



# **GIA Artist Support Benchmarking Initiative:**

## **Field Scan Preliminary Report**

**Prepared by Alan Brown and Claudia Bach**

**September 2012**

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## **Introduction and Background**

For several years, Grantmakers in the Arts (GIA) members who fund individual artists have noted the lack of sector-wide data on artist support, especially the lack of a common taxonomy to explain the different forms of artist support, and lack of benchmark data to track artist support. Recognizing that this a complex picture, and that support comes in many forms and from diverse sources, GIA is undertaking a research project over the next few years to develop a system of tracking support to individual artists. This stream of information will complement GIA's longstanding work in benchmarking arts funding overall, and will assist arts funders in better understanding the ecology of artist support and how to improve and expand their practices in providing support to individual artists.

In the summer of 2012, GIA retained the services of consultants Alan Brown and Claudia Bach to conduct an initial phase of investigation that would assist in framing the issues and bring definition to subsequent phases of work. The initial work, summarized in this memorandum report, included:

- 1) a preliminary analysis of the landscape of artist support, based on a review of scholarly literature on artist support;
- 2) interviews with a cross-section of funders and artist advocates to understand the need for better information about artist support and the uses of this information to the field; and
- 3) exploratory discussions with potential data providers to begin the process of framing out issues related to data collection.

Throughout this work, Tommer Peterson of GIA provided essential guidance and feedback.

To stimulate further discussion of a rather complex set of forms, sources and pathways of artist support, we have created several conceptual diagrams, one depicting the many financial and non-financial sources of artist support, and a second illustrating the many pathways through which money reaches artists. Both are essential to understanding the ecosystem.

The diagrams and narrative information that follow are intended to provide a point of departure for further discussion with the project steering committee and other stakeholders at the annual GIA conference to be held in Miami in October 2012. Specifically, the goal of this initial phase of work is to provide the steering committee with sufficient information to assess the wisdom of continuing the work, and, if so, to begin the process of prioritizing sources of artist support for further investigation.

## **Potential Benefits and Pitfalls of Tracking Artist Support**

How would benchmarking artist support benefit arts funders? What would be the outcomes of such an effort? What pitfalls are to be avoided? To address these and



other questions, interviews were conducted with a cross-section of 19 stakeholders during July and August 2012. Interviewees were selected to represent a range of relationships to artist support: leaders of artist support organizations, foundation officers connected to programs supporting individual artists, and researchers and thought leaders whose work has included issues of artist support. In allocating interview slots, attention was paid to geographic distribution as well as culturally specific and under-represented communities. While a great deal of insight was shared during these conversations, we regret being unable to interview a more comprehensive list of stakeholders. Feedback on this preliminary report and discussion at the planned conference presentations will also amplify this investigation. The following themes emerged from these discussions, and provide helpful context to the challenge of benchmarking artist support.

### **An emerging picture of desired knowledge and learning, and the value of the initiative**

Stakeholders want a better understanding of what kind of support is being given to whom, and how the giving is geographically distributed. Information on the intent and purpose of the support, as well as the amount being allocated for each purpose, is seen as very valuable. There is strong interest in understanding patterns of regional or state-based artist support. Both funders and organization leaders hope to gain the ability to examine their efforts in a regional and national context. There is a broad desire to ensure that the picture of artist support is inclusive of traditional, folk and craft artists, as well as new forms. Funders feel that the data gathered will improve their ability to be more strategic in their support of artists, and they see this initiative as providing an important tool to improve grantmaking practices.

Many stakeholders noted that benchmarking data would be likely to help them advocate for increased allocations for individual artists support: within their foundation with board members who hold the purse strings; in organizations by bolstering compelling funding requests; and for public entities in making their case to authorizers. Moreover, the initiative must elevate dialogue amongst funders about how to better support artists, raising opportunities to consider unifying, integrated or complementary approaches at a regional or national level. Some funders wish to avoid redundancies and potentially open up new collaborative funding opportunities (e.g., “I’ll take this part of the ecosystem if you’ll take that part.”) Some see this initiative as an opportunity to build a shared “rationalized” system of support across the spectrum of artist career stages, while others see it as a way to have newly emboldened conversations about the entire system of funding for individual artists.

### **Differing approaches and differing intents characterize artist funding**

Stakeholder comments illustrated the wide range of philosophies and priorities within the circle of funders who support individual artists. There are differing views on “best practices” including direct vs. indirect support. Viewpoints reflect an array of intents and expectations related to impact and outcomes, often directly tied to

mission or vision, or to a donor's priorities. There is no consensus on outcomes for the system of artist support.

Funders are struggling to find the leverage points in the system, trying to identify where investments are likely to yield the greatest results. Some are moving towards personalizing artist support based on individual need in acknowledgment of extremely diverse situations, disciplines, career stages and other factors. Artists are a varied population with remarkably different life situations. Regardless of this variety, there is a broad recognition of the value of multi-year support.

The diversity of funding methods and approaches is both embraced and a cause for concern. Most stakeholders see the need for, and embrace, a multiplicity of strategies within the ecosystem of artist support.

### **The contemporary context for artist support**

Many stakeholders see a growing appetite and demand from artists for a broad range of types of support beyond money, including: professional skills, networking (peer-to-peer, introductions and access to decision makers), and new ways to extend and leverage financial support. A "career long" perspective towards support is increasingly seen as critical. There is awareness and experimentation around forms of support that are most useful for artists operating in traditional and folk arenas, with some funders intentionally deploying more resources in these areas. Demographic shifts and more inclusionary definitions of who is an artist are increasingly part of decision-making. Definitions of artistic disciplines are also morphing, and there is recognition that this requires flexible ways of dealing with artists who cross discipline boundaries.

We live in a time of increasingly self-determined economic pathways in our culture at large, and artists are also responding with new, multilayered approaches and tools fueled by entrepreneurship and technology. There is active exploration of ways artists may work in tandem with communities, which is seen as critical by some stakeholders, and a distraction from art making by others. Partnerships between various sources, within and beyond the arts, are being explored, and may have an impact on artist support opportunities.

Some stakeholders point to the impending generational shift in the funding community as a factor likely to change thinking about artists and artist support. A critical contextual factor continues to be the economy, both in its significant impact on artists' incomes and opportunities, but also via foundation allocations, and for agencies where constrained budgets often dictate the least resource-intensive forms of artist support.

## **There is interest, but varying ability, to conform to new data collection and reporting standards**

There is a high level of interest among funders and re-granters in adopting new data standards, so long as the standards align with other reporting taxonomies to the greatest extent possible. As of now, a very broad spectrum of methods and approaches to data collection are in use. These range in sophistication from extremely basic to more nuanced. Most systems are fairly rudimentary and have not been subject to rigorous analysis. There are particular challenges associated with tracking and reporting re-granted funds, and ascribing monetary value to non-monetary support.

Foundations, and especially re-granters, have limited capacity and resources to dedicate to data collection and reporting. While enthusiastic, all are wary of new, “unfunded mandates” which they may be unable to fulfill. The Cultural Data Project (CDP) is seen as both a positive and a cautionary model.

## **Stakeholders see hurdles the initiative must navigate**

Development and promulgation of new taxonomies will be a major challenge. The ambiguities inherent to artist support are varied and complex, and the capacities of reporting entities are limited. Because of these factors, broad usage and enforcement of shared, formalized taxonomies for data collection will require a long-term strategy and ongoing leadership.

The trail of money and transactions can be uncovered but may require considerable sleuthing, a multiplicity of approaches, and much time. Of special concern is re-granted funding as these funds pose particular challenges in how they are recorded and tracked in their journey to the individual artist. The initiative will require a glossary to build shared language and definitions related to artists and artist support.

A tiered approach, where benchmarking starts with the most accessible data sources, is seen by many stakeholders as the most viable route. However, “fuzzier” or “friskier” forms of support (such as crowdsourcing) are seen as integral to the picture, and there is strong interest in having these addressed, even if it must be accomplished incrementally.

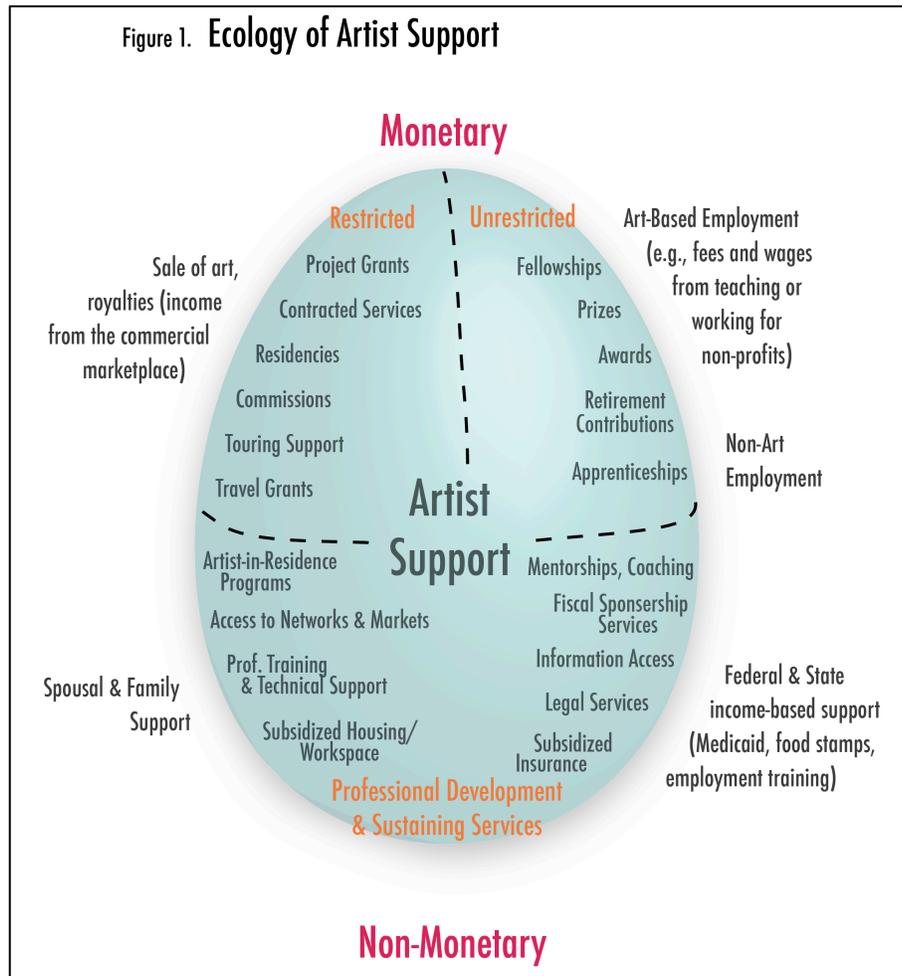
Some believe that a focus on outcomes and indicators can obscure the larger question of what we expect artists to do and achieve. There is strong hope that benchmarking reports will spur the sector towards critical conversations. It is believed that the data will only be as useful as the dialogue and decision-making it engenders.

Interviewees acknowledged that benchmarking research limited to the GIA member pool will leave out many important sources of individual artist support, and paint an incomplete picture. It is also acknowledged that there are differing points of view within the GIA artist support community. These differences are seen as a challenge

to the success of this initiative. The ability to transcend entrenched viewpoints is necessary so that some tough decisions can be made to move the initiative forward.

## Towards a Fuller Understanding of Artist Support

A good deal of scholarly research on artist support has been done over the years, some of which has a direct bearing on this work. In an effort to learn from the existing body of work and gain insight into the complexity of the landscape of artist support, we surveyed the literature on individual artists' sources of support and related topics. This involved searching for and reviewing academic, foundation, and consulting reports, primarily in the last ten years. The full report, "A Review of Scholarly Research on Artist Support" is available through GIA, and is summarized in Appendix C. The review covers roughly fifty sources, stretching back to Joan Jeffri's first installments of the *Information on Artists* series, begun in 1989, and the start of the RAND Corporation's contributions to arts policy research, which began in 2001. The focus is on research in the United States. We hope that other researchers will build on this preliminary review, with the goal of generating a shared understanding of what the literature tells us about artist support, and identifying gaps in knowledge.



Several studies, as well as the comments by stakeholder interviewees, provide helpful ideas about the different kinds of support provided to individual artists, the differing needs of artists working in different disciplines, the needs fulfilled by different forms of support, and how the needs of artists vary by career stage and other factors.

Figure 1 provides a preliminary depiction of the universe of forms of artist support, with an emphasis on the forms of support provided by public and private funders and their intermediaries.

The diagram distinguishes between monetary and non-monetary forms of support, and recognizes the gray area between them. The symbiosis between monetary and non-monetary support was acknowledged as an important dynamic by a number of stakeholders. The diagram also distinguishes between restricted and unrestricted forms of support, and acknowledges the many other sources of income, professional development and sustaining services available to artists.

By drawing a circle around certain types of artist support, we attempt to define what sources of support are within, and without, the purview of the GIA study. We are aware that some of these terms are ambiguous. For example, different funders may use different terms to describe the same grant (e.g., “award,” “fellowship”). Further investigation is necessary to better understand the ambiguities and overlaps between these terms, and the availability of data to support the distinctions.

It should be noted that we are not attempting to reconcile the supply of artist support with the needs of artists. That discussion, while essential, may be incorporated into a later stage of the study.

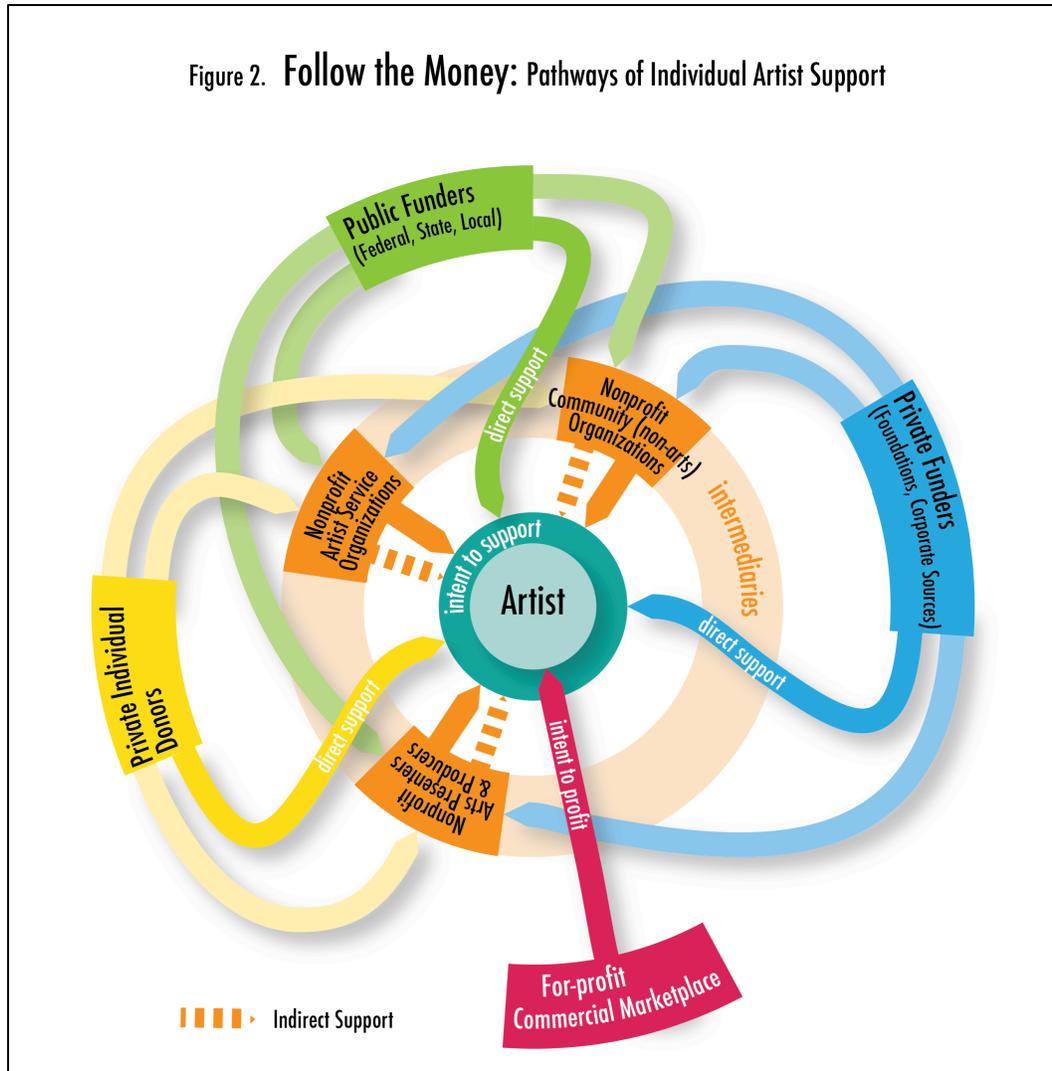
## **Transactional Pathways of Artist Support**

As important as it is to better understand the forms of support provided to artists, it is equally important to understand the flow of money. How does money reach artists? How can the work of intermediaries and foundations be better coordinated? Studying the flow of funds to individual artists will paint a more accurate picture of how artists receive support and how funders leverage intermediaries, and will promote a more rigorous debate about the overall health of the ecosystem.

Figure 2 illustrates the basic flows of money from different types of funders to individual artists. Seeing this diagram, one can imagine a more refined version that shows the actual amounts flowing through different channels, indicated by varying the width of the lines. As with the previous diagram, the “Pathways” diagram can help us to focus on which flows are most critical to the benchmarking effort.

The literature on artist support recognizes the important role that intermediaries play in the system of artist support – receiving support from public and private funders, and re-distributing funds to individual artists. A wide range of intermediary organizations can be found, distinguished by their level of mission focus on artists.

For example, nonprofit artist support organizations such as Springboard for the Arts and Creative Capital are defined by their commitment to artist support. Many other types of nonprofit organizations, including presenting and producing arts organizations as well as non-arts organizations such as social service agencies provide support to artists through employment and commissioning new work. These organizations handle direct monetary transactions with artists, but also provide more indirect transactions specifically intended for artists, such as information programs or residency opportunities that benefit artists but not involving a monetary transaction.



While intermediaries play a critical role in the support system for artists, the flow of dollars through intermediaries complicates the challenge of benchmarking artist support. Existing data collection systems do not provide a clear view of funding through intermediaries. For example, a foundation that makes a large grant to an artist support organization may, in fact, be supporting a range of different artist awards and services including grants, professional development, apprenticeships, etc.

In many cases, intermediaries are able to raise additional funds for artist support from sources other than philanthropy.

## **Emerging Issues Related to Data Collection**

Past research points to a significant gap in reliable and comprehensive benchmark data on support that goes to individual artists. As indicated in the previous section, the landscape of artist support is characterized by a diverse set of sources and intermediaries with varying objectives and capacities, and a wide array of types of support ranging from unrestricted grants to subsidized insurance. Designing a new benchmarking system will require significant investigation of existing data sources and resolution of numerous questions of feasibility:

- What data on artist support is already being aggregated? How comprehensive and reliable is this data? What is the capacity of existing aggregators to modify data collection taxonomies in order to align with new data standards? At what cost?
- Will it be necessary to collect new data on artist support from funders and other sources, either through existing aggregators or through new efforts managed by GIA?
- What data standards should be used? What are the implications of implementing new data standards for funders, arts agencies and other providers of artist support?
- How much contextual data on artist recipients (e.g., artistic discipline, geography, demographics, career stage) is needed to make the benchmarking information useful to funders? What systems would need to be put in place in order to gather this information systematically?
- Who will be responsible for managing the collection of data and generating reports?

These and other questions will be addressed in later stages of the study. In this preliminary stage, however, it was felt that preliminary conversations with a few key aggregators of data would aid in framing the issues and help bring definition to the scope of work. Telephone interviews were conducted with representatives of The Foundation Center, National Assembly of State Arts Agencies (NASAA), and Americans for the Arts).

### The Foundation Center

The Foundation Center maintains a database of approximately 76,000 grantmakers of all types. Of this universe, grant level information is collected from a subset of roughly 1,300 foundations. Only grants of \$10,000 or more are tracked, which is a significant limitation of the current system, since most grants to artists are below that threshold. Grants to individuals above the \$10,000 threshold are tracked by geography and artistic discipline. There are also categories for commissions, scholarships, and awards/prizes/competitions. By and large, codes are assigned by

Foundation Center staff, not by funders. A major goal of the Foundation Center is to automate reporting through electronic data collection systems. At present, however, much of the data is culled from foundation grant lists (either paper reports or website lists) by Foundation Center staff. It is a laborious and time intensive process. Presently, The Foundation Center has a list of approximately 250 grantmakers that provide support to individual artists. Not all of these grantmakers are part of the annual tracking program.

Over the years, The Foundation Center has gained a great deal of experience aggregating data from foundations, and has created significant software tools to manage the process. For example, The Foundation Center maintains a separate database of arts organization grant recipients. Once the grantee is identified from this list, additional information can be quickly accessed (e.g., discipline, geography). It should be noted that the National Taxonomy of Exempt Entities used by The Foundation Center includes a code for “Artist’s Services” (A91), which could help in identifying grants made to intermediaries.

While The Foundation Center represents an excellent capacity to collect and report data, the present availability of data on artist support is quite limited. The taxonomy is well developed and essentially fixed. Further discussions will focus on the plausibility of gathering additional information beyond the existing taxonomy, and approaches to data collection.

#### National Assembly of State Arts Agencies

NASAA plays a role as the data repository for grantmaking data for all the state art agencies’ jurisdictions and regions. Every year, every state agency sends NASAA a data file containing standardized data on every grant transaction for the year (summing to 30,000 to 40,000 transactions per year), ranging from operating support grants to project grants and grants to individual artists. Basic information is associated with every grant, including the address of the recipient and descriptive codes for the purpose of the grant. This work is driven, primarily by the NEA’s need for analytics on block grants made to the regions. The coding of data (e.g., 29 activity types; 15 discipline codes based on National Standard for Arts Information Exchange (NISP) standards) supports NEA reporting requirements, and does not correspond exactly to The Foundation Center’s taxonomy, although there are similarities. Approximately 3% of the grants tracked by NASAA go to individual artists, at an average of \$1800 per grant. In this system, there is no way to know the value of funds granted to local arts agencies which, in turn, get into the hands of individual artists. Public art funding can be isolated, but it is inconsistently available.

Between 16 and 20 state arts agencies have formal decentralized funding systems (e.g., block grants to counties), and some have developed more sophisticated systems of tracking re-granted funds. A good deal of investigation would be necessary to understand the flow of re-granted funds at the state level, and how much of this money reaches artists, through which types of intermediaries. Consider, for example, the dollar that flows from the NEA to a state arts agency, and on to a local arts agency or school system, which in turn grants it to an individual artist. Along the way



that dollar may be parsed between different programs or administrative costs, combined with funds from other sources, until it reaches the hand of an artist.

Overall, the NASAA data is both comprehensive and reliable at the state level. Its shortcomings are the rigidity of the underlying classification system, and the lack of demographic and other personal data on recipients of artist support. It seems unlikely that this level of data will ever be collectable from state arts agencies.

### Americans for the Arts

Every two years, Americans for the Arts surveys approximately 3,500 arts agencies to collect data on a variety of subjects. The last survey in 2010 generated 944 responses, of which 436 indicated that they provided support directly to artists via grants or contracts. The survey will be revamped in late 2012, for administration in early 2013. Representatives of Americans for the Arts are open to discussing the design of the module on individual artist support in order to adapt to new data standards. Public art programs (i.e., commissioning) is another relevant area of inquiry, although it is unclear what sort of data regarding individual artist support is available.

Local arts agencies clearly play a significant role in the provision of support to individual artists, often using funds re-granted from other sources. The universe of local arts agencies is large. Through Americans for the Arts, it may be possible to establish a control group of local arts agencies for a more targeted data collection effort on a longitudinal basis. According to Americans for the Arts, artist support has become a higher priority for members, which bodes well for instituting new approaches to data.

All three of these agencies expressed interest in cooperating with GIA's efforts to benchmark sources of artist support, either through adaptations of existing data collection approaches, or through new ones. It is well within the capabilities of The Foundation Center, for example, to design and implement a customized data collection effort around foundation support of individuals. Costs have not been discussed.

These are just three of a larger pool of potential partners in data collection. Interviews with other stakeholders also touched on data collection issues, and provided additional insight.

### Preliminary Thinking on Data Collection Challenges

A preliminary scan suggests that while some data on artist support is being accumulated by different organizations, it is incomplete, incomprehensive, and not tracked in a consistent manner. A benchmark study, most likely, will require both aggregating existing data into a consistent format (requiring modifications to existing data collection systems) as well as generating new data about areas of support that are not currently being tracked.

In reference to intermediaries, our thinking is to focus on gathering data at the point of transaction with individual artists. The primary concern of a benchmarking effort is how much money is getting in the hands of artists, regardless of the pathway. While some intermediaries (e.g., local arts agencies that re-grant funds from private foundations) may fall within the data collection purview of an existing aggregator (Americans for the Arts), many intermediaries do not. For example, a significant cohort of artist residency programs (e.g., Headlands Center for the Arts, Yellow Springs Institute) provide important support to artists. Tracking this activity would require a partnership with the Alliance of Artists Communities and perhaps additional programs. Similarly, numerous commissioning programs across the disciplines support artists, but this activity, with some exceptions, is not tracked in coherent way, and would require new data collection efforts from a cross-section of nonprofits and service organizations with commissioning programs including festivals, museums and potentially community organizations.

Further investigation of how funds flow through intermediaries is important, and will require significant time to explicate various models of redistribution. This work can be undertaken on a longer timeline, and need not stand in the way of developing a robust system of indicators at the transaction point where artists receive money, which will surely expose the key role of intermediaries. This would potentially simplify the gathering of data from public and private funders, since only transactions with individual artists would need to be catalogued. Data on funds granted to intermediaries could also be collected, but would be used primarily to guide data collection efforts focusing on intermediaries.

While one goal of the initiative is to understand how much money is being distributed to various ends, another objective is to better understand who is receiving the funds, and how equitably the funds are being distributed in terms of geography, demographics, career stage, etc. This is a major priority. Some foundations track demographic information on the artists receiving their support, but our initial hypothesis is that this information is sparse and uneven. Collecting and aggregating this information will be a major challenge, perhaps insurmountable. Several strategies might be evaluated in the next phase of work: 1) asking funders to collect standardized demographic data on recipients of funds (which, in some cases, would require re-engineering grant application forms or adapting electronic tracking systems; 2) starting a national database of artists, including basic demographic and other information, and then matching lists of artist grant recipients with the national database, in order to access the demographic information. The Cultural Data Project would be a natural partner in this work. According to NASAA, 40 state arts agencies already maintain artist rosters of one sort or another. Of course any such effort would require wrestling with the definition of “artist,” although it may be possible to sidestep this issue by defining “artists” as anyone who gets funded.

It seems clear that a key step in assessing the feasibility of a new system of indicators of artist support will be further investigation of the funding practices of grantmakers. What lenses are funders using to make grants to artists (race, career stage, etc.), and why? What are the institutional norms associated with artist support? What information are funders collecting with respect to artists’ demographics, career

stage, etc.? What vocabularies and definitions are being used to describe funds paid out for specific purposes? What grant application systems, whether automated or not, are being used to collect personal data from artists? What is realistic in terms of new or improved data collection at the funder level?

The indicators of a healthy system of artist support will be as diverse as the system itself. In many cases, the universe of providers will be unknown. For example, we will never know the total number of local arts agencies providing direct support to artists, and thus will never be able to randomly sample that universe. One approach to circumventing this problem is to track specific indicators within **control groups** of different providers of support. For example, a cross-sectional control group of 100 local arts agencies might be recruited into a longitudinal study of artist support, perhaps with the assistance of Americans for the Arts. Or, a cross-section of 30 artist residency programs could be recruited to provide annual data on their programs, perhaps with the assistance of the Alliance of Artists Communities. This approach does not allow for detection of increases in the size of the universe of providers, but can help to manage costs and allows for comparability from year to year. In general, we feel that the control group approach lends itself to many of the forms and pathways of artists' support defined here.

Support to artists often takes place through in-kind services and professional development assistance. These, and related forms of non-monetary support, provide some unique challenges in data collection. There are currently no standardized systems in use for assigning financial value to non-monetary artists' services, though such services are widely acknowledged as being important and deeply valued.

## **Key Decisions, Opportunities, and Next Steps**

The purpose of this report is to frame the challenges and opportunities associated with benchmarking artist support. To stimulate debate, a beginning list of potential types of support and data sources was compiled (see Appendix D). A high-level summary follows below.

Each “bucket” or type of support might be comprised of numerous individual indicators, each associated with one or more data sources. For example, the third “bucket” of support called “New work commissions” could be comprised of multiple indicators drawn from the theatre field (new play commissions), classical music field (commissions of new works for orchestras and chamber music ensembles), local arts agencies (public art commissions), private foundations (commissioning grant programs) and other sources, yielding a robust overall indicator of new commissions. The most important question to consider at this juncture is if we have the right “buckets” or types of support in the left-hand column of this chart. Some questions to consider:

- Is the distinction between restricted and unrestricted support important to preserve?

- Within each bucket, what are the individual components of greatest interest?
- Are the buckets granular enough? Are there any forms of support that are worth pulling out into a separate bucket? If data are reported in these buckets (including disaggregated figures on the sub-components), will the resulting reports fuel the essential conversations that the field needs to have around artist support?
- Are there other indicators of the overall health of the artist support system that we should consider (e.g., tracking the annual budgets of a cohort of key service providers)?

"Buckets" or Types of Support paid directly to individual artists		Sources of Support					
		Grantmakers			Non-Profits		
		Private Foundations	Federal and State Arts Agencies	Local Arts Agencies	Artist Service orgs.	Arts Presenters & Producers	Non-Arts Orgs.
1.	Unrestricted support (fellowships, awards, prizes)	\$	\$	\$	\$		
2.	Restricted support (project grants, contracts for services; touring support)	\$	\$	\$	\$	\$	\$
3.	New work commissions	\$	\$	\$	\$	\$	\$
4.	Fees paid for teaching; support of teaching artists programs; teacher training		\$	\$	\$	\$	\$
5.	Residencies	\$	\$	\$	\$	\$	\$
6.	Crowdfunding and community support, incl. matching funds	\$					\$
7.	Professional development, apprenticeships & technical assistance support			\$	\$		\$
8.	Subsidized space	\$	\$		\$		\$

Once the buckets are defined, a sequence of feasibility work will follow to define available indicators, identify sources of data, and to assess the cost of collecting data on a longitudinal basis. Other key issues to discuss at this point include:

- How important is gathering demographic and other personal information on artists, so as to better understand who is being supported? Is this a primary or secondary objective of the initiative?
- Is it safe to assume that subsequent stages of investigation should look at the general practice of using intermediaries to re-distribute funds to artists?
- The matter of indirect support should be further discussed, since a good deal of public and private foundation support for artists is flowing through nonprofits. For example, numerous private and public grantmakers fund nonprofit arts groups to present and produce artistic projects. These funds are paid out to nonprofits, with a variable portion flowing through to artists in the form of commissions, residency fees, or other payments. It may be possible to survey a sample of these grants and calculate the average amounts passed through to artists, and then extrapolate these figures to the larger pool of grants. Is this straying too far from the purpose of the initiative?



## Summary and Overview of Next Steps

The initial research undertaken has sharpened our focus on the complexities of the artist support system and the challenges that we are likely to encounter in designing and implementing a benchmarking system. There are many paths to follow. It is too early to say anything about the practical or economic feasibility of implementing a new benchmarking system. At this point, we can conclude only a few things:

- 1) A core group of stakeholders is interested and supportive of this work;
- 2) Any benchmarking system will necessarily draw from numerous sources;
- 3) There are numerous potential partners who can provide access to existing data, or at least access to lists of existing providers of artist support for customized data collection;
- 4) It is quite likely that GIA will need to collect some data apart from what is available through aggregators;
- 5) Obtaining consistent data on artists' personal characteristics poses a major challenge.

We have also concluded that more investigation will be required at the individual funder level to better understand funding practices with respect to individual artists, and to assess the feasibility of different data collection approaches.

This report represents the conclusion of Phase 1A of a larger scope of work envisioned in June 2012. Given the dynamic nature of the work, we do not feel it is appropriate to scope out more than one phase at a time, since new information could lead to significant changes in scope. Based on the findings presented in this report, we propose a sequence of next steps roughly as follows:

### Phase 1B: Pre-feasibility and Work Plan

- Further discussion with GIA and artist support committee members as to priorities for “buckets” of indicators and strategies for moving the work forward
- In-depth conversations with a cross-section of foundation funders, possibly involving site visits, to better understand the strands of artist support and the availability of data
- Examination of coding taxonomies and actual data from key aggregators, to assess the extent to which existing data streams will yield desired indicators
- Preliminary discussions with other potential data partners (e.g., national service organizations, other consortia, and artist support agencies)
- Meeting with GIA and committee to negotiate scope for phases 2 & 3
- Produce a detailed work plan for phases 2 & 3

### Phase 2: Design a System of Indicators and Reporting Tool

- Specify desired indicators and sources of data



- Negotiate with data partners; draft agreements for customized data collection, if applicable; assess costs
- Design and cost data collection procedures for indicators that will not come through aggregators
- Develop an overall project management approach for GIA
- Prototype the reporting tool and database that will drive it (we are thinking in terms of an interactive online dashboard tool)
- Meet with GIA to assess costs and benefits of implementing the system, and phasing approaches
- Produce implementation plan

### Phase 3: Contextualization & Development of Additional Indicators

- Qualitative research with leading artists, funders, scholars and other key informants to explore how “demand” reconciles with “supply” of artist support
- Explore additional indicators not prioritized for first-round data collection, to ascertain feasibility of ongoing data collection

### Phase 4: Implement 1<sup>st</sup> Cycle of Data Collection and Reporting

- Phase in data collection according to implementation plan
- Develop data extraction procedures and software programming
- Develop online dashboard tool (software programming)
- Train users on new dashboard tool; produce written user manual
- Prepare narrative summary of first cycle of data collection (this will be baseline data; no trend data will be available at this point, except in situations where it is possible to initially gather data from a longer look-back period)

We look forward to your feedback and suggestions at the GIA conference in Miami, and over the coming months.

## List of Appendices

- A. GIA Artist Support Steering Committee
- B. List of Stakeholder Interviewees
- C. Summary of Literature Review
- D. Matrix of Potential Sources of Data



## **Appendix A: GIA Artist Support Initiative Steering Committee**

- Bob Booker, Arizona Commission on the Arts
- Bill Ivey, Curb Center at Vanderbilt University
- Cindy Gehrig, Jerome Foundation
- Tommer Peterson, Grantmakers in the Arts
- Reuben Roqueñi, Native Arts & Culture Foundation
- Michael Royce, New York Foundation for the Arts
- Carolyn Somers, Joan Mitchell Foundation
- San San Wong, Barr Foundation
- Laura Zimmerman, Knight Foundation

## **Appendix B: List of Stakeholder Interviewees**

- Theodore Berger, Treasurer, Joan Mitchell Foundation
- Cornelia Carey, Executive Director, CERF+
- Cynthia Gehrig, President, Jerome Foundation
- Esther Grimm, Executive Director, 3Arts
- Rose Parisi, Director of Programs, Illinois Arts Council
- Frances Phillips, Program Director, Arts and The Creative Work Fund, Walter and Elise Haas Fund
- Michael Royce, Executive Director, New York Foundation for the Arts
- Carolyn Somers, Executive Director, Joan Mitchell Foundation
- Caitlin Strokosch, Executive Director, Alliance of Artists Communities
- Laura Zimmermann, Program Officer, Arts, The McKnight Foundation
- Ruby Lerner, President and CEO, Creative Capital
- Fidelma McGinn, Vice President, Philanthropic Services, Seattle Foundation
- Margit Rankin, Executive Director, Artist Trust
- Reuben Roqueñi, Program Director, Native Arts & Culture Foundation
- Bill Ivey, Former Chairman, National Endowment for the Arts
- Amy Kitchener, Executive Director, Alliance for California Traditional Arts
- Christine Vincent, Aspen Institute
- Holly Sidford, President, Helicon Collaborative
- Ann Markusen, Director, Arts Economy Initiative and Project on Regional and Industrial Economics, Humphrey School of Public Affairs, University of Minnesota

## Appendix C: Summary of Literature Review

In August and September 2012 WolfBrown surveyed the literature on individual artists' sources of support and related topics by searching for and reviewing academic, foundation, and consulting reports, primarily in the last ten years. The review encompasses over fifty individual sources, as well as some of the seminal work on the issue done earlier, including Joan Jeffri's first installments of her *Information on Artists* series, begun in 1989, and the start of the RAND Corporation's contributions to arts policy research, which began in 2001. The focus is on research in the United States though we reference occasional work beyond our borders.

This literature review looks at the role that public, private, and nonprofit organized grantmakers play in the ecology of individual artists' support system and how that role fits into the broader arts ecosystem. We found that research continues to wrestle with fundamental challenges when examining artists and support for artists: there is no uniform way to define the population of individuals who are artists; the types and sources of their support are widely varied and sometimes hard to define; and there are inherent challenges in sampling artists in ways that permit comparative data analysis, and in adequately capturing the myriad ways in which they piece together the support they need to carry out the creation of their art. Despite these considerable challenges awaiting the arts research world, there have been many studies conducted in the last decade that provide us with a sense of the richness and complexity of the artists' support ecosystem.

While numerous scholars have analyzed the types of support needed by artists, the ways in which that support has been provided has not been satisfactorily surveyed. More specifically, the various artist support programs provided by foundations and non-profits have not been surveyed, categorized, or comprehensively catalogued. There have been several valiant efforts to bring order to our thinking about the complex system, and they have made major contributions to the field's ability to understand—and contribute effectively to—the ecosystem. Most notably, *The Performing Arts in a New Era* (McCarthy et al, 2001), a study by the RAND Corporation, and *Investing in Creativity: A Study of the Support Structure for U.S. Artists* sponsored by the Urban Institute (Jackson, et al, 2003; Jackson, 2004), with their seminal definition of six dimensions of support: validation, demand and markets, material supports, training and professional development, communities and networks, and information, and more recently with efforts looking in additional directions, such as *Native Artists: Livelihoods, Resources, Space, Gifts* (Rendon and Markusen, 2009) offers a look at the economics of artists.

There is not a one-to-one relationship between the types of support artists seek out and the forms of support provided by the institutions and markets to which artists turn to satisfy their need for support. Instead, it is a many-to-many relationship: an individual artist will fulfill his need for material supports through a variety of mechanisms (sale of his art, grants, outside work, etc.) and any individual mechanism will supply something towards more than one dimension of his support needs (e.g. an unrestricted grant will supply material support and also validation).

Because of these complicated many-to-many relationships, understanding the supply-side of the support structure is a separate, equally important problem. The literature to-date has not fully grappled with how to think about the supply-side of artists' support structures, however. There have been many studies that discuss aspects of the supply side, but there has not been the same kind of effort to develop a comprehensive framework for understanding the supply of artist support as was undertaken in *Investing in Creativity*.

There are some alternative ways that researchers have addressed the supply-side in their work. They have broken down the landscape by sector, specific forms of support, career stage and discipline, and by looking indirectly at the problem through the lens of arts organizations. Perhaps the clearest way to organize an approach to the supply-side of artists' support is to divide suppliers of support by their sectoral affiliation. It cannot provide an entirely satisfying taxonomy, however, since institutions from different sectors will often provide identical forms of support. For example, local arts councils and private foundations both have the potential to satisfy the same suite of dimensions of support needed by the artist (validation, material support, networks, etc.). Re-granting also plays a critical, but obscured, role in the supply-side of artist support. Also of note are "submerged" sources of government support, such as copyright protection, unemployment insurance, Medicaid and tax incentives. These forms of support help make the commercial and nonprofit art sectors viable. Additionally, there is attention to the growth of a "hybrid" sector, which has a demand for artists who engage in their craft in the context of a non-artistic endeavor, where artists use their skills in the context of education, social services, youth development, community development, etc.

### Specific forms of support

While sectoral divisions provide a relatively clean taxonomy, this taxonomy does not capture the specific forms in which support is provided in a particularly useful way. The most germane way to structure a survey of support to artists is to catalogue the types of support an artist might receive, regardless of the tax and legal status of its source organization, however, this turns out to be surprisingly challenging to structure. Any one program will have a variety of facets to it, and the world of formal programs of support—let alone informal forms of support—is vast and constantly evolving. As a consequence, while there has been a robust body of research done on varying aspects of specific forms of support for artists and on the roles those forms play in developing and sustaining an artist's career, it has not been comprehensive nor is there an evident taxonomy or organizing principle.

We are able to organize our review of the specific forms of support into three subsections: 1) support that is predominantly monetary; 2) in-kind support that has a clear monetary value; and 3) support that does not have a readily assignable market value. Even here, however, the boundaries are not always strict.

Forms of Support I: Monetary The most basic way in which professional artists support themselves is through *employment* as artists. This could either be employment with an institution, such as a symphony orchestra or a ballet company, teaching in their artistic discipline, or self-employment. Self-employment could be comprised of income deriving from sales, commissions, teaching, and other entrepreneurial efforts. Formal employment could be full time or part time, ongoing or short-term.

*Grants* play an important role in supporting artists, though direct, individual grants are rarely a consistent source of financial support for individual artists, even though their symbolic importance may be quite large. There is great variety in the form and duration of grants, either restricted or unrestricted, given to artists and investigated by scholars. Opportunities for artists to compete for grants vary widely depending on the discipline of art they practice, their geographic location and other factors including demographics, training methods or cultural frameworks. Because of the diversity of sources of grant monies, researchers note that it is a difficult area to survey comprehensively. Re-granting and working through intermediaries presents particular challenges for researchers, but these methods are also noted to have benefits. These may be administrative benefits or the stimulating impact the regranting function may have on the capacity of the intermediary organization.

Forms of Support II: In-Kind Support with a Monetary Value In some cases, in-kind provision allows space, equipment and similar resources to be shared effectively. *Artist residencies and other forms of access to space and materials* often fall into this category. Some research finds *health insurance* and *legal services* also fall into this category.

Forms of Support III: Intangible Support Most forms of intangible support provide information, coordination, or social support to artists. These can help them access or leverage the more tangible forms of support discussed above. Agents, gallerists and other artistic intermediaries such as record labels, and impresarios, play an important role in many artists' lives and careers and have been examined by researchers. Many opportunities to access the marketplace for their art require artists to pass through the gatekeepers in their careers, and for marginalized artists these gatekeepers can make or break their access to markets. The internet has changed the business model of many intermediaries and has made it easier for individuals to circumvent their gatekeepers and reach directly to their audiences.

*Training and professional development* are core forms of support to artists via academic institutions and nonprofit organizations. Research points to the ongoing need to access continuing education after graduation and at later career stages. Student debt from art school has been found to have a significant impact on many alumni's career choices.

Local arts agencies have been found to be important sources of training and professional development with both informal and formal programs of varying degrees of robustness and continuity. Foundations and nonprofit organizations also supply professional development for artists, and do so over the course of the artist's career through means including: artist retreats where artists interact and network

with each other, consultants, and arts professionals; artist-to-artist mentorship programs; training in strategic planning, fund-raising, web strategies, and other ancillary skills; providing access to curators, gallerists and collectors; and providing artists with information about affordable health insurance opportunities. Apprenticeship programs are found particularly in traditional and folk arts fields, and research suggests they can be poorly funded.

Support for strengthening marketing, distribution and presentation skills is much needed throughout the arts world, and is particularly an issue for artists from marginalized communities and by artists working in the hybrid or arts-related sectors.

Research indicates that an important form of support whose value can far exceed its expense is providing various *information services and dissemination*, both information directed towards artists, such as advocacy information, business and career management, job listings and calls to artists, and health insurance information, and information directed towards the public to connect them with their local arts scene, such as teaching or touring artist registries, presenter/venue listings, cultural calendars, cultural tours or trails, showcases, and reviews or podcasts of arts events.

Also noted is the function of *facilitating community-based support* where organizations and other entities are involved in the facilitation of connection between artist and community members but does not itself necessarily contribute any financial resources to the artist. Recently, there has been a flourishing of variety of approaches to connect artists with such financial support, often focused on individuals who would like to support artists directly but at levels that are too small to make sense without facilitation and aggregation. This includes, but goes beyond, “microphilanthropy” web sites such as Kickstarter.

### Career stage

A common way of categorizing career stages that is often used, but not clearly defined in the literature we reviewed, is: emerging, mid-career, established, master, retired. Joan Jeffri and her colleagues have developed a seven-stage model in 1992 of an artistic career: Initial Influences; Training and Preparation; Professional Institutions; Peer Influences; Marketplace Judgments; Critical Evaluation; and Late Careers. Research studies, foundations and organizations have found many ways to define career stages for artists, from early initial phases through to the end of life, though nomenclature has not been formalized and varies.

### Discipline-specific issues

Not all issues faced by artists of different disciplines are the same. Some are specific to the particular discipline, and some are much more likely to be an issue in some disciplines rather than others. A full exploration of the idiosyncratic needs of different disciplines was beyond the scope of this review, but we found Joan Jeffri and her colleagues’ research, stretching over 20 years, to provide valuable insight

related to many different artistic disciplines' careers. There are also discipline-specific arts service organizations that regularly publish information on the specific needs and opportunities for their members. Some examples of these are: Future of Music Coalition, Craft Emergency Relief Fund, National Performance Network, and others.

### Relationship between arts organizations and artists

The relationship between arts organizations and artists is critical to the support of each and to the vibrancy of the arts ecology overall. Support for arts organizations ultimately translates at least in part to support for individual artists: the two cannot be considered completely separately. A RAND Corporation study, *Arts and Culture in the Metropolis: Strategies for Sustainability* (McCarthy et al, 2007), has done a careful taxonomy of arts organizations and their support system, though they explicitly exclude individual artists from much of their analysis because of data difficulties. This study divides arts organizations into six main categories: arts presenting, funding, promoting, arts councils, service, and professional societies. Arts-presenting organizations include theaters, museums, dance troupes, orchestras, etc.

In arts organizations we see both earned income and contributed income, with the largest type of contributions across the sector in dollar amounts comes from individuals. Government grants are not a significant source of revenues for any type of organization and are more important for their legitimating role, which helps attract private sources of funding. With the large majority of arts funding from foundations going to arts organizations rather than individuals, some individual artists incorporate as a 501(c)3 organization, though research indicates there are administrative burdens. Research notes the alternative route of fiscal sponsorship via arts organizations that specialize in providing these services to artists that may be an alternative for individual artists.

### Who are Artists?

The very definition of “artist” is contested with ideology having an impact on the choice of definition of who constitutes an artist or a professional artist. Three dimensions of the definition of an artist emerge in the literature on individual artists: discipline, level of professionalism, and sectoral participation. In general, there is a trade-off between inclusiveness and coherence: one could easily ignore populations of artists that are of interest if one defines “artist” too narrowly, but on the other hand, the issues facing individuals who meet only a less stringent definition of “artist” are likely to be quite different from those who meet traditional, core definitions of professional artists. The marketplace is seen to limit the definition to those who have some measure of market success and whose output consumers identify as “art”, while educational attainment can exclude the self-taught and disenfranchised, and self-definition has the potential to lack any meaningful filter. The definition appropriate to a particular situation will balance these limitations in such a way as to best meet the needs of the particular research question or policy

goal. Many surveys of artists also begin with self-identification. For example, the LINC 2009 survey merely required an individual to self-identify as an artist and list at least one field, which could be a write-in.

The common core definition of *artistic disciplines* used in the literature seems to be the four categories: musicians, writers, visual and performing artists. Some studies do not refine the definition further while others break down these four categories into more specific subcategories. Those that use the U.S. census as their source of data use that survey's categories, which include, in addition to the obvious disciplines, such categories of artist as producers and directors, choreographers, and TV, video and motion picture camera operators and may expand their focus to the creative professional fields of architects, designers, announcers and other entertainers. The NEA pulls 11 categories from the census categories, which for the agency constitute artists: (1) Actors; (2) Announcers; (3) Architects; (4) Fine artists, art directors, and animators; (5) Dancers and choreographers; (6) Designers; (7) Entertainers and performers; (8) Musicians and singers; (9) Photographers; (10) Producers and directors; and (11) Writers and authors. These categories are also used in the Current Population Survey, which allows for more frequently updating information on employment, but essentially identifies individuals into an occupational category if it is where they dedicate the most of their time during the reference period. This misses many artists whose career is sporadic. In 2010 Throsby & Zednik categorized self-identified artists by their principal artistic occupation into (1) writers; (2) visual artists; (3) craft practitioners; (4) actors and directors; (5) dancers and choreographers; (6) musicians and singers; (7) composers, songwriters and arrangers; and (8) community cultural development workers.

Most policy-oriented research on artists has clear interests in focusing on *professional artists*. However, defining professional artists is challenging, since many in the target population are not able to practice their art full time. By setting income or time thresholds, one risks excluding the most marginal populations of artists and, perhaps, those that might benefit the most from more effective support. The 2010 LINC survey found that there wasn't a clear line between the "professional" and "amateur" artist or between the "commercial" and "independent" and reflects that in our society, an "artist" can be any of: an identity, a career, a temporary engagement, a philosophy, etc. The boundaries are even blurrier among immigrant communities and the young. However, for many studies, some sort of filter keeps the scope manageable, such as with Markusen et al in 2006 who wished to ensure a focus on those individuals who engage in the arts in the broader community, and therefore restricted their scope to artists who spent at least 10 hours a week on their work and who shared their work with people beyond family and close friends. Jackson et al in 2003 defined professionalism for an artist as: all adults who have expert artistic skills; have received artistic education or training (formal or informal); attempt to derive income from those skills; and are or have been actively engaged in creating artwork and presenting it to the public.

Some research explores definitions related to *economic sector*, with boundaries between commercial and other sectors providing research focus. Architects, designers, and other commercial artists will routinely face this definitional challenge. However, as



noted by a number of researchers, many artists self-subsidize by working in the commercial sector, and they have differing opinions about the artistic worth of the work they do primarily for pay. Furthermore, even highly commercialized creative endeavors enrich and enhance the arts ecosystem in their own right. The literature suggests that walls between economic sectors and artistic disciplines continue to crumble.

### Conclusion

Review of the literature demonstrates that the supply of support for artists is a complicated, multi-faceted ecosystem. There remains significant research to be done in surveying the forms of support and then in understanding their effectiveness. In order to properly survey the ecosystem, it would be important to have a framework or taxonomy with which to understand the different types of support for artists. As with artists' need for different types of support, the forms of support offered by institutions operates on multiple dimensions simultaneously and interact with the entire arts ecosystem in complex ways. Untangling these interactions would allow us to better assess the system's strengths and weaknesses. Ultimately, we could map the flow of resources and support from the complicated universe of entities interested in the promotion of artists, via the different forms of support, to the needs that the support addresses. This review has found that aspects of this ecosystem-wide mapping are currently possible, but that additional work on the conceptual framework for understanding forms of support remains to be done.

We hope that other researchers will build on this preliminary review, with the goal of generating a shared understanding of what the literature tells us about artist support, and identifying gaps in knowledge.

# Matrix of Sources and Forms of Artist Support

Source/Provider of Support	Regranted funds from other sources	Current or Potential Data Aggregator	Form or Type of Support	Intended Beneficiary	Direct to Artist, Indirect, or Intermediary	Restricted or Unrestricted	Category of Support		
							Financial Support	Training & Professional Development	"Life Support"
State and Local Arts Agencies (e.g., Pennsylvania Performing Arts on Tour; supported by four foundations)	Sometimes	NASAA, AftA	Professional development; technical assistance (e.g., new web site); travel support	Artists	Direct	Restricted	X	X	
State and Local Arts Agencies (often through NEA support)	Sometimes	NASAA, AftA	Fellowships, awards, project grants	Artists	Direct through Intermediary				
State and Local Arts Agencies (often through NEA support)	Sometimes	NASAA, AftA	Support for contracted services (e.g., artists-in-schools)	Schools, PTA's, community organizations who then hire artists	Direct through Intermediary	Restricted	X		
Federal agencies (NEA, GSA?)	No	Various	New work commissions (including public art)	Artists	Direct	Restricted	X		
State and Local Arts Agencies (often through NEA support)	Sometimes	NASAA, AftA	New work commissions (including public art)	Artists	Direct	Restricted	X		

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Source/Provider of Support	Regranted funds from other sources	Current or Potential Data Aggregator	Form or Type of Support	Intended Beneficiary	Direct to Artist, Indirect, or Intermediary	Restricted or Unrestricted	Category of Support		
							Financial Support	Training & Professional Development	"Life Support"
<b>Level 2 Forms of Support: Perhaps feasible to track, but requires further exploration</b>									
State Arts Agencies (often through NEA support)	Sometimes	NASAA	Grants for artist residencies, projects, commissions	Nonprofit arts groups	Indirect	Restricted			
State Arts Agencies (often through NEA support)	Sometimes	NASAA	Touring artist fee support	Nonprofit arts groups	Indirect	Restricted	X		
Nonprofit arts groups, through grants or contracts (e.g., Metropolitan Opera)	Sometimes	???	Fellowships, prizes, awards, project grants	Young artists	Direct	Unrestricted			
Nonprofit arts group, through grants or contracts	Sometimes		Fellowships, project grants, fees paid to artists (sometimes for residencies, commission, but would not include touring performances or anything that amounts to "employment")	Artists	Indirect	Restricted	X		
Nonprofit arts groups [WE AGREE TO DROP THIS - IT GETS INTO EMPLOYMENT, NOT SUPPORT]		???	Artist employment (e.g., fees paid to actors, directors, singers, dancers, etc.)	Artists	Direct	Restricted	X		
Artist support groups (Fractured Atlas, The Actors Fund, Future of Music Coalition)	Sometimes	???	Access to Insurance, health and social services, information, fiscal sponsorship, other services	Artists	Direct	Restricted		X	X

# Matrix of Sources and Forms of Artist Support

Source/Provider of Support	Regranted funds from other sources	Current or Potential Data Aggregator	Form or Type of Support	Intended Beneficiary	Direct to Artist, Indirect, or Intermediary	Restricted or Unrestricted	Category of Support		
							Financial Support	Training & Professional Development	"Life Support"
<b>Level 1 Forms of Support: Attainable Indicators</b>									
Private foundation grants to artists (e.g., Jerome Foundation, Doris Duke Charitable Foundation, many others)	No*	FC	Fellowships, awards, prizes, project grants	Artists in general, emerging artists, other types or career stages	Direct	Unrestricted	X	X	X
Private foundations, through grants or contracts	No	FC	Fellowships, project grants, contracts	Artists	Direct	Restricted	X	X	X
Private foundation grants to artists for artist residencies or commissioning of new work	Yes	FC	Residencies, new work commissions [should this line go away, since this activity will be subsumed into "project grants"??]	Artists	Direct	Restricted	X		
Commissioning programs of NSO's (e.g., League of American Orchestras, Opera America, National Performance Network, American Composer's Forum)	Sometimes	Service Orgs.	New work commissions (including public art)	Artists	Indirect	Restricted	X	X	X
Commissioning programs of individual nonprofit arts organizations (e.g., Arena Stage, Humana Festival, Jacob's Pillow, HERE Arts Center, museums, etc.)	Sometimes	Various (e.g., TCG Theatre Facts)	New work commissions (including public art)	Artists	Direct	Restricted	X		
Artist service/support organizations (Creative Capital, Artist Trust, Springboard, 3Arts)	Yes	Various	Fellowships, awards, prizes, project grants	Artists	Direct through Intermediary	Unrestricted	X		
Artist service/support organizations (Creative Capital, Artist Trust, Springboard, 3Arts)	Sometimes	Various	Professional development (mix of coaching, training, apprenticeships, financial support)	Artists	Direct	Restricted	X	X	
Artist residency organizations (see Notes)	Sometimes	Alliance of Artists Communities	Residencies (often mix of financial support, housing, materials, etc.)	Artists	Direct	Restricted	X	X	
Federal agencies (U.S. Park Service)	No	Park Svc	Residencies	Artists	Direct	???	X		
Federal agencies (NEA)	No	NEA	Fellowships (e.g., Nat'l Heritage Fellowship)	Artists of nat'l significance	Direct	Unrestricted	X		

# Matrix of Sources and Forms of Artist Support

Source/Provider of Support	Regranted funds from other sources	Current or Potential Data Aggregator	Form or Type of Support	Intended Beneficiary	Direct to Artist, Indirect, or Intermediary	Restricted or Unrestricted	Category of Support		
							Financial Support	Training & Professional Development	"Life Support"
<b>Level 3 Forms of Support: Known forms of support, no reasonably attainable source of data</b>									
Community (crowdsourced support: Sunday Soup, Springboard for the Arts, Kickstarter, ArtThrob, Awesome Foundation, United States Artists)	No	???	Ad hoc community financial support; matching support [what bucket is this?]	Artists, arts groups	Direct	Unrestricted	X		
State and Local Arts Agencies (NYFA); non-profit artist services orgs. (Center for Cultural Innovation)	Sometimes	???	Information resources; network access	Artists	Direct	Restricted		X	
Artist housing developers (ArtSpace, etc.)	Sometimes	???	Subsized artist studios or artist live/work spaces	Artists	Direct	Restricted			X
Education providers: Art centers, community music schools, dance studios, etc.	Sometimes	???	Subsidized access to training	Community artists, often children	Direct	Restricted		X	
Private foundation support for academic training (Emily Hall Tremaine, Surdna)	No	FC	Tuition/teacher training/curriculum support for MFA	Training institutions and academia	Indirect	Restricted		X	
Artists' unions (SAG, AEA, AFTRA)	No	???	Access to Insurance	Artists who are members of these unions	Direct	Restricted			X
Volunteer Lawyers for the Arts	No	???	Subsidized or free legal services	Artists	Direct	Restricted			X