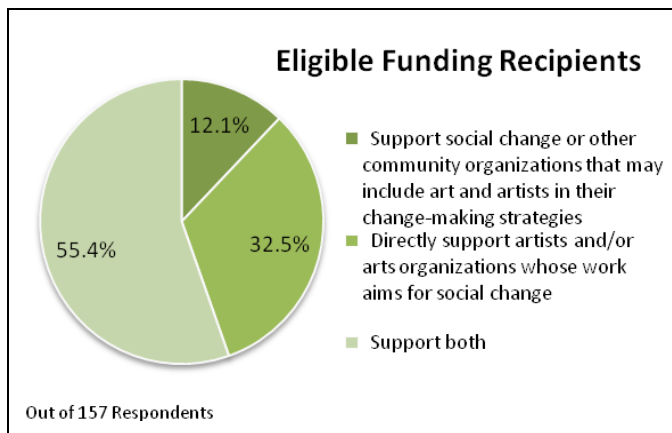
Figure P Funders Currently Funding Arts for Change Strategies by Type



Who are eligible recipients of arts for change funding?

In an effort to understand where resources are going, grantmakers were asked to indicate who are eligible grant recipients (i.e., whether they direct their funding of arts for change work to arts organizations and/or artists; to community-based organizations that are *not* arts-based but that include art and artists in their change-making strategies; or to both kinds of organizations). More than half (55.4 percent) of grantmakers supporting arts for change make grants to both arts and community organizations.

Figure Q Eligible Funding Recipients



In our materials, the arts are explicitly or not explicitly framed as a strategy for making change.

Most funders of arts for change do *not* explicitly frame support of the arts as a strategy for making change in their grantmaking materials (57.3 percent public and 48 percent private).

Figure R How Available Funding is Described

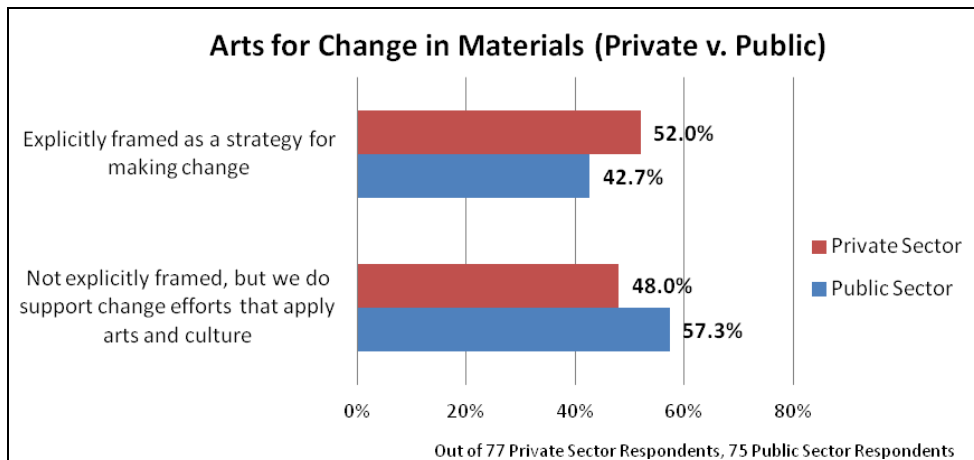
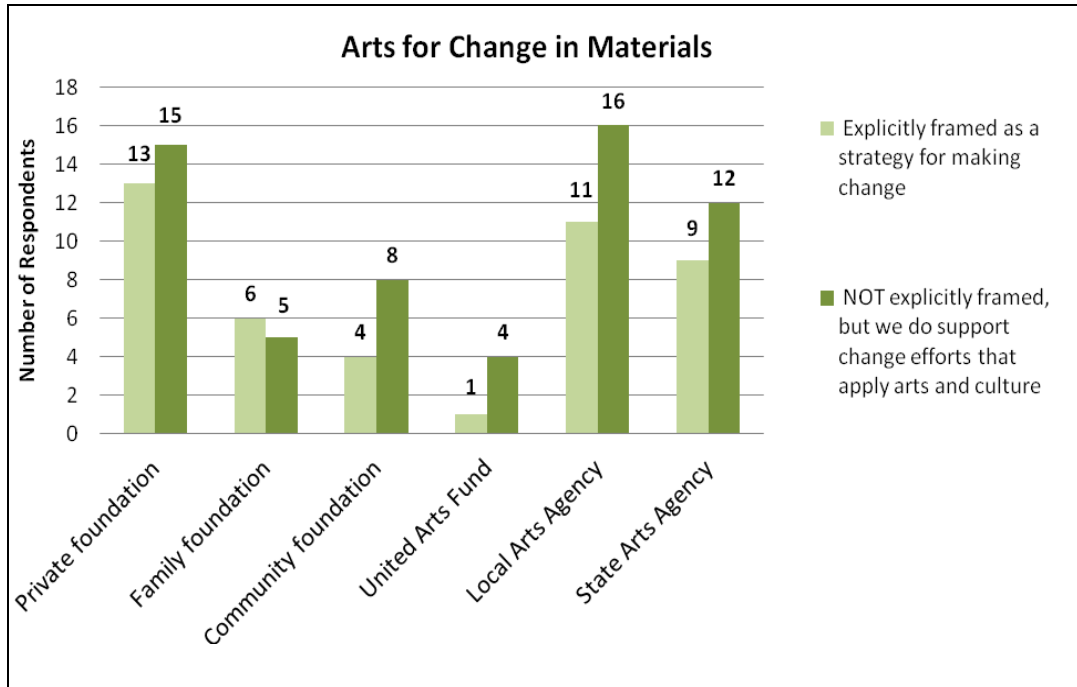


Figure S How Available Funding is Described by Funder Types



How frequently do you make grants supporting arts for change work?

Funders were asked how frequently they make grants supporting arts for change work. Of all survey respondents, more than half (53.9 percent) regularly support such work. Only 7.7 percent exclusively support such work and those that do are largely private foundations. Figure T shows a breakdown of all respondents by percentage; Figure U shows a breakdown by funder type and indicates numbers of funder responses (rather than percentage).

Figure T Frequency of Arts for Change Grantmaking (all respondents)

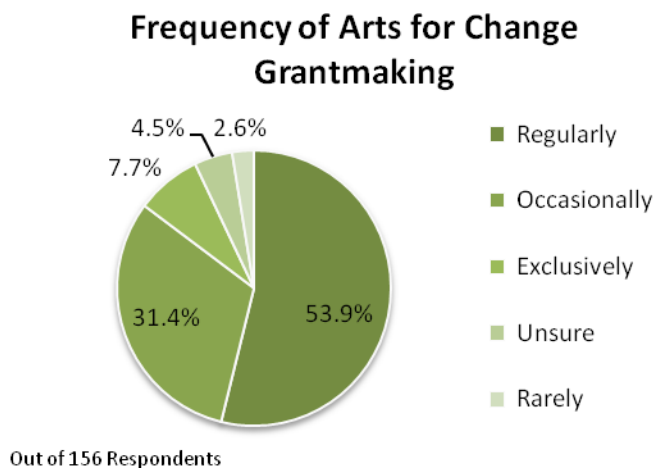
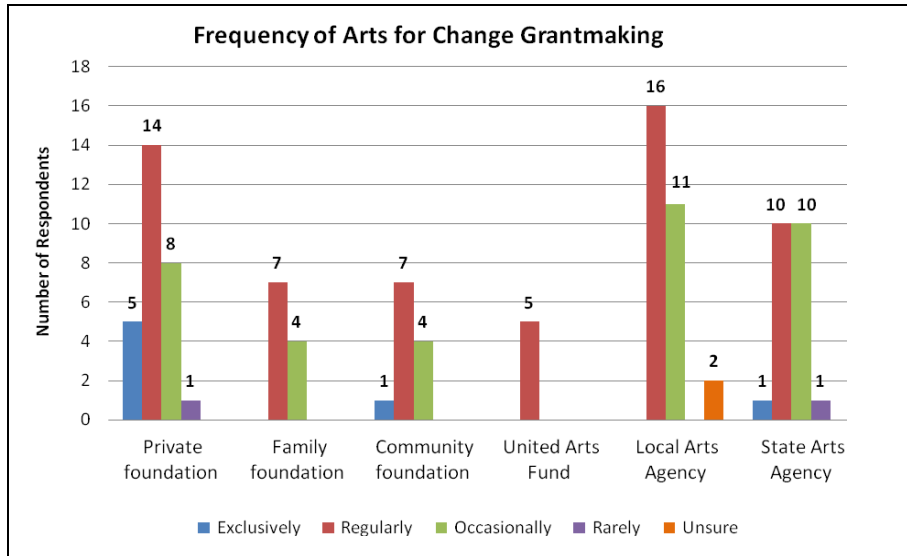


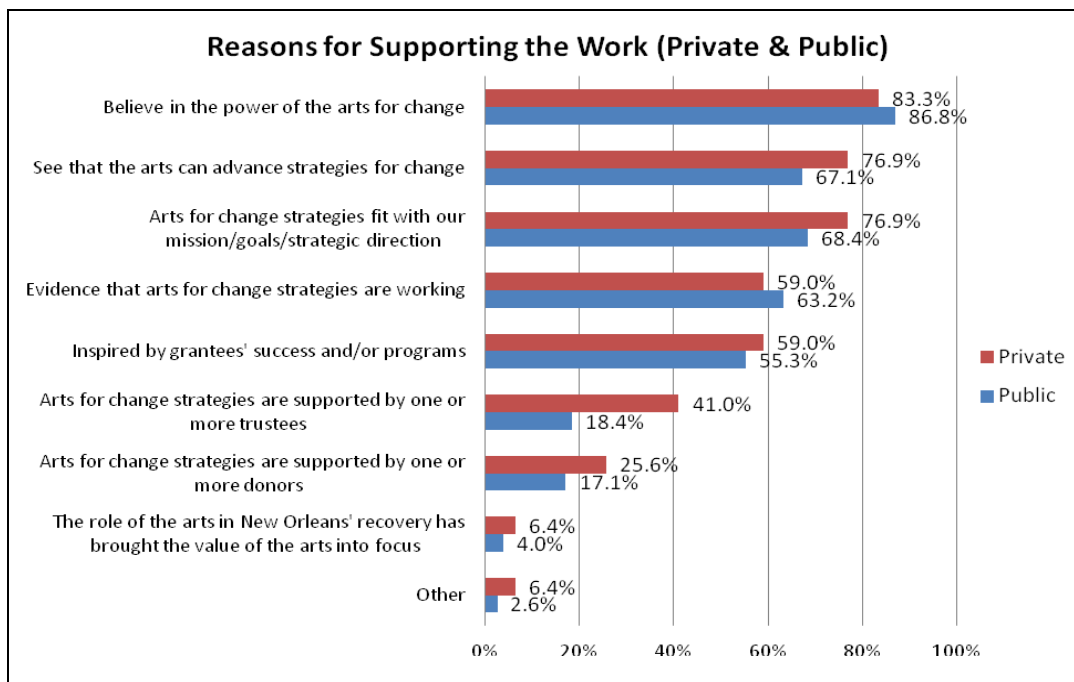
Figure U Frequency of Arts for Change Grantmaking by Funder Types



What drives your support for arts for change work?

Funders were asked to select what drives their support for arts for change work. They were permitted to select multiple factors. The options “belief in the power of the arts for change” and “the arts can advance strategies for change” garnered the most responses from both private and public sector respondents. Private sector respondents were much more likely to indicate that the support of trustees for this work drove their support.

Figure V Reasons for Supporting Arts for Change Work



Other Responses: Most “other” responses fit under one of the options provided but offered a more specific look at what drives support for arts for change work. Private sector funders usually mentioned the arts and artists as tools or catalysts for change in addressing everything from translating “complex policy issues” to “community organizing and youth development” to creating “new possibilities.” One response from a public sector funder noted “alignment with city priorities” as a driving force to support the work.

Figure W Reasons for Supporting Arts for Change Work (Community, Family and Private Foundations)

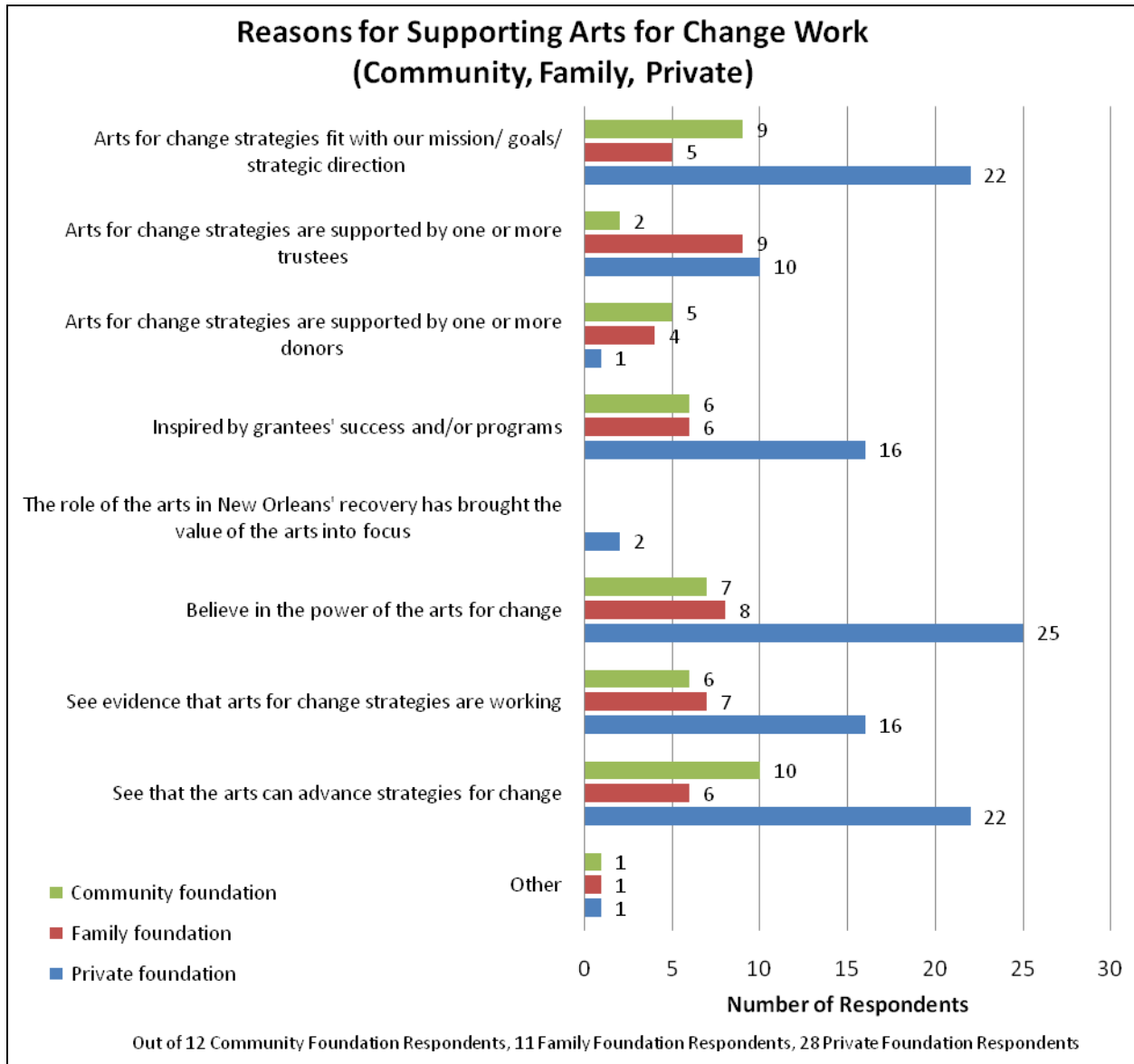


Figure X Reasons for Supporting Arts for Change Work (Local Arts Agencies)

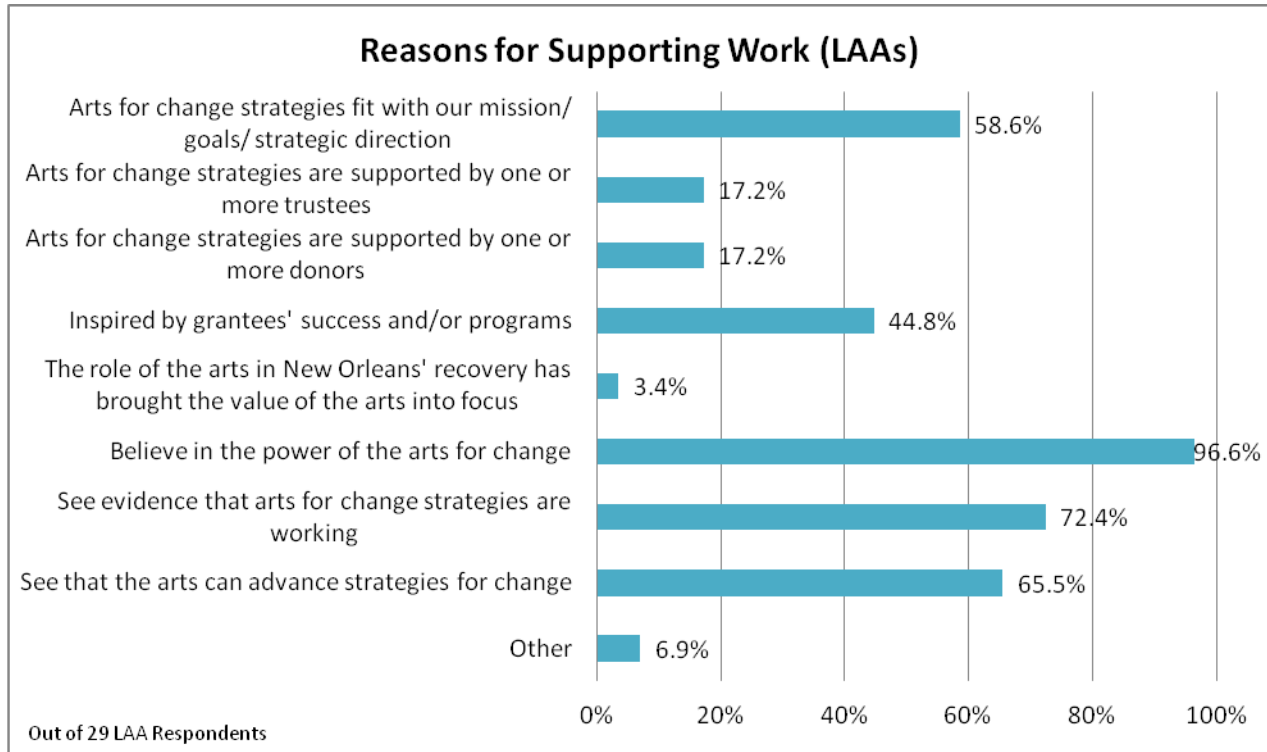


Figure Y Reasons for Supporting Arts for Change Work (State Arts Agencies)

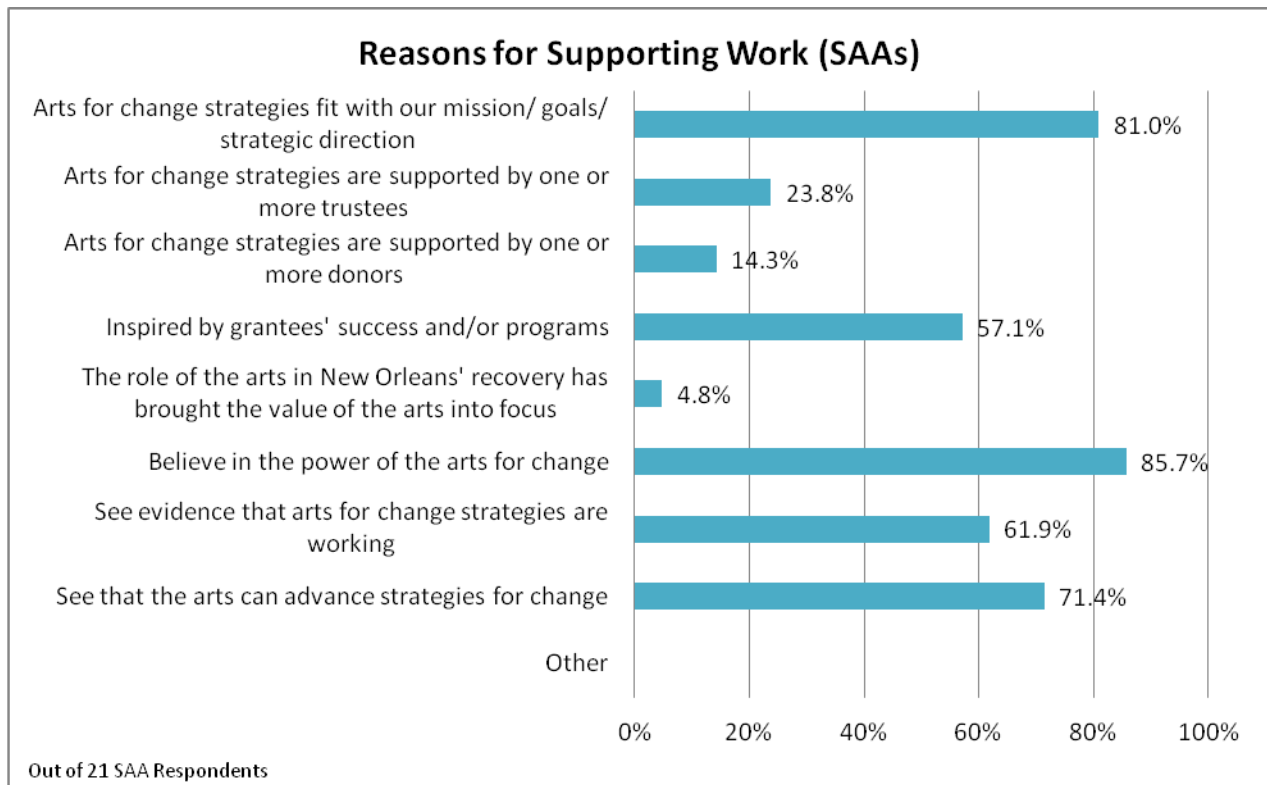
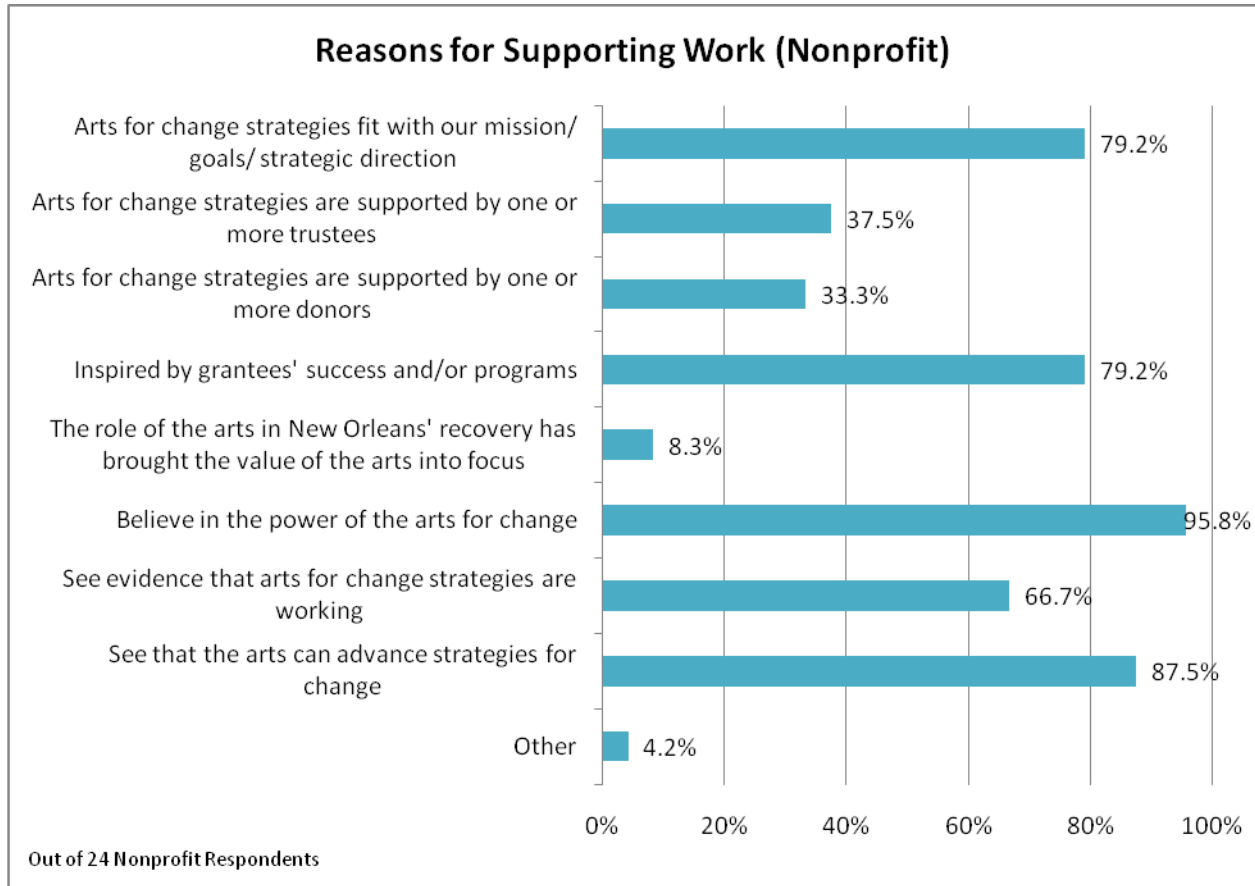
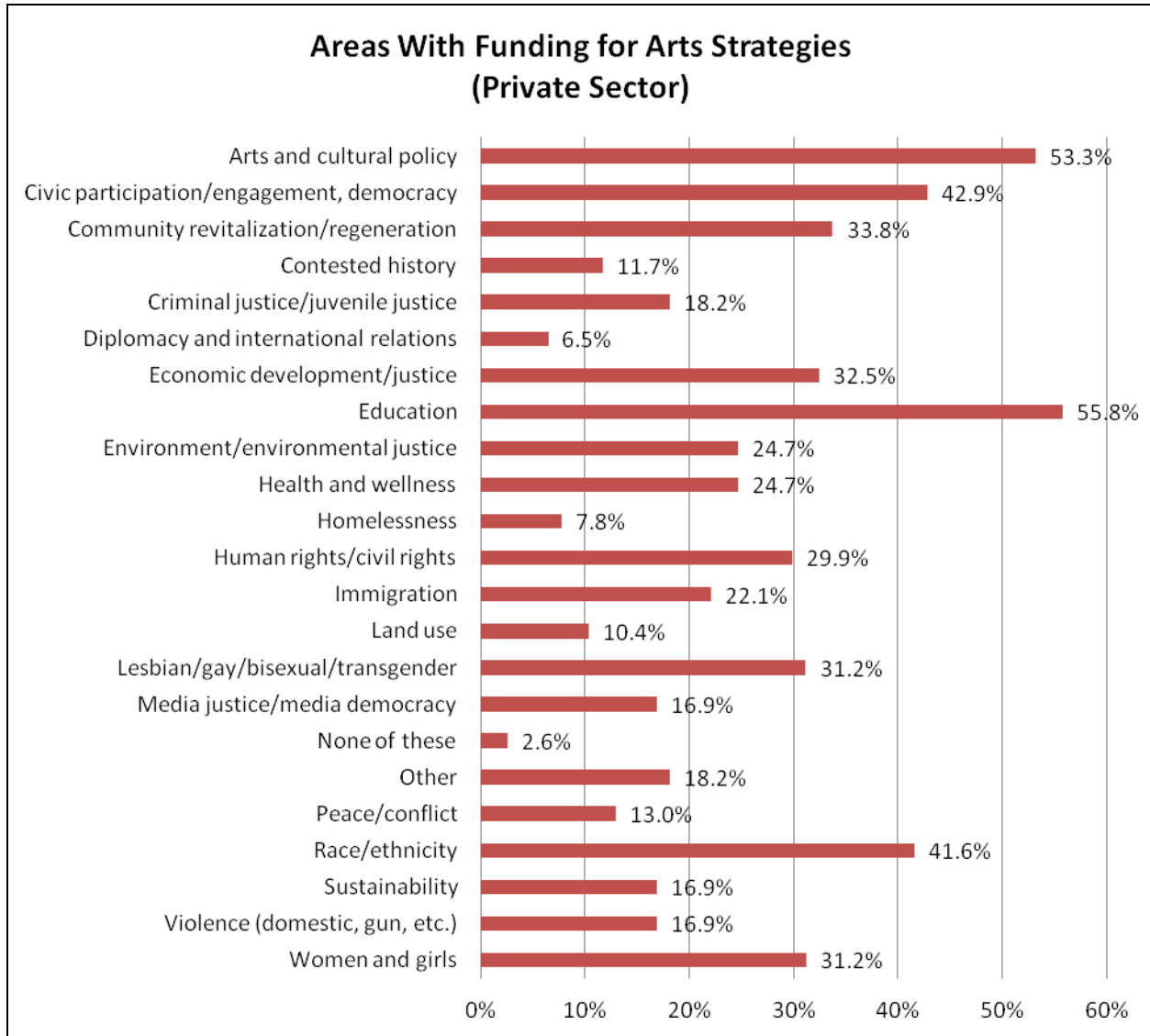


Figure Z Reasons for Supporting Arts for Change Work (Nonprofits that Make Grants)



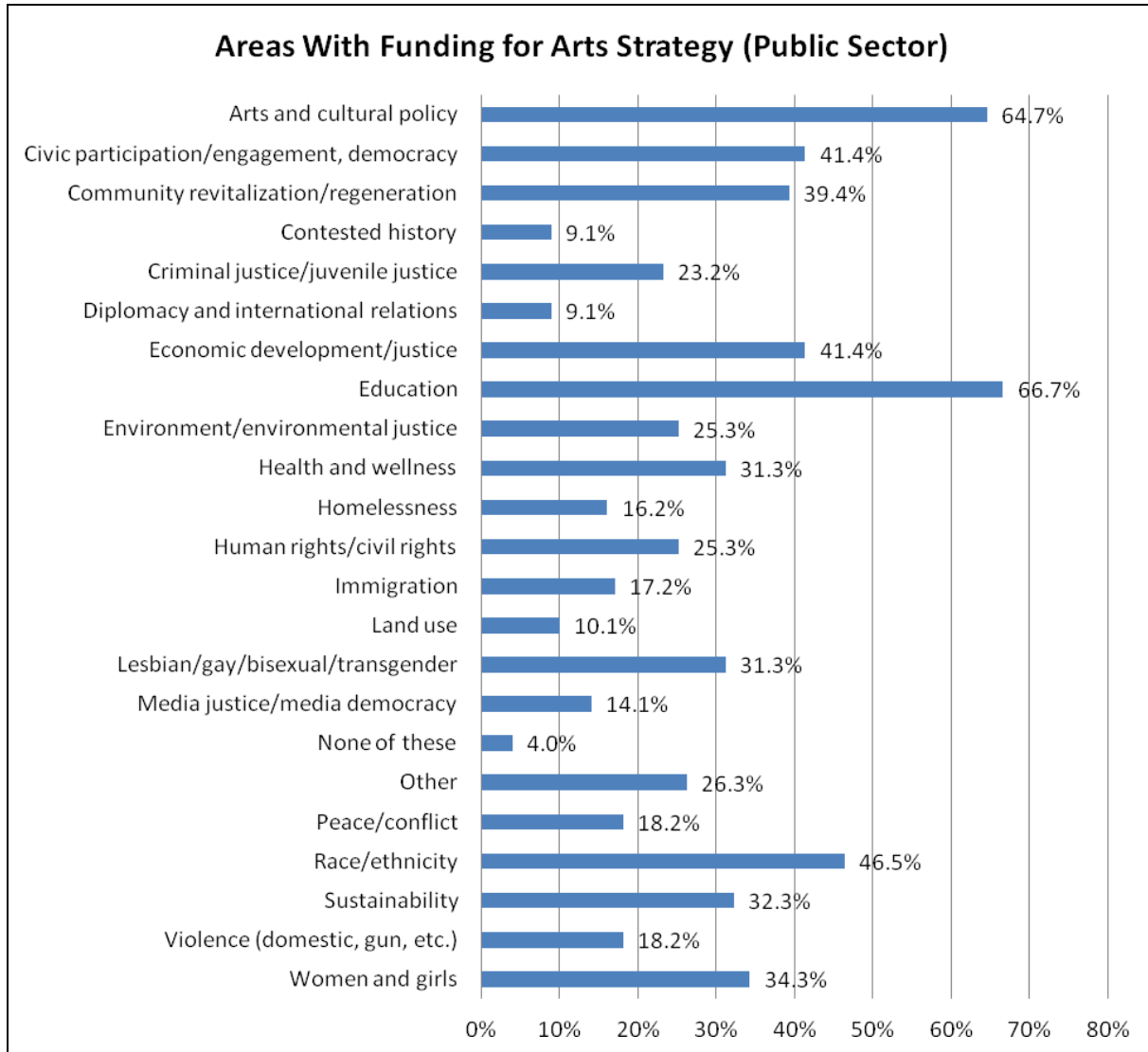
In which of the following issue areas do you fund or plan to fund ARTS and CULTURE STRATEGIES?

Figure AA Issue Areas with Private Sector Investment in Arts for Change



Other Responses: Some common issue areas funded in addition to those given as options were disability, Native American issues/visibility, and youth development. Several respondents mentioned arts advocacy or ensuring support of individual artists as social justice issues. One funder responded, “population and reproductive rights” and another stated, “social entrepreneurship” as issue areas funded.

Figure BB Issue Areas with Public Sector Investment in Arts for Change

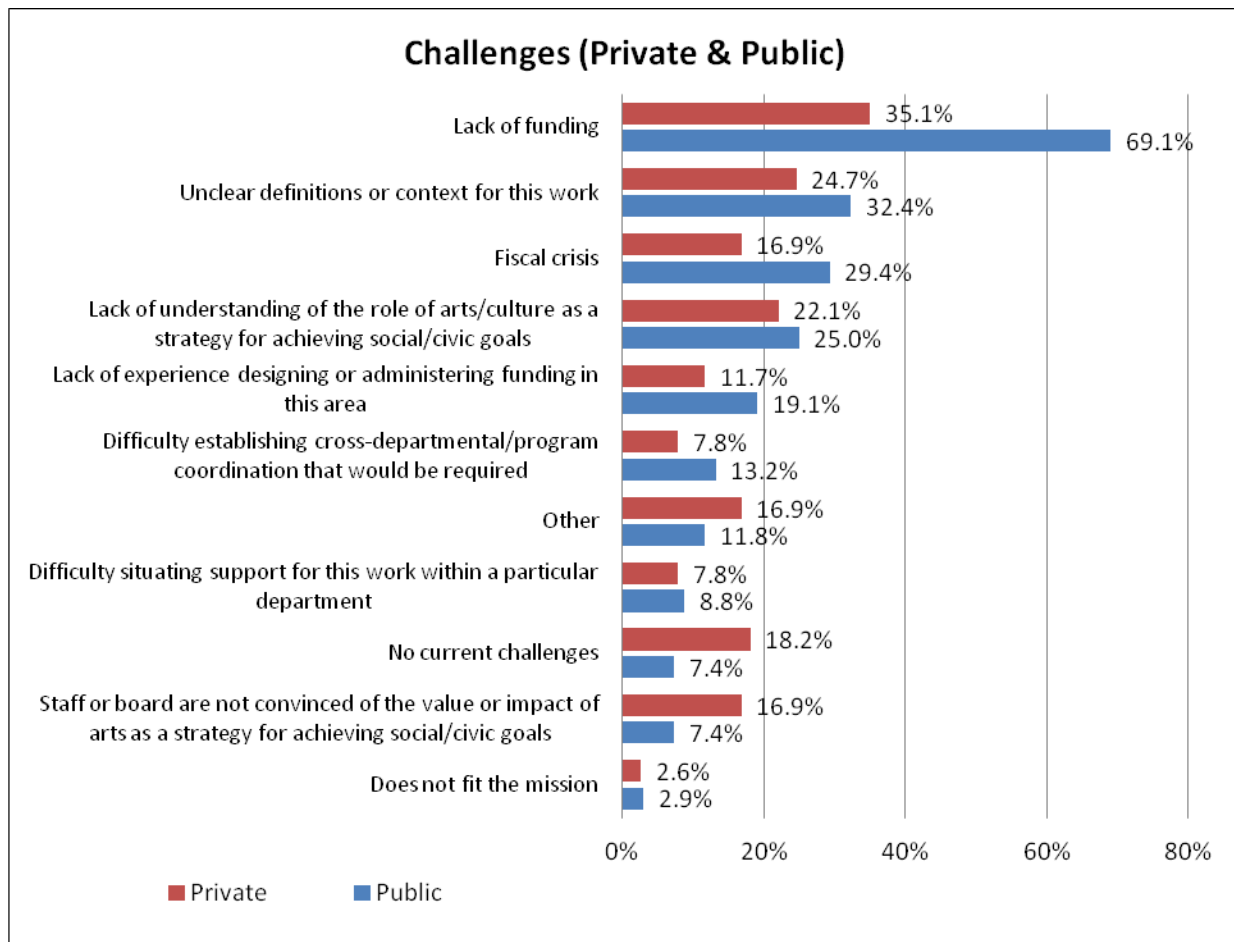


Other Responses: Multiple responses from public sector funders also mentioned issues related to the mentally challenged or developmentally disabled as an area of change that they fund or plan to fund. In addition, several respondents noted that they fund or plan to fund multiple issue areas related to music or the arts.

What challenges or barriers do you face in supporting arts for change work?

Respondents in both the public and private sectors responded that a lack of funding was their biggest challenge in supporting arts for change work; public sector funders reported this challenge at a higher rate (69.1 percent) than those in the private sector (35.1 percent). Similarly, 29.4 percent of public sector funders noted that “fiscal crisis” was a barrier they faced, while only 16.9 percent of funders in the private sector cited it as a challenge. Twice as many private sector funders cited as a challenge “staff or board are not convinced of the value or impact of arts as a strategy for achieving social/civic goals” (16.9 percent compared to 7.4 percent of public sector funders).

Figure CC Challenges to Supporting Arts for Change

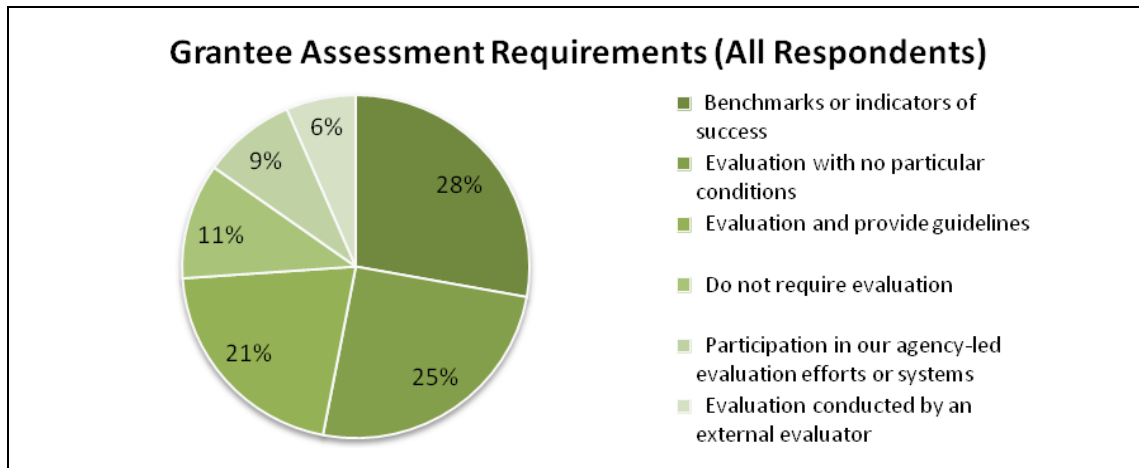


Other Responses: A significant number of respondents indicated that the lack of real, measurable impact of arts for change work is an obstacle whether it relates to funders, government, or other partners. It was noted that grantees from other fields of social change work (i.e., not the arts) are better able to concretely show evidence of their impact. In addition, multiple funders noted that funding arts

for change work is hindered by a “lack of effective case making materials from the field, metrics for impact, [and] rigorous but accessible documentation.”

What do you require of grantees regarding assessment of the social or civic impact of their arts for change work?

Figure DD Grantee Assessment Requirements



Do you provide additional funds to support costs related to evaluation?

Figure EE Support for Evaluation (Private Sector)

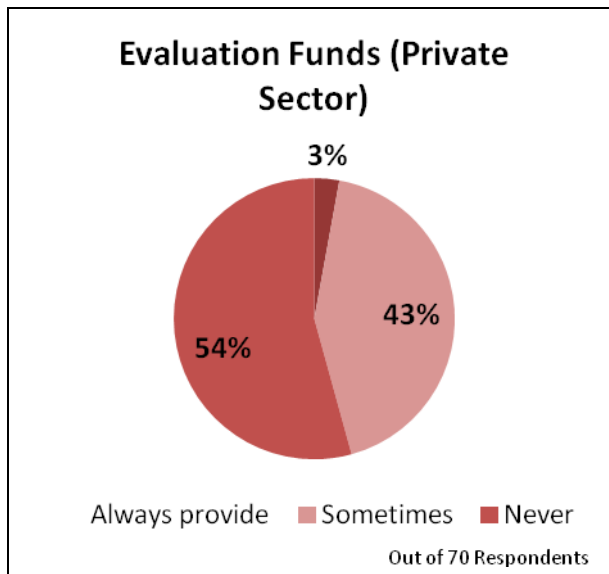
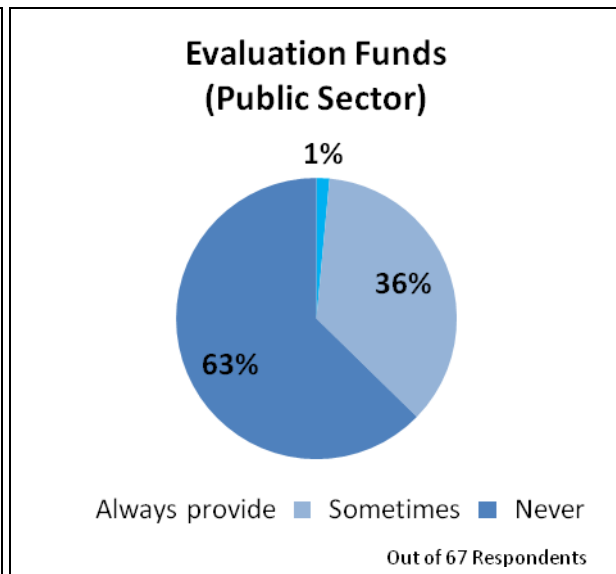


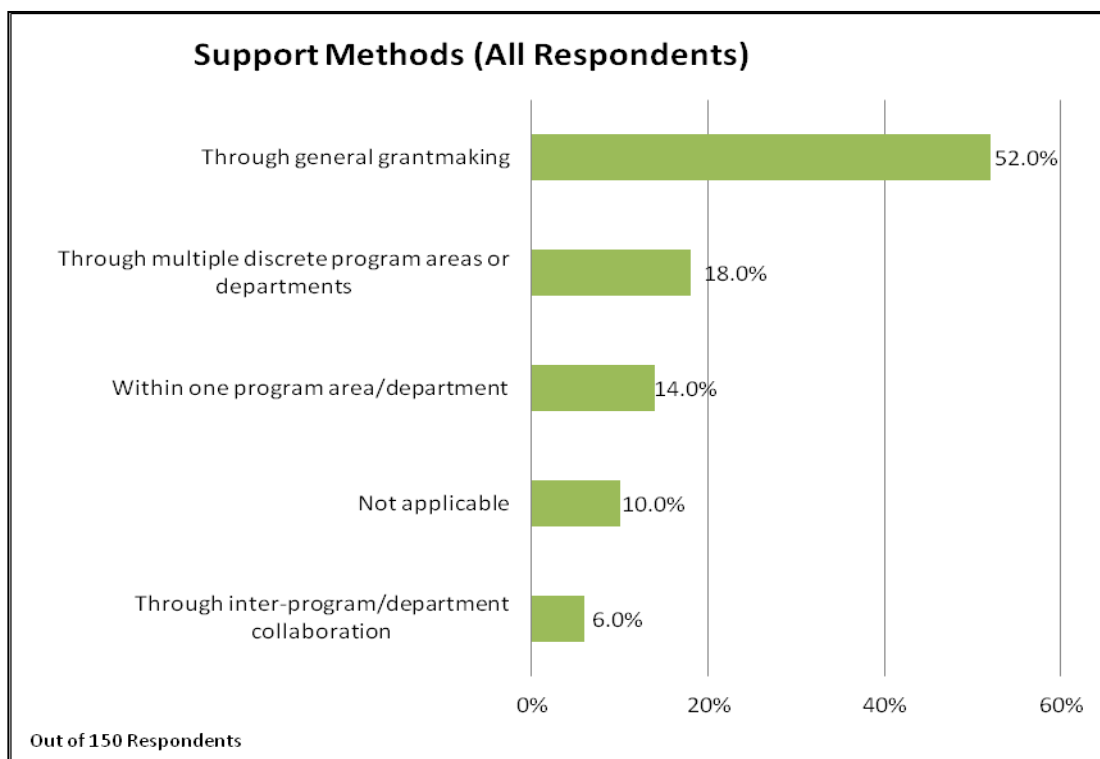
Figure FF Support for Evaluation (Public Sector)



Is arts for change work funded through dedicated funding programs, departments, or other mechanisms?

Support of arts for change work is happening largely through general grantmaking. More than half (52 percent) of all respondents indicated they are supporting arts for change work through general grantmaking, i.e., grants not made through discrete funding programs or specific departments. Fewer than 15 percent of respondents indicated that these strategies are supported within one program area alone. Fewer than 10 percent of respondents indicated that arts for change strategies are supported through inter-program/department collaboration.

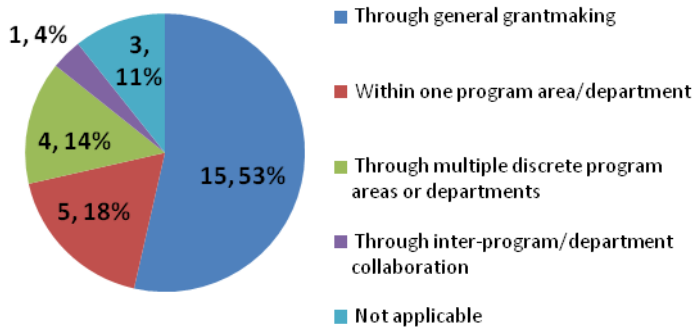
Figure GG How Arts for Change is Supported



The following charts detail how the arts as a change strategy are supported by private, family, and community foundations, United Arts Funds, local arts agencies, state arts agencies, and grantmaking nonprofit organizations.

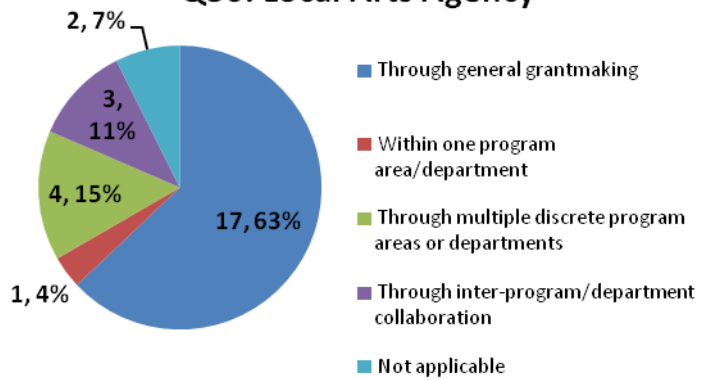
Figure HH How Arts for Change is Supported by Funder Type

Q30. Private Foundation



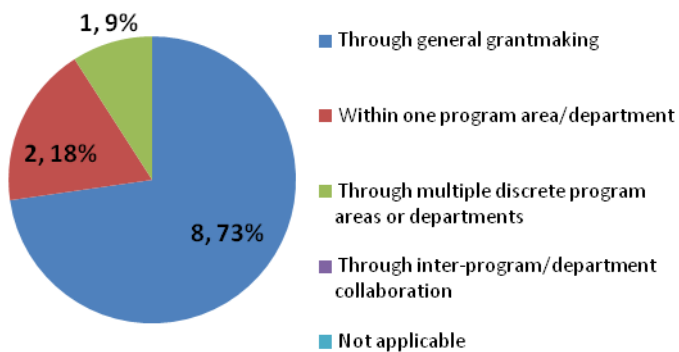
Out of 28 Respondents

Q30. Local Arts Agency



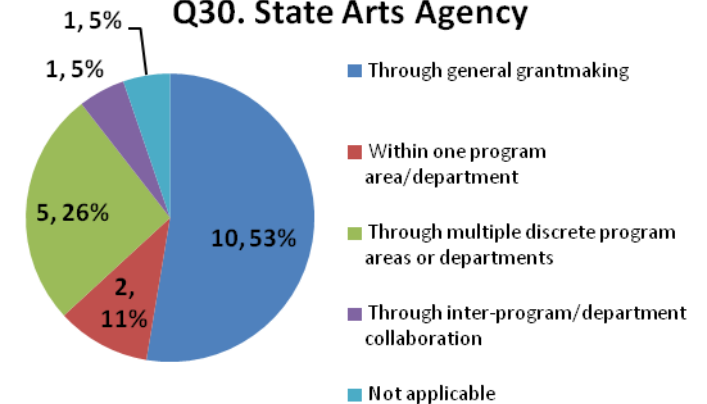
Out of 27 Respondents

Q30. Family Foundation



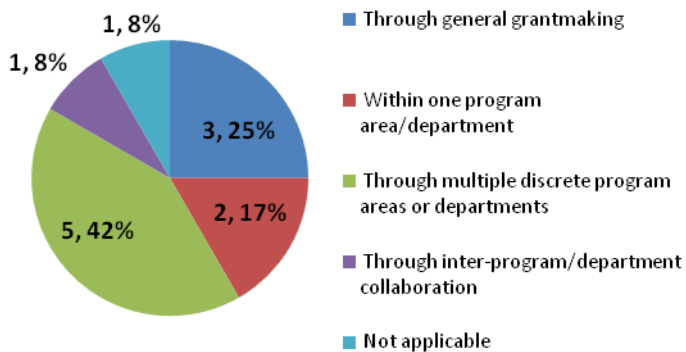
Out of 11 Respondents

Q30. State Arts Agency



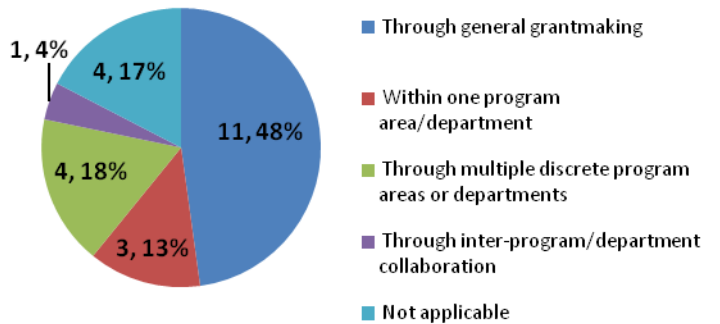
Out of 19 Respondents

Q30. Community Foundation



Out of 12 Respondents

Q30. Nonprofit organization (Grantmaker)



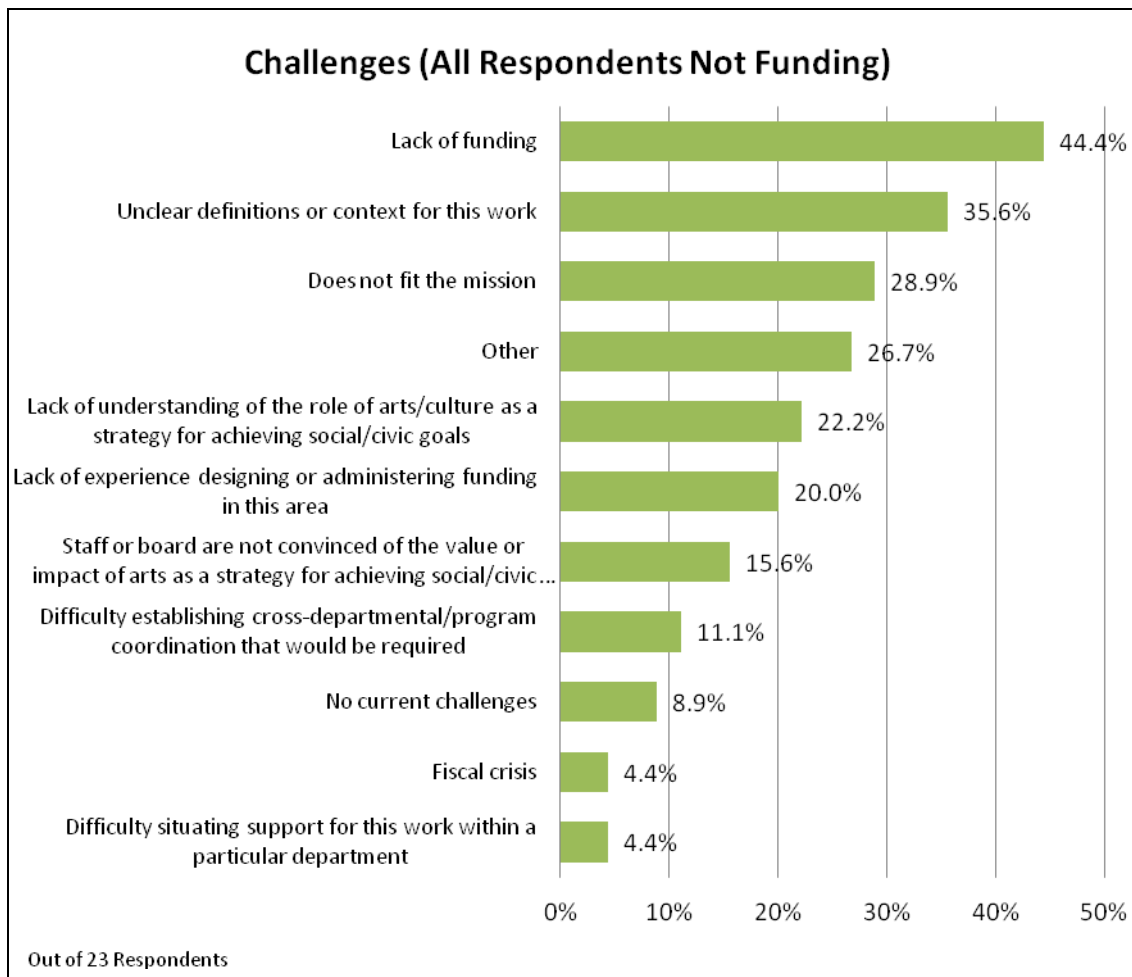
Out of 23 Respondents

V. Respondents Not Funding Arts for Social Change Work

Forty-five respondents (22.3 percent of all respondents) answered that they do not currently fund arts for change work. The charts below represent only their responses to the following questions.

What challenges or barriers do you face in supporting arts for change work?

Figure II Challenges for Funders Not Supporting Arts for Change Work



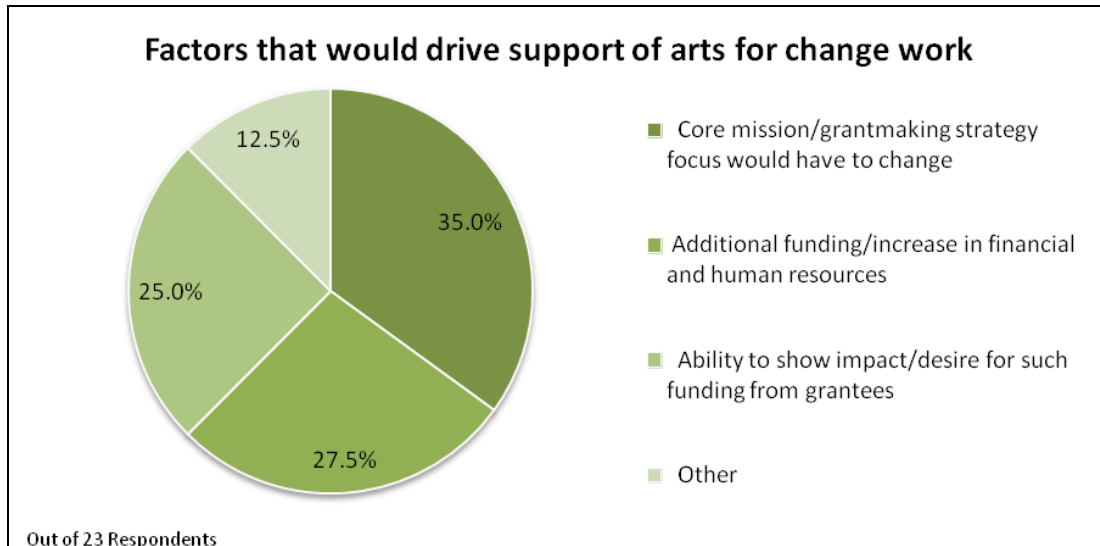
Other Responses: Surprisingly, responses from public sector and private sector funders differed on this question. Almost all of the public sector respondents articulated external restrictions and questions of appropriateness as significant barriers. These external pressures included the political ramifications of supporting arts for social change work and state statutes. Many private sector respondents noted that arts for change work is not the agency’s primary goal or focus. As a result of limited resources, private sector respondents highlighted concern for artistic quality, the priority of providing general operating

support for arts organizations, and a focus on artists as goals that prevent funding support for arts for change work.

What factors could drive you to support this work?

Respondents were given space to list what factors might compel them to support arts for change work. Though responses varied, they largely fell into the following four categories:

Figure JJ Factors That Would Drive Support for Arts for Change Work



Other Responses: Some funders reported that external and some internal pressures would have to change in order for their agencies to support the work; for example, a change in trustees’ viewpoints. One organization said that there were no factors that could drive them to support this work because they felt that “it’s political and would be perceived as partisan by our donor community, thereby threatening our Fund’s existence and, potentially, our 501(c) 3 status.” Several respondents added a more individual perspective, indicating that personal beliefs and experience would drive them to support the work.

VI. Specific Program Information

What do funding programs look like?

What is actually being supported by funders at this intersection of arts and change and how are they structuring and implementing their grantmaking? The Arts for Change survey gave grantmakers the option to provide information about specific funding programs that support arts and culture strategies for making change. Ninety (90) different funders provided specific program information for 156

programs. Of these, 119 programs had descriptions that clearly described support for arts for change strategies and formed the basis for the analysis that follows.² Funder interviews also inform this analysis.

An analysis of the purpose and goals of the 119 programs sheds light on how funders think about their own work in relation to framing arts and community, social, or civic change. The focus of these programs might be characterized in the major groupings outlined in Figure 14.

Figure KK Categories of Program Funding in Support of Arts for Change

Social justice or civic engagement Programs that clearly support in a focused way community, social, or civic change through arts and culture strategies	55 programs (46.2%)
Community-based arts infrastructure Programs enhancing infrastructure that advance community-based arts for change activity through organizational support, capacity building, knowledge building such as documentation and dissemination or training programs, or network	15 programs (12.6%)
Youth development Programs whose primary focus is youth development in a context of social change or in relation to primary goals of individual transformation	11 programs (9.2%)
Community development Programs that support community building, community revitalization, placemaking, neighborhood and economic development as an explicit purpose	10 programs (8.4%)
Culture as issue Programs that articulate and support culture or arts as a social or civic issue in terms of: cultural democracy (the rights of all cultures and peoples to define, sustain, and perpetuate their own cultures); cultural preservation (identity, traditions, and heritage sites); cultural representation (authentic and self-determined representation in such public arenas as tourism); and/or cultural equity (access to funding and other resources that can help cultures thrive)	10 programs (8.4%)

² 37 programs did not clearly describe support for arts for change strategies.

<p>Disenfranchised or underserved populations</p> <p>Programs that support opportunities to give voice to and advance social, political, and/or economic status of disenfranchised populations; includes programs that aim to ensure arts access to specific populations</p>	<p>10 programs (8.4%)</p>
<p>Arts education as issue</p> <p>Programs that support activities that go beyond traditional K-12 in-classroom arts education or arts education advocacy efforts and connect with community in ways that advance some defined public good or youth citizenry outcome</p>	<p>7 programs (5.8%)</p>

See the Funder Directory Introduction for selected funding program examples for each grouping, and refer to individual funder pages in the Directory for program information.