



Survey Results

*Highlights and color codes are meant to identify/group similar information.

** Also, in some instances, the narrative responses that appear in BOLD or italicized in blue highlights might make good pull-quotes, as needed.

Q2	#	%	Q2 Funder Type (Check all that apply)
Q2 A	45	61.64%	State/City/Regional Arts Council
Q2 A	13	17.81%	Other (please specify)
Q2 A	8	10.96%	Family Foundation
Q2 A	6	8.22%	Intermediary
Q2 A	5	6.85%	Independent Foundation
Q2 A	3	4.11%	Public Charity
Q2 A	2	2.74%	Private Operating Foundation
Q2 A	1	1.37%	Charitable Trust
Q2 A	1	1.37%	Donor Advised Fund
Q2 A	1	1.37%	Community Foundation
Q2 A	1	1.37%	Corporate Foundation
Q2 1			we don't consider ourselves a funder but we do provide some direct support programs to artists
Q2 2			Nonprofit Organization
Q2 3			Regional Arts Council
Q2 4			Local Arts Agency
Q2 5			nonprofit
Q2 6			Artist-endowed Foundation
Q2 7			Public Development Authority
Q2 8			LAA - government funder
Q2 9			Non profit organization



Q2 10	Government
Q2 11	artist service organization
Q2 12	Nonprofit Grantmaker that utilizes our own funds matched with contributed income
Q2 13	May be considered a Local Arts Agency by AftA

Q3	#	%	Q3 Does your organization offer funding to individual artists?
Q3 A	66	90.41%	Yes
Q3 A	7	9.59%	No
Q3 A	0	0.00%	I don't know

Q4	#	%	Q4 What are the processes/initiatives in your agency/organization that require data collection? (Check all that apply)
Q4 A	70	95.89%	Application Process
Q4 A	65	89.04%	Grantee Reporting
Q4 A	46	63.01%	Diversity, Equity, and Inclusion Initiatives
Q4 A	43	58.90%	Field Surveys
Q4 A	43	58.90%	Strategic Planning
Q4 A	39	53.42%	Post-application Process
Q4 A	19	26.03%	Recruitment Process
Q4 1			research initiatives as they arise
Q4 2			registration for services (though this data collection is optional)
Q4 3			Recruitment process refers to recruitment of panelists
Q4 4			Attendance at workshops we put on.
Q4 5			Cultural Mapping , Regional Planning , Economic & Workforce Development Planning
Q4 6			Longitudinal tracking- eg What happens during the course of an artists' career and life
Q4 7			Our data collection is "light touch." We request but do not require SMU/DataArts



Q4 8	Arts education data from school districts and teaching artists; Program evaluation ; Data collected through the contracting process; Event registration
Q4 9	Panel/Selection Process
Q4 10	We collect geographic, demographic, and narrative data on board, staff, and the artists we support.

Q5	#	%	Q5 How do you collect data?
Q5 A	68	93.15%	Grant applications
Q5 A	65	89.04%	Surveys
Q5 A	65	89.04%	Grant reports
Q5 A	45	61.64%	Focus groups
Q5 A	33	45.21%	Commissioning research

Q6	#	%	Q6 Whose data do you collect? (Check all that apply)
Q6 A	68	93.15%	Applicants
Q6 A	67	91.78%	Individual Grantees
Q6 A	60	82.19%	Organization Grantees
Q6 A	31	42.47%	Specific Discipline of Artists
Q6 A	26	35.62%	Artists/Organizations who have never applied
Q6 A	0	0.00%	Board and Staff of
Q6 1			All disciplines listed in the RAC Data Collection list
Q6 6			All disciplines
Q6 9			All Arts
Q6 11			All
Q6 19			All disciplines
Q6 21			All disciplines
Q6 26			All arts disciplines. 4Culture also funds heritage and preservation as well as administers the county's percent for public art program.
Q6 27			Artists working in All genres
Q6 28			All disciplines
Q6 29			We fund All disciplines. We collect data from artists, teaching artists, educators, arts administrators, county employees, program managers, Arts



	Commission staff
Q6 30	All disciplines
Q6 31	All disciplines
Q6 2	Visual, Performance, Literary, Folk/Traditional
Q6 7	We are moving in FY20 from categorizing our support of individual artists as 19 distinct (and overlapping) disciplines to supporting three - Performing, Visual, and Literary arts - with sub- disciplines within each
Q6 4	Visual, Performing and Literary Arts, specific initiative for independent musicians as well
Q6 14	Visual, Performing, Literary, media, traditional
Q6 34	Visual, Dance, music, Theater, poetry, and interdisciplinary art
Q6 17	Contemporary Dance, jazz and Theater
Q6 3	Dance, Theater, multidisciplinary, public art, film
Q6 20	Dance, Music, Theater, Multi- and/or Interdisciplinary Performance
Q6 13	Dance, Folk Art, Jazz, Literature, Media, Music, Visual Arts
Q6 33	Dance, music, teaching arts, Theater Visual arts (including audio art, filmmaking, Performance)
Q6 5	composers, ensembles, composer lead organizations
Q6 8	Theater, playwrights, actors
Q6 10	composers, musicians, playwrights, Theater artists, Dancers, choreographers, ceramic artists, printmakers, media artists, community-engaged artists, book artists, fiber artists, writers and Visual artists
Q6 12	Folk and Traditional
Q6 22	Our individual grantees are limited to our Folk Arts Master/Apprenticeship program using federal dollars only. Our state's anti-donation clause precludes us from funding individuals with state dollars.
Q6 16	teaching artists
Q6 24	Visual Arts
Q6 32	materials based artists (or artists working in craft disciplines)
Q6 15	The MN Office of Legislative Auditor requires Regional Arts Councils to include the "art involved public" in our needs assessment process, which refers to people in our region that are not already an applicant, grant recipient, or training attendee. For MRAC, we focused on communities we see under-represented in those category (ex. POCL communities, seniors, youth, LGBTQ, people with disabilities, and rural residents).
Q6 23	artists who participate in our professional development programs
Q6 18	We support organizations (not individuals) across the arts and culture spectrum.



Q6 25	As noted above, we do not directly support individual artists, but we support projects in which artists are supposed to receive 2/3rds of the \$45,000 grants. All disciplines are invited.
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Q7	#	%	Q7 What type of demographic data do you collect from individual artists? (Check all that apply)
Q7 A	62	87.32%	Artistic Discipline
Q7 A	50	70.42%	Race
Q7 A	45	63.38%	Ethnicity
Q7 A	43	60.56%	Gender
Q7 A	37	52.11%	Disability Status
Q7 A	37	52.11%	Age
Q7 A	37	52.11%	Geographic Coordinates: Rural/Urban/Suburban
Q7 A	35	49.30%	Self-identity
Q7 A	32	45.07%	Percentage of Grant Funds Supporting Project
Q7 A	26	36.62%	Categorical Use of Grant Funds (i.e. research, development, production, evaluation)
Q7 A	26	36.62%	Years Working as an Artist
Q7 A	22	30.99%	Percentage of Earned Income/Sales/Contracts Supporting Project
Q7 A	19	26.76%	Percentage of Personal Funds Supporting Project
Q7 A	18	25.35%	Sexual Orientation
Q7 A	15	21.13%	US Residency Status/Nationality
Q7 A	10	14.08%	Income Bracket
Q7 A	10	14.08%	Percentage of Crowdfunder/Fundraising Supporting Project
Q7 A	9	12.68%	Languages Spoken
Q7 A	7	9.86%	Social Themes in Artistic Work
Q7 A	6	8.45%	Homeowner/Renter Designation
Q7 A	5	7.04%	Employment Status
Q7 A	4	5.63%	Country of Birth
Q7 A	3	4.23%	None of the Above
Q7 A	0	0.00%	All of the Above
Q7 1	House & Congressional district ; text box to allow for self identification		



Q7 2	career stage; level of education; percentage of income derived from art practice; student loan debt
Q7 7	includes arts education, number of adults and children engaged, artists involved, population benefited by race/ethnicity, age
Q7 11	Our aren't always connected to a project, but their work as an artist in general - Level of education achieved, # of persons in your household
Q7 5	first/second generation immigrant
Q7 9	neighborhood of residence
Q7 12	Location, location of project activities, matching funds
Q7 13	veteran/military service status
Q7 3	Age is only identified by 21 years or older
Q7 4	For many years, we partnered with our RAO to administer our individual artist awards program, and we received this data from them. Beginning in FY20, we will administer the program and <u>will not</u> collect race, ethnicity gender, or disability status of individuals per instructions by our attorney general's office.
Q7 6	We somewhat collect use of funds and percentage of funds in the project, but it's through the project budget, so is not easily trackable/reportable.
Q7 8	We do not survey for age/ethnicity/gender/race/sexual orientation, but we do track it in that it often is provided.
Q7 10	The percent funding items are included in project budgets in many programs.
Q7 14	When we contract with artists we require them to report N of people hired by job title, through their final report; We also collect basic demographic data from individual artists and anyone else who register for our public events
Q7 15	we grant to organizations who fund/support individual artists, so the nonprofit collects data about applicants/grantees
Q7 16	The age, ethnicity and race information requests are voluntary.

Q8	#	%	Q8 Do you collect demographic data anonymously?
Q8 A	31	43.06%	Sometimes
Q8 A	26	36.11%	No
Q8 A	12	16.67%	Yes
Q8 A	3	4.17%	Not sure

Q9	#	%	Q9 How frequently do you track data on individual artists?
Q9 A	37	51.39%	long term (biannually or longer)



Q9 A	27	37.50%	Other (please specify)
Q9 A	8	11.11%	Short term (daily-monthly)
			<i>**Seven comments below noted annual tracking</i>
Q9 1			not sure what this question is asking
Q9 2			1annually
Q9 3			2annually
Q9 6			3annually
Q9 8			4Annually - for each grant cycle.
Q9 13			5Yearly
Q9 17			6As a board member, I'm not sure. I suspect annually and less comprehensively than we should.
Q9 20			7annually
Q9 27			Every year we produce a report. Data is collected throughout the year. We also produce deeper, multi year reports and share them on our website,
Q9 4			We only routinely collect data through application related processes.
Q9 5			per grant request
Q9 7			on project cycle
Q9 9			Depending on the application/program we collect some data monthly and other data biannually
Q9 11			At application time and final report time. Plus on site visits for the select few chosen for a site visit.
Q9 16			With each grant cycle and produce and annual report
Q9 19			as needed when not associated with specific grants they have received
Q9 22			Data collected during each application opportunity
Q9 23			At the time they apply
Q9 26			Generally, in relation to grant applications, but also periodically to have a more detailed sense of where artists in our County live and work.
Q9 15			both short- and long-term
Q9 25			short and long term...looking at recovery
Q9 18			We launched the data collection for applicants in 2019. Our plan is the carry out long term tracking by program and for the applicant pool as a whole.
Q9 21			Periodically
Q9 10			We don't track data on individual artists.
Q9 14			We do not track data on individual artists
Q9 24			n/a
Q9 12			Unclear question



Q10	#	%	Q10 Complete the sentence: We use this individual artist data to evaluate...
Q10 A	57	78.08%	geographic reach of funding programs.
Q10 A	57	78.08%	impact of funding programs.
Q10 A	54	73.97%	progress toward funder Diversity, Equity, and Inclusion goals.
Q10 A	54	73.97%	progress toward goals of funding program.
Q10 A	48	65.75%	barriers in the grant process.
Q10 A	8	10.96%	Other (please specify)
Q10 1			for state reporting purposes
Q10 2			What the professional development needs of artists are.
Q10 4			compliance with contract terms.
Q10 6			effectiveness of outreach /recruitment of applicants
Q10 7			To understand gaps in our services
Q10 8			To gauge whether we are fulfilling our mission , which is equity based.
Q10 5			Genre, age
Q10 3			We don't track data on individual artists.
Q10 3			We don't track data on individual artists.

Q11	#	%	Q11 Who evaluates and interprets the data you collect?
Q11 A	69	94.52%	Program staff
Q11 A	26	35.62%	Outside consultants
Q11 A	23	31.51%	Funder executives/board
Q11 A	8	10.96%	Other (please specify)
Q11 1			Both board and staff review the data - no one involved has specific skill or training in demographic data analysis
Q11 2			impact and assessment manager, and program managers
Q11 3			occasionally outside consultants
Q11 4			research staff
Q11			We have three Research and Evaluation staff, in addition to program staff



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Q11 6	Impact & Assessment Manager
Q11 7	all of the above depending on what's collected and what purpose
Q11 8	Executive director, Director of Programs.

Q12	#	%	Q12 With whom do you share your data? (Check all that apply)
Q12 A	66	94.29%	Staff
Q12 A	54	77.14%	Board
Q12 A	30	42.86%	Public
Q12 A	29	41.43%	Funders
Q12 A	25	35.71%	Panelists
Q12 A	15	21.43%	Grantees
Q12 A	14	20.00%	Applicants
Q12 A	1	1.43%	No one sees the data
Q12 A	0	0.00%	Would rather not say
Q12 1			All data collected (except data private info) is considered public
Q12 4			Elected officials and public by request
Q12 5			depending on the data/program, we share more widely with the public
Q12 13			aggregate form reports to commission and the public if they request it
Q12 14			Occasionally, we include very summarized, top-line data publicly in a press release.
Q12 15			As a public agency, our records are normally public . We only share aggregate data with program staff, board, etc. We do not share the records of individuals.
Q12 18			some data are available to the public by request
Q12 21			We only share aggregate data with the public - not individual
Q12 22			working towards public
Q12 12			We share detailed reports with staff and board. We publicly release some general statistics with much less specificity.
Q12 19			Individual-level data is never shared. If organization-level data is shared, it is anonymized. We have a Quality Assurance policy that sets parameters for how data is shared and we follow ethics guidelines and best practices for the protection of human subjects. We are part of the County's Open Data Task Force, and wherever possible we post data related to our



programs and services on the [Open Data Portal](#).

		programs and services on the Open Data Portal .
Q12 2		data is aggregated when presented to funders , panelists
Q12 7		National Endowment for the Arts
Q12 24		We may present aggregated data to funders and the community.
Q12 9		City Council
Q12 10		Trend Analysis is often shared with Municipal Authorizers
Q12 16		Elected Officials
Q12 17		Legislators
Q12 20		Arts Commissioners
Q12 3		Only some data is shared
Q12 6		consultants/special project staff; circumstances vary
Q12 8		Public does not see all of the data
Q12 11		depends on what we have collected, whether we have permission to share, and the context
Q12 23		again, depends on the data that we're collecting

Q13	#	%	Q13 How are you addressing data security? Please explain.
Q13 1			Data is collected through Foundant Technologies
Q13 2			we use secure platforms for data collection
Q13 3			Our online grant system utilizes data security as does our state IT system .
Q13 8			Data security is addressed in a number of different ways. We use various online database platforms that serve different functions for our organization. Each platform has its own security mechanisms built in. The company that works on our website updates security items as needed as does the company that supports all of our in house technological needs such as server protection and firewall updates.
Q13 9			we use online tools that have data security built in and typically do not download personal data etc.
Q13 13			Our online grant system uses SSL and passwords.
Q13 14			Local office internet security protocols, online Foundant Grant Management Life cycle Manager , hard copy lock out protocols



Q13 15	Staff and board members agree to a confidentiality clause in their contracts. The demographic data is held on a secure online system that is not public.
Q13 16	Data is stored via a third party grants management program.
Q13 17	USING SOFTWARE WITH SECURITY BUILT IN
Q13 18	We collect most of the data via docusign as part of the contracting process. Docusign writes it into Salesforce for us. We control access to various aspects of the data through permissions granting to staff. We do not consider demographic data to be highly confidential. With every piece of the demographic data we collect, artists have an opportunity to select "prefer not to answer" which allows them control over what is collected.
Q13 20	Most of our data is collected during the application process, which is done through Submittable , a secure online portal. Data collected after application, including grant/fellowship outcomes are collected via grantee reports that are stored on a secure server .
Q13 23	online private files
Q13 24	It is built within our online application process or within research findings which are held on secure servers
Q13 29	Currently, our security is very basic. We have password protected computers , and rely primarily on our grant interface company's security.
Q13 31	Currently stored in cloud-based survey platforms (eg Survey Gizmo, Zoho Survey)
Q13 32	We address data security in many ways. We choose platforms that have security built in. For example, our submission platform Submittable is HIPA compliant and our database platform Etapestry by Blackbaud is PCI compliant . Internally with our server system we use User Groups Access roles to departmentalize Human Resources files from our programs and Digital Media files. We have a data backup plan that regularly backups our server files on site as well as off site. We use Office 365 for our email communications that has encryption built into its platforms.
Q13 37	We rely on the data security our online grant management provider. If files are downloaded from the grant management provider they are saved to our organizations cloud based system .
Q13 39	We use secure forms to collect or share information. Staff are the only ones who have access to files and/or discretion to share (based on permissions).
Q13 43	We are trusting the security measures our web-based GMS has in place to protect the data.
Q13 48	Information collected is done on platforms like SurveyMonkey, Submittable , etc. that are secure and where users are assigned and password-protected. Any summarized data is kept on Box (again, secure and user login protected).
Q13 49	Our demographic data is collected via applicant profiles hosted on an enterprise grade, secure database provider . Demographic data for individuals, once submitted, is not accessible via the web.



Q13 63	Much of our data is collected through live interviews and through our application process and annual surveys . We do not retain apps of non-awarded artists. We do not record the live interviews. The survey platform is shut down once the process is finished. Our data reports are made public. Artists' anonymity is preserved. We ask for written permission to use any quotes from artists.
Q13 4	We have our own server , our information is backed up in 2 off site locations and on a in house external storage device.
Q13 5	Data security is managed by Business Oregon IT staff and State of Oregon policies
Q13 7	The state has a number of regulations, firewalls, etc. in place to protect our data.
Q13 10	Following state protocols.
Q13 12	State data security protocols
Q13 21	Better to discuss with our IT folks but - We have secure data transfer/exchange via VPN and encrypted servers .
Q13 22	As a state agency, all of our data, by law, is subject to public scrutiny.
Q13 25	We follow state protocols for data collection, data access, and data backup.
Q13 26	We are a state agency so that is handled by our office of information technology
Q13 30	Follow City protocols for collecting data, and all demographic information that is part of an application has opportunity for applicant to opt out of self-reporting.
Q13 33	IS (IT Dept??) Dept is responsible for this and up to date and compliant.
Q13 36	As a State Agency we follow the state mandated data security procedures and all sensitive data (i.e. social security numbers) are entered into the State's vendor system which they maintain to the highest standards applicable.
Q13 38	Via the City's firewalls and Internet Technology Department . I believe they are quite series about it.
Q13 41	As a state entity our IT department works with us on that.
Q13 46	Data and collection is part of our IT Network and Security protocol process.
Q13 47	we have privacy/IT policies in place
Q13 50	Metro has a very secure network and access to our system requires several permission levels and authentication steps.
Q13 53	We have a third party vendor that we pay to protect our data from being breached.
Q13 54	Clear consent statements about privacy & data use ; storage in password-protected databases ; laws & policies in place about what kinds of data are accessible to whom.



Q13 55	We avoid collecting individual-level data whenever possible, and when we do it is collected anonymously. Any data that is shared is aggregated so that individuals cannot be identified. Organization-level data is treated similarly. All data is kept on County servers with strong security protections.
Q13 56	Data is shared at the group level only; individual responses aren't shared. Adherence to City of Seattle data privacy policies.
Q13 57	We state how data will be utilized and of course it is voluntary. We treat data security as any other information the City captures which is by following standard City security protocols.
Q13 58	We are part of a City system that has security measures in place.
Q13 60	Our Technology Manager reviews and updates data security protocols quarterly.
Q13 61	not my area of expertise...take all precautions, firewall, contract with tech firm for server and security purposes
Q13 62	Via the systems in place through the county's IT department and services .
Q13 65	We are not specifically addressing data security within our division but the City's Computer Technology Management Department helps us ensure that our data is kept securely.
Q13 66	We rely on our state government security protocols
Q13 19	We use a private server and all database users are given limited access through individual permission settings.
Q13 35	The data is stored on a shared drive that only staff has access to.
Q13 27	We do not collect sensitive data in applications or reports . The SSN, required for grant payment, is collected over the phone and manually keyed into the state financial system and is not stored in hardcopy or in the grants management system.
Q13 28	limiting information gathered , using secure data management
Q13 34	Data security is addressed by senior staff members as part of the foundation's overall digital security work.
Q13 40	we are currently not collecting sensitive personal information on an individual basis, but are evaluating and establishing policies that will involve security and consent about data sharing practices
Q13 44	Staff should be in a better position to answer this though this issue has surfaced in our staff/board discussions and preparation regarding emergency preparedness.
Q13 64	Strong password settings requiring at least 10 characters, a number, uppercase and lowercase characters, and a special character.
Q13 52	The data that we collect is public record by nature of our organization . We do not share individual data sets but rather aggregate the information to share the impact of our funding with legislators and relevant stakeholders.
Q13 42	This is something we need to examine. It might be a good GIA webinar or white paper.



Q13 59	We don't have a specific plan for that.
Q13 45	Unsure how to answer this.
Q13 51	not sure...
Q13 6	N/A; when collecting data as part of research initiatives, that data is often anonymous and presented in aggregate to the Foundation
Q13 11	The majority of our data is collected anonymously through surveys that are not connected to any applications. Some information (address, personal pronouns) are collected in the application process, which is only visible to staff and invited evaluators/panelists. There have been times when foundations whose fellowships we administer have asked for fellows demographic info, which we collect and report using the format requested by the foundation.

Q14	#	%	Q14 Is data used for decisions in your grantmaking process?
Q14 A	32	43.84%	Yes
Q14 A	23	31.51%	Sometimes
Q14 A	13	17.81%	No
Q14 A	5	6.85%	Other (please explain)
Q14 1			NA
Q14 2			For the artists grants we really only collect the data we need to award grants and make payments or to promote them (i.e. a link to their artist webpage if they want it shared so we can include it in the Gallery for the public to be able to reach the artists). <i>We do not make any additional data collection requests through the application process from artists to ensure they can spend the time on their work instead We do occasional surveys of artists to collect stories of the impact our grants have had on them for advocacy purposes, and we also survey artists are part of the strategic planning process. In both cases we are still mindful of the time we are asking of the artists and feel that the intention of collecting the data (advocating successfully for more public funding of the arts and making sure artists inform our strategic plan) justifies the impact of collecting the data from them.</i>
Q14 3			We are intentional about which / when / how / why information is shared with reviewers / panelists, and the ways that information may or may not impact their decision-making. Data certainly informs staff decisions about designing / improving all aspects of MAP's grantmaking processes.
Q14 4			concerning the types of grants and programs we offer, but not in the decision-making
Q14 5			This question is confusing. All the information an applicant includes in their grant application - to both open-ended and closed-ended questions -



is data. All this information is used in our grantmaking process.

Q15	#	%	Q15 Do you believe the intention behind collecting data matches the impact of collecting data?
Q15 A	37	51.39%	Sometimes
Q15 A	22	30.56%	Yes
Q15 A	11	15.28%	Other (please explain)
Q15 A	2	2.78%	No
Q15 1			We could do a better job here. We've recently hired three new staff members who are championing this and we anticipate many positive changes in the next year. Right now, I think we are not necessarily collecting enough nor using it in the most impactful way.
Q15 2			Sometimes. Because we are not a foundation, we often have to report our data to funders who may or may not be asking for data that matches or supports our values and goals.
Q15 3			Because most of our data collection is anonymous and optional, our sample sizes are rarely enough for a fully accurate view of
Q15 4			Not yet, not fully - we still collect more data that we meaningfully use but our systems for learning and evaluation are catching up
Q15 5			Not sure what this question is asking. We have collected the data for a long time and use a small subset of it , but are looking to tell more stories with it now.
Q15 9			For us, yes. For example, <i>we recently reviewed our grant applications and reporting requirements. We deleted questions we did not use in decision-making, turned open-ended questions into multiple choice questions where possible, and reduced the character count of open-ended questions, all in an effort to make our applications and reporting less of a burden for applicants/grantees and more useful for us to analyze.</i>
Q15 6			Unclear
Q15			I don't understand the question



7			
Q15 8			This is confusing. Do you mean does the data get used as intended? (yes) Do you mean does the burden of reporting match the value of the data in use? (mostly/sometimes)
Q15 10			This question is too broad to answer effectively.
Q15 11			I need to learn more about this to answer

Q16	#	%	Q16 Do you have final thoughts to your data collection/analysis practices? Please explain.
Q16 4			Education/Capacity: We are in progress on DEI work that will lead to revised data collection.
Q16 6			Education/Capacity: We are constantly seeking ways to improve our data collection/analysis processes and the impact of these processes on our organization and specific program goals in order to better serve the artists we support. We greatly appreciate opportunities to have conversations and to learn from other organizations regarding their data collection/analysis practices. We use a number of different systems and are working to make our systems more efficient. Recently, we created a new Data and System Manage position to lead our efforts regarding data collection and analysis practices.
Q16 8			Education/Capacity: We would love to have additional training . It seems logical in MN if it was a statewide training because much of the data being collected is for the State Arts Board.
Q16 12			Education/Capacity: With a very small staff , data collection and analysis could always be improved upon. Staff has been in ongoing discussions about data collection and how to collect both qualitative and quantitative data effectively and what the outcomes truly mean. We are seeking funding to hire a part time position to help us dive deeper into the data we're collecting, but this will be a long process.
Q16 13			Education/Capacity: It is very helpful to have a staff person to assist with organizational learning, data analysis, and research
Q16 16			Education: We would like to do a better job of analyzing and telling



		stories from our data.
Q16 18		<p>Caution: As organizations like ours move towards using the cloud storage and with internet access to server files and other documents, organizations will be more reliant on third party technology companies and the data security industry as a whole. This can be a double edge sword - by giving our staff easier access to work related files and databases, productivity is boosted. However, if the 3rd party platforms drop the ball on their end regarding security then that leaves organizations like ours at a risk.</p> <p>Purpose: In addition, there are continued opportunities to integrate our data collection/analyses to shape future programmatic and organizational strategy.</p> <p>Education/Capacity: The question is how we'll 1) use the existing data we have to learn new things about our work and 2) what new data we can collect to continue to improve our processes. Finally, in an organization like NALAC, whose work is constantly adapting and evolving with the needs of the field, it is important to think about the consistency and evolution of our data practices - in other words, how we're staying nimble and responsive to the field, while also documenting and staying constant in our practices.</p>
Q16 20		<p>Education/Capacity: Surdna is shifting toward a culture of learning and away from a culture of evaluation. I'm interested in how data is defined and deployed differently based on foundations' approach to their work.</p>
Q16 22		<p>Education/Capacity: Agency currently evaluating our data collection process.</p>
Q16 25		<p>Education/Capacity: We need more dynamic systems for collecting information on all persons involved in artistic work. In the field, the individual artist is often the representative that stands in for many other people who contribute labor to the work. While MAP collects demographic information (for example) on multiple collaborators, we don't have tech tools at our disposal to accurately account for every producer / admin / for-hire worker, etc. who is also an active participant on a project. Until we can account for everyone supporting the realization of the "individual artist" or ensemble's vision, we don't really have the most clear picture of the landscape.</p>
Q16 27		<p>Education/Capacity: We have found that collecting data for individual artists is much more clear and straight forward than collecting data about our organization partners. One of our biggest challenges has been agreeing about what format to collect data in and which questions/answers options to offer. We've tried to unify this across our organization which is challenging since grantmaking is only one of our four programs and our</p>



		<p>other programs are less consistent with data collection and management. We also deal with ever shifting expectations about data collection from our funding government and other funders.</p>
Q16 32		<p>Education/Capacity: A large focus of our current work is developing a framework and data collection practice across the entire agency so that we are more strategic about the data we collect and the way it is utilized.</p>
Q16 33		<p>Education/Capacity: It is difficult to get a full picture of our community and the diversity of artists working here. Still working on avenues to address this.</p>
Q16 34		<p>Education/Capacity: We do not collect personal demographic data from our constituents. The data would be useful to identify gaps in our outreach and impact; Caution: however, we have to weigh that with a perceived overreach of data collection from our constituents.</p>
Q16 39		<p>Education/Capacity: We are now working with an outside consultant to evaluate our data collection processes, so we may learn something about whether we are asking the right questions, collecting too much data (our suspicion), or not using it as creatively as we might. For now, as an artist-directed organization, we rely on this information, as well as the input from our Artist Council, to ensure that we are fulfilling our mission and that our programs are useful.</p>
Q16 1		<p>Caution: data collection is cumbersome and, while important and required, sometimes deters people from applying</p>
Q16 11		<p>Caution: It's so complicated... and the way we all do it, is less than satisfying as means to measuring effective inclusion and equity.</p>
Q16 15		<p>Caution: Never forget two things--privacy concerns for grant applicants and transactional costs of applications and reporting. All systems are hacked--it's just a matter of when. Be sure the system doesn't compromise security of grantees. Always consider the transactional and opportunity costs of grant processes. Don't ask for lots of info--just ask for useful info that is actually used. If it isn't used, don't ask it.</p>
Q16 24		<p>Caution: Performance Management/Metrics ala COMSTAT has pushed some LAA's to collect very rudimentary data practices that may do a greater disservice than inform the story.</p>



Q16 29			Caution: We do not want our interest in data to create barriers to artists applying for project support.
Q16 30			Tip: it took a year to land on demographic data collection policies and procedures and to get internal buy in and an expert on demography to put the policy together
Q16 36			Caution: Our data collection and analysis practices and policies are constantly and necessarily evolving , which can create challenges for staff (both on logistics and philosophical levels).
Q16 9			Purpose: A significant percentage of the data that we collect is required by our funders . This sometimes requires us to collect data that we ourselves do not use in designing programs.
Q16 10			Purpose: We inform applicants that we ask for demographics to help us meet our priority populations but it is optional to participate. We ask for permission to share data on their final reports, in a press release, for use on website and social media. Sometimes people decline.
Q16 14			Purpose: We try to educate the field on the importance of collecting data - not only OUR requirements, but why THEY should collect data as well. As one wise person said, no story without good data, no data without a good story .
Q16 17			Purpose: We feel strongly about the importance of collecting data from both applicants and awardees so we can compare those two populations .
Q16 19			Purpose: We work with our grantees to find a standard taxonomy that works best for all of us and way of data collection that is not too onerous for them.
Q16 21			Purpose: As stated in Question 15, we are looking to tell more stories with the data . Additionally, the City recently introduced strategic metrics and key performance indicators that the data we have already been collecting feeds into.
Q16 26			Purpose: our goal in establishing clearer data policy is to be transparent about what we are asking, why, and how it will be used and (if) it will be shared and with whom . We agree that all data collection questions include an option to opt out



Q16 28			<p>Purpose: The taxonomy initiative has tried to clarify artist support terminology, but I fear too many funders are using language loosely regarding their support, so it is difficult comparing apples and oranges, e.g. What is a "fellowship? ". I sometimes wonder if it might be better to produce an Artist Support Report Card perhaps biannually if we want some regular way of informing our field about the state of artist support nationally or regionally, indicating trends rather than have to wait for more statistically valid data.</p>
Q16 31			<p>Purpose: Collecting demographic information helps program staff assess community outreach, informs the panel process, and ultimately the grants rosters selected. We state the goal of collecting this data upfront in the application process, and encourage applicants to provide this information (while allowing them to not state it).</p>
Q16 38			<p>Purpose: The connections between collecting data and the intentions for it are shifting toward a form of public reporting. We will be there within a year.</p>
Q16 35			<p>Purpose: We have a staff of three in our Research and Evaluation division that includes a mix of quantitative and qualitative methods experts. <i>We function as service internally to the organization and externally to the field. This gives us an advantage in how we handle data compared to other local arts agencies. As a public agency, we are obligated to be as transparent with our data as possible; as researchers we are obligated to protect the individuals and organizations we serve. These values are critical to determining what questions we ask, what data we collect to answer those questions, how we collect and store that data, and how we translate data into actionable findings that can benefit the communities we serve.</i></p>
Q16 23			No
Q16 2			n/a
Q16 3			N/A
Q16 7			No
Q16 37			N/A
Q16 5			Answer to #15 sums it up. There is change in store!
Q16 40			we can only fund 501-c 3 organizations.



Q17	#	%	Q17 Please give us your suggestions on any of the survey questions.
Q17	5		You could inquire what systems exist for organizational learning within a foundation and if there are dedicated staff for this
Q17	8		A definition of "data" on the survey would have helped.
Q17	11		Does the field have a set of promising practices with regard to data collection, security, and efficacy? Or is this what you hope to accomplish with this scan?
Q17	15		please remember to share back the findings to the org members as we take the lead from the national umbrella back to our practices internally
Q17	18		Questions I wish I'd seen here: Something about the reporting burden experienced by artists Something about taxonomies in use for different demographic characteristics (i.e., if questions are closed-ended, what are the response options?) Something about use for monitoring/tracking vs. use for making changes to programming Something about biggest challenges in collecting/using demographic data from artists Something about artists' perceptions of demographic data collection / their trust in the grantmaker to use demographic data Some more detail describing "data security" for people completing this survey who aren't researchers or evaluators
Q17	21		Is it possible to have the survey questions as a PDF? They are good prompts for internal discussion.
Q17	19		Because the term "data" was not defined, most of the questions after #3 were not easy to answer. The way the term is used suggests this survey only refers to quantitative data, and primarily though not always to demographic data. In addition: The answer options for #4 are far from exhaustive. Answer options for #5 and #6 are not parallel within each item. Question #11 may be double-barreled, as evaluating data is a different task from interpreting it. Question #14 did not make sense. I wasn't sure if question #15 was in general or specific to my organization, and appeared to be driven by an agenda. And finally: the subject line on the email that included a link to this survey said this was specific to grantmakers that make grants to individual artists. We don't, but we do contract with individual artists. At first I thought we shouldn't respond to the survey. The text of the email itself and the questions suggested you were also interested



			in hearing from funders who do not make grants to individual artists, so we decided to complete the survey.
Q17 17			Some of our data collection is related to our grants program, but some is also looking at other topics, specifically the role artists play in our local economy and society.
Q17 2			Descriptions for the choice options would have been nice to see, for example question #7 : self- identity vs. sexual orientation.
Q17 4			Question #9 -- our actual frequency of data collection from artists falls somewhere between short term and long term -- we typically grant for one year, so we collect data throughout that year and into the next. We don't have resources to do true long-term collection.
Q17 14			13 -- I need some help with understanding this. We do not survey.
Q17 3			13. The question of data security needs more detail. What are you trying to figure out. Don't you need to define what information needs to be secure and what doesn't. Also security and privacy are two different things.
Q17 16			I wasn't quite sure how to answer the question "How are you addressing data security? Please explain." Perhaps offering some checkbox options would have helped me to understand the specific kind of information you are looking for.
Q17 9			Rewording Question 15 to make clear what it is that you are asking. Or possibly giving an example.
Q17 22			we can only fund 501C3 organizations
Q17 10			The survey was straight to the point and the response options were not convoluted. I had a clear understanding of what was being asked.
Q17 1			N/A
Q17 6			n/a
Q17 7			N/A
Q17 12			NA
Q17 13			No. Thanks.



Q17 20			None
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