



A Proposed National Standard Taxonomy for Reporting Data on Support for Individual Artists

Version 1.1
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Prepared for Grantmakers in the Arts by
Alan Brown and John Carnwath, WolfBrown
Claudia Bach, AdvisArts Consulting



Grantmakers in the Arts

Supporting a Creative America

4055 21st Avenue West, Suite 100

Seattle, WA 98199-1247

(206) 624-2312

Foreword

Publication of this report marks a significant milestone in GIA's initiative to develop and initiate a benchmark study on support for individual artists. It is the work of many hands and many minds. In addition to the advisory committee listed below, we have received input on this work at the 2012 and 2013 GIA Conferences, in particular at the Support for Individual Artists Preconferences. We have further conducted a number of interviews, formally and informally, with a range of public and private funders, non-profits, and others.

Research, by its very nature, is a form of inquiry, and the journey we have made over the last year and a half is not the same one that we imagined when we started. Some topics, like the ways that funders use intermediaries and regranteeing organizations grew both in complexity and importance as the investigation unfolded. Other considerations, like the value of being able to interface with other existing data sources, like NASAA's database of historic data on State support, and the US Census Bureau database on demographics, better defined the scope of possibilities.

We are now calling this document Version 1.1, recognizing that this will continue to be a work-in-progress as we construct and test the database and begin to collect data and information from funders about their work. This taxonomy has been designed to be as broadly inclusive as possible. Support for artists is provided in a number of different ways, and we wanted to be able to collect meaningful data from all the organizations providing support in all its forms.

This work has also provided a different lens to view the sector of the philanthropic field that provides support to individual artists. There was a broad range of response from funders about their level of engagement with the idea of research on their work. Similarly we saw a diversity of ways that funders value data and information, and are able to imagine using data and analysis to further their work.

It has also become increasingly clear that data about support for individual artists can only be understood within the context of the intentions and motivations of the funding sources. The number of methods and types of support comprise a complex ecology that cannot be expressed, or understood, in terms of quantifiable data. This is a story – or series of stories – that is not told solely by the numbers.

Our next step in this work is to construct the online database to hold this information, and begin testing with GIA members providing support to individual artists in the fall of 2014, and begin full scale data collection in 2015.

September, 2014
Tommer Peterson
Deputy Director
Grantmakers in the Arts

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Artist Support Benchmarking Initiative, Steering Committee as of January 2014

- Bob Booker, Arizona Commission on the Arts
- Cindy Gehrig, Jerome Foundation
- Marian Godfrey, Berkshire Taconic Community Foundation
- Tommer Peterson, Grantmakers in the Arts
- Margit Rankin, Artist Trust
- Reuben Roqueñi, Native Arts & Culture Foundation
- Michael Royce, New York Foundation for the Arts
- Carolyn Somers, Joan Mitchell Foundation

Contributors and Interviewees as of January 2014

- Kelly Barsdate, Chief Program and Planning Officer, National Assembly of State Arts Agencies
- Vickie Benson, Program Director, The McKnight Foundation
- Theodore Berger, Treasurer, Joan Mitchell Foundation
- Denise Brown, Executive Director, Leeway Foundation
- Ben Cameron, Program Director for the Arts, Doris Duke Charitable Foundation
- Cornelia Carey, Executive Director, CERF+
- Julie Gordon Dalgleish, Executive Director, Charlotte Street Foundation
- Jean Ann Douglass, Program Director, Insurance, Fractured Atlas
- Melissa Franklin, Director of Pew Fellowships, The Pew Center for Arts & Heritage
- Barbara Ghammashi, Administrator and Special Projects Manager, Philanthropy Advisors, LLC

- Cynthia Gehrig, President, Jerome Foundation
- Tony Grant, Executive Director, Sustainable Arts Foundation
- Esther Grimm, Executive Director, 3Arts
- Kate Hackman, Artistic Director, Charlotte Street Foundation
- Peter Handler, Program Director, The Richard H. Driehaus Foundation
- Kerry Adams Hapner, Director of Cultural Affairs, City of San Jose Office of Cultural Affairs
- Courtney Harge, Program Officer, Fiscal Sponsorship, New York Foundation for the Arts
- Ruby Harper, Director of Grants & Services, Greater Columbus Arts Council
- Lila Hurwitz, Associate Director, Artist Trust
- Bill Ivey, Former Chairman, National Endowment for the Arts
- Sunil Iyengar, Research and Analysis Director, National Endowment for the Arts
- Joan Jeffri, Director/Founder, Research Center for Arts and Culture, National Center for Creative Aging
- Amy Kitchener, Executive Director, Alliance for California Traditional Arts
- Daniel Kitowski, Director of Health Services, Western Region, The Actors Fund
- Ruby Lerner, President and CEO, Creative Capital
- Marcel Marania, Grants Manager, Walter and Elise Haas Fund
- Ann Markusen, Director, Arts Economy Initiative and Project on Regional and Industrial Economics, Humphrey School of Public Affairs, University of Minnesota
- Bronwyn Mauldin, Research and Evaluation Manager, Los Angeles County Arts Commission
- Fidelma McGinn, Vice President, Philanthropic Services, Seattle Foundation
- John McGuirk, Program Director, Performing Arts Programs, The William and Flora Hewlett Foundation
- Ian David Moss, Research Director, Fractured Atlas
- Anne Mulgrave, Manager of Grants & Accessibility, Greater Pittsburgh Arts Council
- Vincent Murphy, Trustee, Tanne Foundation
- Suki O’Kane, Director of Administration, Walter and Elise Haas Fund
- Rose Parisi, Director of Programs, Illinois Arts Council
- Frances Phillips, Program Director, Arts and The Creative Work Fund, Walter and Elise Haas Fund
- Heather Pontonio, Program Officer, Emily Hall Tremain Foundation
- Margit Rankin, Executive Director, Artist Trust
- Reuben Roqueñi, Program Director, Native Arts & Culture Foundation
- Michael Royce, Executive Director, New York Foundation for the Arts
- Eleanor Savage, Senior Program Officer, Jerome Foundation
- Holly Sidford, President, Helicon Collaborative
- Jayson Smart, Program Officer, Rasmuson Foundation
- Joe Smoke, Grants Administration Division Director, City of Los Angeles Department of Cultural Affairs
- Carolyn Somers, Executive Director, Joan Mitchell Foundation
- Lauren Shenfield, Founder and Principal, Philanthropy Advisors, LLC

- Juliana Steele, Program Specialist, Fiscal Sponsorship, Fractured Atlas
- Caitlin Strokosch, Executive Director, Alliance of Artists Communities
- Ryan Stubbs, Research Director, National Assembly of State Arts Agencies
- Tree Swenson, Executive Director, Richard Hugo House
- David Terry, Director of Programs/Curator, New York Foundation for the Arts
- Christine Vincent, Study Director of The Aspen Institute's National Study of Artist-Endowed Foundations, The Aspen Institute
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- Sacha Yanow, Director, Art Matters
- Laura Zimmermann, Former Program Officer, Arts, The McKnight Foundation

Introduction and Background

For several years, Grantmakers in the Arts (GIA) members who support individual artists have noted the lack of sector-wide data on artist support, the lack of a common taxonomy to explain the different forms of artist support, and the lack of benchmark data to track artist support over time. Recognizing that this is a complex picture and that support comes in many forms and from diverse sources, GIA has developed a taxonomy that permits comprehensive, systematic tracking of support to individual artists. This collaborative effort complements GIA's longstanding work in benchmarking arts funding overall and will give arts funders and service providers a better understanding the ecology of artist support, thereby allowing them to improve and expand overall support for individual artists of all creative disciplines (including dance, music, design, literary arts, visual arts, theater, crafts, media arts, traditional arts, and multidisciplinary arts).

The taxonomy design incorporates reporting standards drawn from data aggregators such as the National Assembly of State Arts Agencies (NASAA), the New York Foundation for the Arts (NYFA), and The Foundation Center. In some areas, however, this taxonomy is breaking new ground and proposing standards where none existed previously. The current taxonomy reflects a significant amount of feedback from a cross-section of leaders in the field. Even after this extensive review, the taxonomy remains a work in progress. Indeed, as with any undertaking the of this nature the final product will never be entirely fixed—periodic updates will be necessary to ensure that the taxonomy continues to serve its purpose as effectively as possible. While additional design changes will thus undoubtedly be made as organizations gain experience using the taxonomy in everyday applications and as pilot tests provide data for preliminary analyses, the current taxonomy can confidently be presented to the field and recommended as a resource for funders and artist support organizations. Subsequent improvements are expected to take the form of incremental updates.

The taxonomy's value as a benchmarking tool hinges crucially on broad participation among foundations, public agencies, nonprofit funders, and arts service organizations that are willing and able to gather and submit data on artist support on a regular basis. Throughout the vetting process, it became evident that most funders and service providers already collect and compile a good portion of the information specified in the taxonomy, and, with a relatively modest effort, will be able to provide high level information about grant programs. Other funders and service providers may need to modify their internal data collection procedures (e.g., grant application protocols) in order to adopt the new reporting standards, especially if standardized information on grant recipients is to be collected.

To fully assess the viability of the data collection, the costs of reporting the data, and the value of the insights that are gained, it will be necessary to run several pilot studies, the first of which will commence by the end of 2014. The precise nature of the pilot studies and the ensuing rollout have not yet been determined, but likely scenarios include testing the taxonomy among funders in specific regions, piloting it

in cohorts of particular types of funders (e.g. private foundations, artist support organizations, or local arts agencies), or starting with a limited amount of top-level data on a national scale and developing more nuanced reporting protocols over time. The locations and organizations that are selected for the pilot phase may simply be those that are most forthcoming with their support and embrace of the project.

How is “Support for Individual Artists” defined?

While there is much to be learned about the larger ecology of arts funding, about how artists manage to make a living, and what could increase their ability to produce great art, the taxonomy was not designed to inform surveys of artists or their needs. Rather, it seeks to create field-wide standards for the collection of data that will shed light on the work of institutional funders and their intermediaries as it relates to the support of individual artists. A diagram of the Ecology of Artist Support (Figure 1) illustrates the forms of support that fall within the purview of the GIA benchmarking initiative and those that fall beyond its scope.



Most notably, all forms of earned income, including income derived from art and arts-related employment (e.g. sales, royalties, teaching), support for arts organizations that employ artists (e.g. theaters, orchestras), support for the larger infrastructure of the arts ecology (e.g. arts journalism, arts education in schools) and spousal support for artists fall outside of this project's inquiry. In bracketing out these aspects of the arts funding ecology, we by no means intend to discount the significance of these forms of income and support for a healthy cultural sector.

It is clear that individual artists benefit from a healthy arts-support ecosystem, and in many cases artists, the ecosystem, and the general public simultaneously benefit from support initiatives. For instance, a grant that supports teaching artists in schools provides income for the artist, but it is also a service to the students, who may in turn support the arts through increased patronage in the future. Similarly, a grant that allows a choreographer to develop work in rural communities supports the choreographer, but it also serves rural populations, who might not otherwise have access to professional dance performances. While some gray areas will always remain, support that primarily increases individual artists' ability to create and present their work is included in the scope of this taxonomy, while support that primarily contributes to the larger ecology are excluded, even if artists are compensated for their work in those programs. In the examples cited above, for instance, compensation for artists who teach in schools is not included, since the support is not primarily aimed at increasing the artists' creative output. However, a grant that allows choreographers to create new work in rural communities should be reported in the appropriate fields of the taxonomy.

In the process of developing this taxonomy, funder intent emerged as an important guiding principle. In some respects, the intention behind certain practices can be more significant than the actual outcome in determining how organized funders are conducting their work. For instance, a choreographer might receive a fellowship to support her creative work, but decide to use those unrestricted funds to incorporate her company as a 501(c)(3). Did that grant support an individual artist or an organization? We believe that if the funder wanted to support the choreographer's work, that is what counts in characterizing the grant. We would therefore count this as support for an individual artist. The opposite can also occur: individual artists may be the *de facto* beneficiaries of a foundation grant to an arts organization, but if the funder didn't specify that a portion of the grant was to support certain individual artists, we believe the award was fundamentally a grant to an organization and should not be counted as support for individual artists.

Commissions have proven particularly difficult to locate within this framework, since some funders who commission work from artists consider their payments to be compensation for services rendered (i.e. earned income for the artist) while others consider their commissions to be an important means of sustaining and nurturing the creative practice of individual artists, equivalent to project grants or fellowships. Following the general principle that support is categorized according to the funder's intention, we allow funders to determine whether their commissions should be counted as a form of philanthropic support for individual artists (in which case they should be reported as project grants) or whether they constitute compensation for contracted services (in which case they should not be reported in the taxonomy).

It is not always easy to disentangle “individual artists” from entities such as nonprofits, companies, and collectives. For instance, some individual artists formally incorporate as nonprofits to facilitate fundraising for their personal artistic endeavors. In other cases, large organizations may grow around one artist’s creative vision. A dance company, for example, may be the vehicle through which a choreographer expresses his artistic vision, so that support for the company is synonymous with support for the choreographer’s work. Again, we believe that the funder’s and/or the support agency’s intentions are more important than formal designations in determining which initiatives are dedicated to the support of individual artists. For this reason, it is up to the funders and service providers to declare whether their support is intended for individuals or organizations.

The Three Data Modules

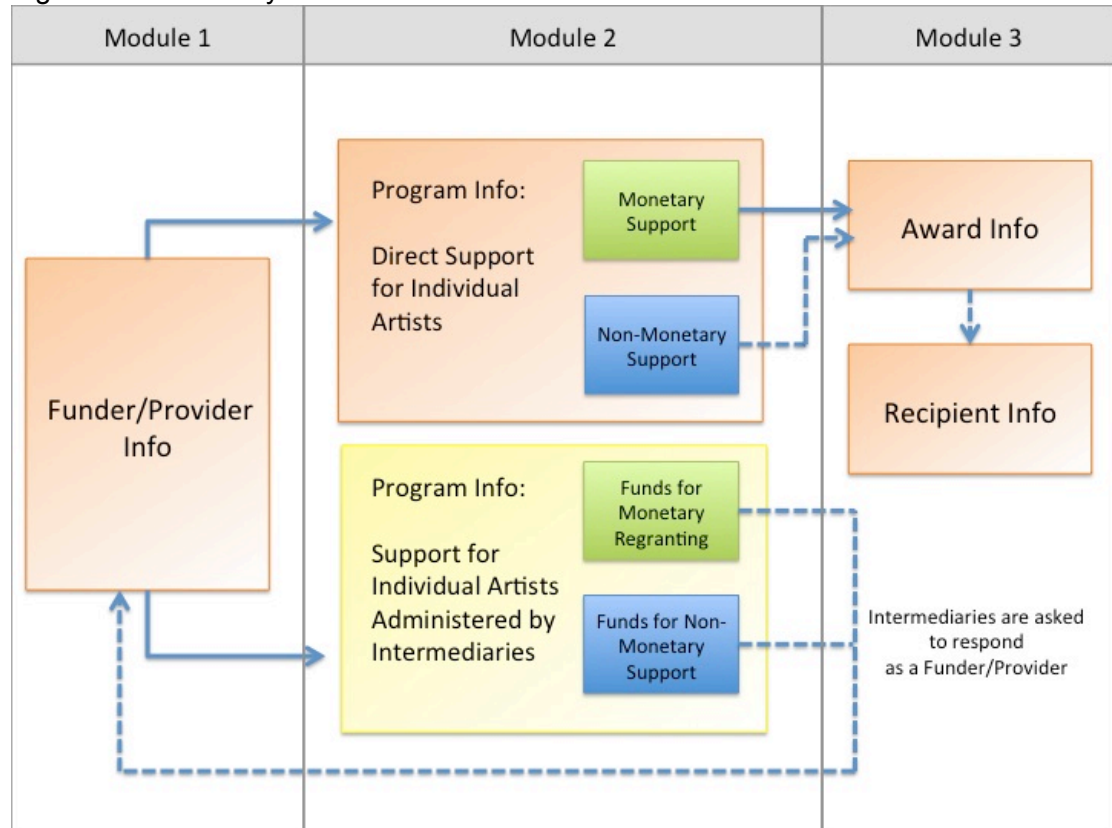
The taxonomy is divided into three modules:

- **Module 1: Funder/Provider Info.**
In this module, funders, agencies, and service providers report basic information about the nature of their organization and the scope of their support for individual artists. Once this module has been completed, it will only have to be updated when changes occur.
- **Module 2: Program Info.**
In Module 2, funders/providers describe their artist support programs, indicating, among other things, whether they provide monetary or non-monetary support through each program and whether the programs are offered directly to individual artists by the reporting organization or administered by an intermediary. It is presumed that this information applies to all of the awards and services made available to artists through the described program. Funders/providers complete this section for each program that supports individual artists.
- **Module 3: Award/Recipient Info.**
The most granular information is gathered in Module 3. Here funders and service providers report details about the artists they have supported and the level of support each one received. For most funders/providers, collecting this information will require modifying grant applications and/or reporting procedures to allow recipients the opportunity to self-identify. This data is entered for each monetary award that is conferred and for non-monetary support if the recipient is clearly identified (e.g. for residencies).

We expect that participating funders and service providers will have most of the information for the first two modules as well as the “Award Information” section of the third module on hand, though it may need to be compiled from a variety of sources (program budgets, annual reports, grant tracking software, audited financials, etc.). In order to provide the “Recipient Information” in the third module, reporting organizations will most likely need to modify their data collection procedures (e.g., grant application forms) to match the new reporting standards.

The demarcation of the three modules (Figure 2) is based on assumptions about the internal structure of a “typical” mid-sized funder or artist support organization. It may well be that smaller foundations and support organizations do not think of their work in terms of distinct programs (the focus of Module 2). All of their support may be managed under a single set of guidelines and procedures. Alternatively, some small funders might not have any formal program/application guidelines, preferring to work with each artist on an individual basis. In these cases, Module 2 should be completed with reference to the organization’s work as a whole, as if all of its work were a single “program.”

Figure 2: Taxonomy Overview



At the other end of the spectrum, very large philanthropies and service organizations may have complex structures with separate departments dedicated to a range of charitable causes, from poetry to cancer research. Even if artist support only occurs within one of these subdivisions, Module 1 should be completed in reference to the entire organization (not just the arts and culture division). Modules 2 and 3 should then be used to report on support for individual artists that is provided through the arts arm of the organization.

Direct Support vs. Support through Intermediaries

In Module 2, the most significant distinction is between direct support for individual artists and support that is provided through intermediaries. As mentioned above, for the sake of this taxonomy, the intention of a program is often more important than

the IRS's classification of the support for tax purposes. For this reason, our definition of direct support includes support that is designated for an individual artist even if it is formally paid to a fiscal sponsor.

The line that separates such practices from regranting programs and other forms of support provided by intermediaries is clear. When a funder/provider identifies specific artists to receive support, as in fiscal sponsorship, it is considered direct support. By contrast, our definition of an intermediary is an organization that receives funds with the mandate of providing support (monetary or non-monetary) to artists but with no specification of the individuals who are to be supported.

Monetary vs. Non-Monetary Support

Whether direct or routed through an intermediary, support can be provided in one of two forms: 1) as a monetary award, or 2) in some form of non-monetary support. Non-monetary support can include anything from subsidized living space and art supplies to professional development workshops and mentorship programs. Monetary support also comes in several different forms (e.g. grants, prizes, fellowships); however, in all cases a monetary sum is transferred to the recipient or to an organization that acts as a conduit.

A number of artist support programs provide multi-component support packages that combine several different forms of monetary and non-monetary support (e.g. a residency that provides free workspace and professional development workshops or an award that includes a cash prize, an exhibition, and the support of a mentor). Since such multi-pronged support programs often operate on the assumption that the value of the support package is greater than the sum of its components, the taxonomy has been designed in such a way that funders and service providers can indicate all of the types of support they provide through each of their programs, and they can also report whether these forms of support are linked in a strategic fashion.

Discussions in the Field

This taxonomy is just one part of a larger effort led by GIA to inform practices of supporting individual artists with thoughtful discussion and reliable data. By achieving greater consistency in the way funders and service providers gather and report data on their funding initiatives and award recipients, the taxonomy makes it possible to benchmark national levels of support and track trends over time. This data can inform discussions amongst funders and service providers by highlighting different objectives, strategies, and practices. However, the work does not stop there. In discussing the taxonomy with practitioners in the field, it has become abundantly clear that longitudinal benchmark data will not hold all of the answers that are needed.

An informal survey of people who attended the sessions on this initiative at the 2013 GIA conference and the Support for Individual Artists Preconference revealed the following topics as being of particular concern to the field (in order of perceived importance):

- **Equity of Support:** Is support to individual artists being provided equitably in terms of gender, age, race/ethnicity, lifestage, place of work, etc.? Do awardees look like applicants, or is there bias? Do artists in certain geographical areas have better or worse access to support, compared to artists in other areas?
- **“Blended” Multi-Component Support Packages:** How can different types of support (i.e., monetary and non-monetary) be combined and integrated so as to maximize benefit to artists? What combinations of support types are most prevalent now? What are the trends? Where is the symbiosis?
- **Intermediaries and “Regranting”:** How prevalent is this practice? What types of intermediary organizations are being used? With what intentions? To what extent are funders supporting intermediaries’ overhead costs? Are intentions and implementation of this practice changing? With what outcomes?
- **Career Stage:** How do the needs of artists change over their careers? What existing funding models address artists at different career stages? At what point in their careers do artists benefit most from institutional support? Are different kinds of support best aligned with different career stages?
- **Longitudinal Support:** How are funders approaching the question of sustained support for individual artists? Is there evidence that sustained support has a better outcome for artists, compared to one-time support?
- **Valuing Non-Monetary Support:** How can non-monetary support be valued, beyond the direct costs of administering these programs? Can guidelines be produced? What trends are occurring in providing non-monetary support?
- **Eligibility Criteria:** What is the effect of different eligibility criteria on applicant pools? What are the outcomes of nominations-based processes vs. open eligibility processes? What is the prevalence of different eligibility approaches? Are there any discernable trends?
- **Indirect Forms of Artist Support:** What types of grants to nonprofits are used by funders to support artists indirectly? How much of the support gets through to artists? In what form?
- **Panel Selection Processes:** How can investments in panel processes return dividends to applicants and jurors? How can artists be used most effectively in panel processes? How are panelists being compensated? How do current practices in panel processes impact artist selection?

The taxonomy was designed to shed light on several of these issues; however, in some instances quantitative data is simply not able to answer the relevant questions (e.g. questions about valuing non-monetary support). In other areas, longitudinal data will be able to describe trends and developments, but it will not be able to explain their underlying significance. In these cases more detailed qualitative investigations will be necessary.

This does not mean that as a field, we need to wait for the final reports of these studies to start discussing and calibrating the support we provide for individual artists. It may take years to generate reliable, longitudinal data on artist support, but it is not necessary to wait years to have these important discussions. Indeed, even the initial conversations about the development of the taxonomy have brought

several previously under-examined facets of artist support into clearer relief and have thus advanced the dialogue in the field.

An initial step to catalyze such dialogue is the development of an article for the March 2014 *GIA Reader* on the topic of intermediaries and regranting. This article, "The funder and the intermediary, in support of the artist: A look at rationales, roles and relationships," was published concurrently with the completion of this report.

The taxonomy that follows outlines the proposed standards for reporting support for individual artists. A short rationale is given in italics immediately after the title of each data field. This is followed by explanations and instructions (indented) that clarify what is to be reported in each field.

Taxonomy of Data on Artist Support

Funder/Provider Information	16
Item 1: Funder/Provider Name	16
Item 2: Funder/Provider Address	16
Item 3: Funder/Provider Contact Person	16
Item 4: Funder/Provider Type	17
Item 5: Mission Statement	17
Item 6: Mission	18
Item 7: Reporting Period	19
Item 8: Total Grantmaking	19
Item 9: Total Arts Grantmaking	19
Item 10: Total Arts Spending	19
Item 11: Total Direct Support to Individual Artists	20
Item 11a: Total Direct Monetary Support	20
Item 11b: Total Spending on Non-Monetary Support Programs and Activities	20
Item 11c: Total Funds Committed to Nonprofit Organizations that are Designated for Specific Individual Artists <i>[This item held for future release.]</i>	20
Item 12: Total Funds Granted to Intermediaries for Programs that Support Individual Artists	21
Item 12a: Total Funds Committed to Intermediaries for Regranting to Individual Artists	21
Item 12b: Total Funds Committed to Intermediaries for Non-Monetary Artist Support Programs	21
Item 13: Support for Individual Artists Not Reported in Items 11 and 12	21
Item 14: Funds Received as an Intermediary	22
Item 15: Additional Comments	22
Program Information: Direct Support for Individual Artists.....	23
Item 1: Program Name	23
Item 2: Program Description	23
Item 3: New Program	23
Item 4: Partnerships	23
Item 5: Funds Received as an Intermediary	24
Item 6: Type of Support	24
Item 7: Award Amount	25
Item 8: Program Objective	25
Item 9: Eligible Disciplines	27
Item 10: Geographic Eligibility	28
Item 11: Application Procedure	28
Item 11a: Number of Formal Inquiries/Applications	29
Item 12: Selection Criteria <i>[This item held for future release.]</i>	29
Item 13: Panel Demographics <i>[This item held for future release.]</i>	29
Item 14: Award Period	29
Item 15: Alumni Relations <i>[This item held for future release.]</i>	29
Item 16: Total Program Spending	29
Item 16a: Staff Time included in Total Program Spending	29
Item 17: Total Direct Monetary Support Committed through this Program	30
Item 18: Total Funds Committed to Nonprofits that were Designated for Specific Individual Artists through this Program <i>[This item held for future release.]</i>	30
Item 19: Total Spending on Non-Monetary Support through this Program	30
Item 20: Number of Artists Supported through this Program	30

Item 21: Additional Comments.....	31
Program Information: Support for Individual Artists Administered by Intermediaries.....	32
Item 1: Intermediary Name	32
Item 2: Program Name	32
Item 3: Contact Person for this Program.....	32
Item 4: New Program	32
Item 5: Total Funds Committed to the Program.....	33
Item 6: Portion of Total Funds Provided for the Program (Item 5) Intended for Direct Monetary Support of Individual Artists, if Applicable.....	33
Item 7: Program Objective	33
Item 8: Additional Comments.....	35
Award Information	36
Item 1: Program Name	36
Item 2: Award Date	36
Item 3: Fiscal Sponsorship	36
Item 4: Amount of Monetary Support.....	36
Item 5: Continuing or Renewal Support.....	37
Item 6: Discipline	37
Item 7: Recipient City.....	39
Item 8: Recipient State	40
Item 9: Recipient ZIP (or country, if outside the US)	40
Item 10: Additional Comments.....	40
Recipient Information	41
Item 1: Recipient Age	41
Item 2: Gender	41
Item 3: Hispanic Origin	41
Item 4: Race	42
Item 5: Disabilities.....	42
Item 6: Career Stage	42
Item 7: History of Support	43
Item 8: Geographic Scope of Artist's Activity.....	43
Item 9: Years Earning Income as an Artist	43
Item 10: Income from Artistic Activity.....	44
Item 11: Artistic Activity/Role	44
Item 12: Additional Comments.....	46

Funder/Provider Information

This module identifies the funder or provider of the support. Funders, agencies, and service providers are asked to report basic information about the nature of their organizations and the scope of their support for individual artists. Once entered, this data will automatically be linked to all of the program and award information submitted by the funder/provider.

Item 1: Funder/Provider Name

The name serves as the unique identifier for the funder/provider's record. (text)

Full legal name of the funder/provider.

Item 2: Funder/Provider Address

This information will be used to determine geographic location and facilitate follow-ups. (text)

Include separate fields for

- Street Address
- City
- State/Province
- ZIP/Postal Code
- Country
- Phone number
- Website

Item 3: Funder/Provider Contact Person

This will facilitate follow-ups. (text)

Include separate fields for

- Prefix (Mrs., Ms., Mr., Dr., "none")
- First Name
- Middle Name
- Last Name
- Suffix (Jr., Sr., II, III, IV)
- Job Title
- Email
- Phone
- Phone Extension

Item 4: Funder/Provider Type

This field makes it possible to examine subsets of funders/providers by the types of organizations they represent. (categorical)

A. Private Foundation

1. **Family Foundation:** includes at least one member of the founder's family on the board or in active administration of the foundation.
2. **Independent Foundation:** mission and policy are set without direct participation of the founder's family.

B. Community Foundation**C. Corporate Foundation/Giving Program****D. Public Agency**

1. **National**
2. **State**
3. **County**
4. **Local**
5. **Tribal**

E. Nonprofit Organization

1. **Nonprofit Grantmaker:** a nonprofit organization that has the primary mission of making grants.
2. **Artist Support Organization:** a nonprofit organization that has the primary mission of supporting artists.
3. **Artist Residency/Artist Community:** a nonprofit organization that primarily supports artists by providing access to living/workspace.
4. **Arts Service Organization or Nonprofit Arts Agency:** a nonprofit organization that provides services to artists and arts organizations within a given arts discipline or region.
5. **Presenting or Producing Organization:** nonprofit organization, such as a museum, theater, or orchestra, that has the primary mission of presenting or producing art.
6. **Community Organization:** a nonprofit organization such as a social service agency, library, or redevelopment organization, the primarily mission of which is not arts-related (though the arts may play a role in its larger mission).

F. Other, please specify:**Item 5: Mission Statement**

This text field allows organizations to add their mission statement to our database, so that their activities are represented accurately and in full. (text)

Please enter your organization's mission statement.

Item 6: Mission

This field makes it possible to examine subsets of funders/providers that provide support for individual artists according to their objectives. (categorical)

Check all of the following that are specifically articulated in your organization's mission.

- A. **Support for individual artists**
- B. **Artistic production and distribution:** includes all aspects of creating, exhibiting, performing, or publishing art.
- C. **Artists' training/education:** formal and/or informal instruction in arts practice.
- D. **Administrative support/professional development for artists:** advancing managerial and/or administrative aspects of artists' practice.
- E. **Celebrating/acknowledging outstanding artistic achievements:** e.g. awards that are bestowed for work that has already been completed.
- F. **Community/neighborhood/economic development:** improving the appearance, economy, livability, community spirit, public perception, or vitality of a specific location.
- G. **Increasing access to arts for underserved communities:** e.g. supporting artists who live/work in underserved communities or supporting artists' projects that take place in such communities.
- H. **Increasing opportunities for artists from specific population groups:** population groups may be identified by age, career stage, disability, economic status, ethnicity, gender, race, geography, or other identifiers.
- I. **Social change/social justice:** using arts as a means of achieving larger societal changes.
- J. **Cultural exchange:** fostering the exchange of ideas and cultures.
- K. **Preserving cultural heritage:** e.g. supporting practitioners of folk arts.
- L. **Increasing financial security for individual artists:** e.g. providing health insurance or housing assistance.
- M. **Disaster preparedness and emergency aid:** e.g. emergency support, resources, or loans after personal or natural disasters.

Item 7: Reporting Period

This information is necessary to ensure that data from organizations with different reporting periods can be aggregated appropriately. (date)

Enter the ending date of the 12-month period on which you are reporting. In most cases this will be the date on which your most recently completed fiscal year ended.

NOTE: All subsequent questions regarding direct monetary and non-monetary support as well as funds committed to intermediaries for the purpose of supporting individual artists should be answered with reference to this 12-month period.

Item 8: Total Grantmaking

This data will indicate of the extent of the organization's grantmaking activities. (numerical – dollars)

Sum of all grants and monetary awards (including those that are not arts related) committed during the most recently completed 12-month reporting period. If your organization does not make grants or monetary awards, enter "none."

NOTE: Here and in all subsequent questions, respondents are asked to report on funds and other types of support committed to individual artists during the most recently completed 12-month reporting period. The funds and other forms of support may not necessarily be disbursed during that period.

Item 9: Total Arts Grantmaking

In combination with the previous field, this data will indicate the extent to which a funder focuses its grantmaking and other monetary support in the arts. (numerical – dollars)

Sum of all grants and monetary awards committed in support of arts and culture during the most recently completed 12-month reporting period. This includes grants and awards to individuals as well as to organizations, regranters, endowments, and all other types of recipients. If your organization does not make grants or monetary awards, enter "none."

Item 10: Total Arts Spending

Since non-monetary forms of support are not captured by under Item 9 (Total Arts Grantmaking), this question is necessary as a means of gauging the total amount of support that is provided to the arts. (numerical – dollars)

Enter the total spending of your organization's arts division during the most recently completed 12-month reporting period. This figure should include all overhead and operating costs. For organizations that work exclusively in the arts, this will reflect the organization's total spending.

Item 11: Total Direct Support to Individual Artists

This is the central component of the benchmarking initiative, reported at the highest level. The following three fields ask respondents to break this figure down into smaller components; however, if reporting on the more granular level is not possible, the sum total will at least provide the big picture. (numerical – dollars)

The sum of all forms of direct support committed to individual artists during the most recently completed 12-month reporting period. This is the combined total of Direct Monetary Support (11a), spending on Non-Monetary Support programs (Item 11b), and Funds Committed to Nonprofits that were designated for specific individual artists (Item 11c). If your organization does not provide direct support to individual artists, enter “none” and proceed to Item 12.

Item 11a: Total Direct Monetary Support

(numerical – dollars)

The portion of Direct Support to Individual Artists (Item 11) that was committed to individual artists in monetary form. Include funds that are disbursed to a fiscal sponsor acting on behalf of an individual artist. If your organization does not provide direct monetary support to individual artists, enter “none.” If Direct Monetary Support cannot be separated out from other forms of direct support for individual artists, leave this field blank.

NOTE: If a program provides multi-component support packages that include both monetary and non-monetary forms of support (see example below), please report the monetary and non-monetary portions separately in the appropriate fields.

Item 11b: Total Spending on Non-Monetary Support Programs and Activities

(numerical –dollars)

The portion of Direct Support to Individual Artists (Item 11) that was spent on programs and activities that were offered by your organization to support individual artists through non-monetary means (e.g. subsidized workspace, professional development workshops, administrative/legal assistance) during the most recently completed 12-month reporting period. Do not include funds that are awarded to an intermediary for the purpose of

providing such programs, as these should be reported under Item 12. If your organization does not offer non-monetary artist support programs, enter “none.” If spending on non-monetary artist support cannot be separated out from other forms of direct support for individual artists, leave this field blank.

NOTE: If a program provides multi-component support packages that include both monetary and non-monetary forms of support, please report the monetary and non-monetary portions separately in the appropriate fields.

Example
Creative Capital provides award recipients with up to \$50,000 in direct monetary support and \$40,000 in career development services. This is what is referred to as a “multi-component support package.” The sum of all monetary funds awarded to individual artists is entered in Item 11a; the total spending on non-monetary support is entered in Item 11b. Any additional forms of direct support that are not captured here can be described in Item 13.

Item 11c: Total Funds Committed to Nonprofit Organizations that are Designated for Specific Individual Artists *[This item held for future release.]*

Item 12: Total Funds Granted to Intermediaries for Programs that Support Individual Artists

Often, monetary and non-monetary support programs for individual artists are administered by intermediaries on behalf of funders. This practice has been identified as a key component of the ecology of support for individual artists. The following two fields ask respondents to distinguish between funds committed to intermediaries for monetary and non-monetary support programs; however, if this distinction cannot be made, the sum total of funds granted to intermediaries in support of individual artists will at least provide the big picture. (numerical – dollars)

Enter the total amount of funds committed to intermediaries for programs that support individual artists either monetarily (through regranteeing) or through non-monetary means during the most recently completed 12-month reporting period.

If your organization does not award funds to intermediaries, enter “none” and proceed to Item 13.

Item 12a: Total Funds Committed to Intermediaries for Regranteeing to Individual Artists

(numerical – dollars)

The portion of funds committed to intermediaries that was intended to be distributed to individual artists in the form of monetary support (i.e., regranteeed). If your organization does not grant funds to intermediaries for regranteeing, enter “none.” If funds for monetary regranteeing cannot be distinguished from funds provided to Intermediaries for other forms of individual artist support, leave this field blank.

Item 12b: Total Funds Committed to Intermediaries for Non-Monetary Artist Support Programs

(numerical – dollars)

The portion of funds committed to intermediaries that was designated for non-monetary support programs for individual artists (e.g. subsidized workspace, professional development workshops, administrative/legal assistance). If your organization does not grant funds to intermediaries for non-monetary artist support, enter “none.” If funds for non-monetary support programs cannot be distinguished from funds provided to intermediaries for other forms of individual artist support, leave this field blank.

Item 13: Support for Individual Artists Not Reported in Items 11 and 12

This field allows us to capture emerging practices and forms of support for individual artists that may not be readily accommodated in the present framework. (binary – Y/N)

If your organization supported individual artists in ways that were not reported under Items 11 and 12, please enter Y. If you entered Y, please briefly describe the activities and state the amount of funds that were committed to them.

Item 14: Funds Received as an Intermediary

This information will help identify institutional funders who provide support for individual artists through intermediaries but have not reported on their grantmaking to GIA. It is included only as a means of sourcing funders/providers who might participate in the benchmarking initiative. (text)

If during the most recently completed 12-month reporting period your organization served as an intermediary, regrating funds or providing non-monetary support programs for individual artists on behalf of an institutional funder, please list the names of those funders and the name of a contact person at each organization.

Item 15: Additional Comments

Narrative fields for “additional comments” have been created at the end of each section of the taxonomy to allow data contributors to explain their situation more fully and provide feedback on the taxonomy. This will bring information to light that might otherwise be missed and will contribute to the ongoing refinement of the taxonomy. (text)

Please enter any additional information that may help contextualize the data you have provided in this section. This might include—but is not limited to—major changes in programs over previous years. This section can also be used to comment on the taxonomy itself. In particular, comments on portions of the taxonomy that seem inadequate, inappropriate, or are otherwise unable to capture the relevant aspects of your practice of supporting individual artists will be helpful in the long-term improvement of this initiative.

Program Information: Direct Support for Individual Artists

In this section, funders/providers that offer direct support for individual artists are asked to characterize their support programs, indicating, among other things, whether they provide monetary or non-monetary support and the amount invested through each program. It is presumed that within each program this information applies to all of the awards and services made available to artists. This information should be provided for each program maintained by the funder/provider in the applicable year.

Item 1: Program Name

The program name serves as the identifier that connects all programs and awards to the funder/provider's record. (text)

Name of the artist support program. (The Walter & Elise Haas Fund's "Creative Work Fund" is an example of a "program name.")

Item 2. Program Description

This text field allows organizations to add their program descriptions to our database, so that their activities are represented accurately and in full. (text)

Please enter a brief description of this program (max. 300 words).

Item 3: New Program

This information helps ensure the comparability of data over time and can call attention to changes in the field. (binary – Y/N)

If this is a new or significantly modified program, please enter "Y." If this program has already existed in its current form for at least one full year, enter "N."

Item 4: Partnerships

This field identifies partnerships between multiple funders and/or arts service organizations. (categorical)

Is this program presented in partnership with other funders or organizations? Check all that apply.

NOTE: For the purposes of this question, "partnership" should be interpreted as a collaboration that would lead to joint billing as "co-presenters" of a specific program in promotional materials.

- A. No.
- B. Yes, this program receives financial support from one or more partner organizations.
- C. Yes, this program receives non-financial support from one or more partner organizations (e.g. administrative support or outreach)

1. This program receives hospitality support from one or more partner organizations.
2. This program receives administrative support from one or more partner organizations.
3. This program receives marketing/outreach support from one or more partner organizations.

Item 5: Funds Received as an Intermediary

This information is necessary in order to prevent double counting money that funders grant to intermediaries for the purpose of supporting individual artists. (text)

If this program was paid for in part or in full by a another funder, enter the name of the funding organization and the dollar amount of the support received for this program. NOTE: Only report funds that were received specifically for regranting or providing non-monetary support through this program. Do not report grants that your organization received as general operating support.

Item 6: Type of Support

The type of support indicates in what form artists receive support and how fungible it is. This is a new classification system, designed to separate the form of support from its objective (which is the subject of Item 8.) The National Standard for Arts Information Exchange combines both of these in a single question (“Type of Activity”). The Foundation Center uses an open text field, which allows respondents to identify their awards in their own terms, leaving the interpretation open to the definitional ambiguities (e.g. “fellowship” can refer to quite different types of programs for different funders/providers). The present classification is informed in part by interviews with GIA members. (categorical)

- A. **Unrestricted Monetary Support:** Funds that the recipient can use at his/her own discretion. This includes unrestricted grants, prizes, and many fellowships.
- B. **Restricted Monetary Support**
 1. **Project grant:** Any grant that is awarded to support the creation, presentation, exhibition, or publication of a specific artistic project (incl. commissions and any portion of a grant made to a nonprofit that is designated for an individual artist who is collaborating on a project).
 2. **Artist-in-residence program:** Funding for an artist to participate in a residency program. Only include programs in which artists are supported monetarily. If the support consists solely of subsidized (or free) space to live and work, residencies should be entered as in-kind material support (see 3B).
 3. **Low-interest/interest free loans:** Support in the form of reduced borrowing costs.
 4. **Other form of monetary support** (e.g., travel subsidies), please specify:
- C. **Non-Monetary Support**
 1. **Education/professional development:** All educational programs, whether they expand the artist’s technical skills (e.g. master classes or apprenticeships) or their business/career skills (e.g. workshops on publishing or webinars on marketing).

2. **In-kind material support:** This includes live/work space, equipment, materials, etc., including residencies at artist communities that provide free or subsidized work space, time to work, and/or room & board.
 3. **Publicity & promotion:** Publicizing and/or promoting artists or events through direct mail, advertisements/announcements in digital, print, and broadcast media, sponsored media events, etc.
 4. **Professional services:** This includes pro bono legal counsel, assistance from marketing professionals, business consulting services, tax advice, etc.
 5. **Insurance:** e.g. access to health insurance, liability insurance, or event insurance.
 6. **Other form of non-monetary support,** please specify:
- D. **Multi-Component Award Package:** A blend of two or more different kinds of support. Respondents who select this will be asked to identify all forms of support that were included in the award package from the list provided above.

Item 7: Award Amount

This indicates the upper and lower bounds of the monetary support that individual artists received through this program. (numerical range)

If the program provides monetary support, please indicate the smallest and largest monetary sums awarded to a single recipient through this program during the most recently completed 12-month reporting period. If all awards made through this program were of equal size, enter the amount as both the top and bottom of the range. Leave this field blank if the program does not provide monetary support.

Item 8: Program Objective

This field inquires about the objective of the funder/provider's support programs. Knowing the intent behind supporting individual artists is central to understanding the funder/provider's strategies and the functioning of the entire arts funding ecosystem. This is a new classification system designed to complement data gathered on the type of support, as described under 'VI' above. (categorical)

Select one as the primary objective. In addition, multiple secondary objectives can be selected.

NOTE: Supporting individual artists may in itself be the objective (as in the case of General Support) or it may be a means to an end (e.g. fostering cultural exchange). Even if supporting artists is the overall objective, funders/providers may seek to influence artists' career in a certain manner by providing access to specific opportunities or restricting how the support can be used. Even unrestricted support may serve a larger objective (e.g., a funder may seek to preserve cultural heritage by providing unrestricted grants to the practitioners of certain arts and crafts).

- A. **General support:** intended for general support of the creative work of the artist, without any other specific aims or designations.
- B. **Artistic production and distribution**
 1. **Production of new work:** enabling/encouraging artists to produce new works of art. This can include a wide range of activities as part of the artistic process and

need not culminate in the completion of a new work. (Note: travel for research and/or new work development purposes appears as a separate category under B.6.)

2. **Presentation, exhibition, performance, publishing of work:** all forms of distribution and dissemination, including touring.
 3. **Artistic collaborations:** enabling/encouraging artists to collaborate with other artists in the development of their work.
 4. **Subsidized workspace:** aiding the production of work by providing access to or reducing the costs of (adequate) workspace.
 5. **Technical assistance:** providing access to technical expertise and resources to enable the production of art works.
 6. **Travel for research/new work development:** enabling/encouraging artists to travel for the purpose of inspiring, researching, or enabling the production of new work. (Note: travel for educational/study purposes appears under C.5.)
 99. **Other, please specify:**
 00. **Unclassified: artistic production and distribution**
- C. **Artists' training/education**
1. **Formal artistic education/training:** e.g. master classes, tuition support for degree programs.
 2. **Professional development:** educational programs that provide business and/or other administrative training. (Note: Artistic training/education should be reported under C.1.)
 3. **Apprenticeship:** providing artistic instruction under a master artist.
 4. **Mentorship/coaching:** providing access to counseling from a more experienced practitioner in the field.
 5. **Travel for education/study purposes:** enabling/encouraging artists to travel for the purpose of learning (or learning about) artistic practices and techniques.
 99. **Other, please specify:**
 00. **Unclassified: artists' training/education**
- D. **Administrative support**
1. **Business, legal & administrative services:** providing access to professionals who can assist artists with business, legal and administrative matters. (Note: Assistance with marketing and promotion should be entered under D.2.)
 2. **Marketing assistance:** providing access to professionals who can assist artists with the marketing and promotion of their work.
 3. **Networking & information sharing:** includes networking events and websites that provide information for artists.
 4. **Fiscal sponsorship services:** This refers only to any uncompensated administrative burden shouldered by organizations that serve as fiscal sponsors. It does not refer to the funds that are routed through a fiscal sponsor.
 5. **Technological improvements:** e.g. websites, software upgrades, purchasing technical equipment
 99. **Other, please specify:**
 00. **Unclassified: administrative support/professional development**
- E. **Celebrating/acknowledging outstanding artistic achievements:** e.g. awards that are bestowed for work that has already been completed, including lifetime achievement awards.

- F. **Community/neighborhood/economic development:** improving the appearance, economy, livability, community spirit, public perception, or vitality of a specific location.
- G. **Increasing access to arts for underserved communities:** e.g. supporting artists who live/work in underserved communities or supporting artists' projects that take place in such communities.
- H. **Increasing opportunities for artists from specific population groups:** Population groups may be identified by age, career stage, disability, economic status, ethnicity, gender, race, geography, or other identifiers.
- I. **Social change/social justice:** using arts as a means of achieving larger societal changes.
- J. **Cultural exchange:** fostering the exchange of ideas and cultures.
- K. **Preserving cultural heritage:** e.g. supporting practitioners of folk arts.
- L. **Increasing financial security**
 - 1. **Encouraging retirement savings:** encouraging artists to accumulate financial reserves in anticipation of retirement or an age-related decline of professional activity.
 - 2. **Subsidized housing:** reducing insecurity and/or the financial burden of retaining adequate housing.
 - 3. **Insurance:** increasing access to affordable insurance.
 - 99. **Other, please specify:**
 - 00. **Unclassified: Increasing financial security**
- M. **Disaster preparedness and emergency aid**
 - 1. **Disaster preparedness:** providing resources to help artists avoid or prepare for natural disasters and other emergencies.
 - 2. **Health related:** providing health related emergency assistance for artists in need.
 - 3. **Natural disaster or other (non-health) emergency aid:** providing relief for artists who have become victims of natural or other non-health related disasters.
 - 99. **Other, please specify:**
 - 00. **Unclassified: Disaster preparedness and emergency aid**
- N. **Other, please specify:**

Item 9: Eligible Disciplines

This data will allow for an analysis of the relative availability of support for various artistic disciplines. (categorical)

Check all disciplines that are eligible to apply for support through this program.

- A. Visual Arts
- B. Dance
- C. Music

- D. Theater
- E. Literary Arts
- F. Media Arts
- G. Design
- H. Crafts
- I. Folk/Traditional Arts
- J. Emerging Practices & Multi-/Trans-/Interdisciplinary (including Performance Art, Experiential Sound, Community Based Arts, Social Practice, etc.)
- K. Other, please specify:

Item 10: Geographic Eligibility

This is intended both as an indicator of the geographic purview of the program and as an (admittedly imperfect) measure of the level of competition applicants encounter. (categorical)

Select the option that most closely reflects the geographic eligibility requirements for applicants.

- A. Municipal
- B. County
- C. Multi-county
- D. State-wide
- E. Multi-state region
- F. National
- G. International
- H. No restrictions

Item 11: Application Procedure

This indicates the manner in which applicants/nominees come into consideration for support. (categorical)

Indicate through which of the following ways artists can come into consideration for support through this program.

- A. **Open call for applications:** open to all applicants, without any restrictions based on artistic achievement. Programs may have eligibility requirements and still be considered to have an “open call for applications” if the requirements are not related to artistic achievement (e.g. geographic location, artistic discipline, racial/ethnic background). Programs in this category may also exclude students.
- B. **Call for applications, with eligibility requirements related to artistic achievement:** requirements might include a certain number of public performances/exhibitions, a certain number of years as a professional artist, etc.
- C. **Letter of Inquiry/pre-application required prior to application:** only artists who have been pre-screened are invited to apply.
- D. **Applications solicited by nomination/invitation only:** potential candidates must be invited to apply.
- E. **Nomination only:** No application is necessary; recipients may not be aware that they are being considered until they are informed that they have been awarded the support.
- F. **Other, please specify:**

Item 11a: Number of Formal Inquiries/Applications

These numbers indicate how many artists hoped to be considered for support. They can also be used to calculate the success rate of applicants, which may serve as a measure of the competitiveness of the award. (numerical)

If you checked options 1, 2, or 3 above, please enter the number of inquiries/ applications you received for this program during the most recently completed 12-month reporting period in the appropriate fields. If you checked options 4, 5, or 6 above, please leave these fields blank.

of Letters of Inquiry (Enter N/A, if not required):

of Applications:

Item 12: Selection Criteria *[This item held for future release.]*

Item 13: Panel Demographics *[This item held for future release.]*

Item 14: Award Period

This information allows distinctions to be made between short-term, multi-year, and extended institutional support. (categorical)

Indicate the duration of the award period by making the most appropriate selection below.

- A. One-time payment without a specified award period
- B. 1 year or less
- C. 1 to 3 years
- D. More than 3 years

Item 15: Alumni Relations *[This item held for future release.]*

Item 16: Total Program Spending

This reflects the total expense incurred to support artists through this program. (numerical – dollars)

Enter the total amount of money that was spent on this program during the most recently completed 12-month reporting period.

Item 16a: Staff Time included in Total Program Spending

Does the Total Program Spending reported in Item 16 include staff time? (binary Y/N)
If no, enter the costs of staffing this program and indicate whether the value reflects an exact calculation or an estimate:

Item 17: Total Direct Monetary Support Committed through this Program

The sum of all monetary support committed through a given program is used as the primary measure of the size of monetary support programs. (numerical – dollars)

Sum of all monetary support committed directly to individual artists through this program during the most recently completed 12-month reporting period. Include funds that were routed through fiscal sponsors here. If this program does not provide direct monetary support to individual artists, enter “none.” If direct monetary support cannot be separated out from other forms of direct support for individual artists, leave this field blank.

NOTE: Report funds paid to nonprofits that were designated for individual artists identified in the award letter in Item 18.

Item 18: Total Funds Committed to Nonprofits that were Designated for Specific Individual Artists through this Program *[This item held for future release.]*

Item 19: Total Spending on Non-Monetary Support through this Program

This serves as the primary measure of a program’s size for non-monetary support programs. (numerical – dollars)

Enter the total spending on non-monetary support through this program during the most recently completed 12-month reporting period. To the extent possible, please exclude overhead costs (i.e. costs that are incurred to present the program, but that do not directly benefit artists).

NOTE: The purpose of this question is to gain insight into the relative amounts of monetary and non-monetary support that are provided to individual artists. The Total Direct Monetary Support reported in Item 17 does not include the overhead costs of administering the program. For this reason we request the total spending on non-monetary support likewise to be reported exclusive of operating costs (e.g. facilities maintenance for your offices). Staff time should be reported as part of the non-monetary support when the staff is actively providing services to individual artists (e.g. if staff members lead workshops). If the staff is merely involved in scheduling and coordinating the program, staff time should not be included as part of the support. (It is acceptable to estimate the applicable staff and overhead costs.)

Item 20: Number of Artists Supported through this Program

This is used as a measure of the scope support programs. (numerical)

Enter the number of artists in each of the following ways. In each case indicate whether the number entered is a precise value (i.e. an observed value) or an estimate.

Monetary Support

A. **Number of artists who received monetary support:**

Non-Monetary Support

B. **Number served through exclusive support:** All forms of support that can only be supplied to one recipient at a time (e.g. subsidized work space or one-on-one legal consulting provided either in person or via individualized communication).

- C. **Number served through workshops, classes, and other group benefits:** All forms of support that can be supplied to multiple recipients at the same time, without substantially diminishing the value for the individual. In some cases the participation of other artists may even enhance the value of the support, e.g. networking events or open workspace for group collaborations.
- D. **Number served through webinars and other participatory online communications:** All forms of online communications that either require a simultaneous online presence and/or are limited to a certain number of participants. This may include formats such as email list-servs and pre-arranged twitter chats.
- E. **Number served through websites, publications, and broadcasts:** For websites report the number of unique site visitors; for print publications report the number of copies distributed; for broadcasts report the number of viewers/listeners. NOTE: Only websites, publications, and broadcasts that are intended as resources for artists (e.g. NYFA Source, Fractured Atlas's Pocket Guides for Artists) should be reported here. Visitors of general websites and recipients of general newsletters should not be included.

Item 21: Additional Comments

Narrative fields for "additional comments" have been created at the end of each section of the taxonomy to allow data contributors to explain their situation more fully and provide feedback on the taxonomy. This will bring information to light that might otherwise be missed and will contribute to the ongoing refinement of the taxonomy. (text)

Please enter any additional information that may help contextualize the data you have provided in this section. This might include—but is not limited to—major changes in programs over previous years. This section can also be used to comment on the taxonomy itself. In particular, comments on portions of the taxonomy that seem inadequate, inappropriate, or are otherwise unable to capture the relevant aspects of your practice of supporting individual artists will be helpful in the long-term improvement of this initiative.

Program Information: Support for Individual Artists Administered by Intermediaries

This brief section is only to be completed by funders who finance artist support programs that are offered by intermediaries. Most importantly, these funders are asked to report the amount they provide to intermediaries for each program and state their objective in funding the intermediary. This information should be provided for each program that is administered by an intermediary on behalf of the funder in the applicable year.

Item 1: Intermediary Name

The intermediary's name serves as the unique identifier for the intermediary's record. (text)

Name of the intermediary that administered the program.

Item 2: Program Name

The program name serves as the identifier that connects all relevant programs and awards to the funder's record. (text)

Name of the supported program.

Item 3: Contact Person for this Program

This will facilitate follow-ups. (text)

Include separate fields for

- First Name
- Middle Name
- Last Name
- Job Title
- Email
- Phone
- Phone Extension

Item 4: New Program

This information helps ensure the comparability of data over time and can call attention to changes in the field. (binary – Y/N)

If this is a new or significantly modified program, please enter "Y." If this program has already existed in its current form for at least one full year, enter "N."

Item 5: Total Funds Committed to the Program

This figure reflects the funder's total investment in the support program, whether it provides monetary support, non-monetary support, or both. The next field asks for the amount that was regranted by the intermediary; however, if this figure is not available, the total costs will provide some indication of the size of the program. For non-monetary support programs this serves as the primary measure of a program's size. (numerical – dollars)

Enter the amount of funding that your organization committed to the intermediary in support of this program during the most recently completed 12-month reporting period.

Item 6: Portion of Total Funds Provided for the Program (Item 5) Intended for Direct Monetary Support of Individual Artists, if Applicable

This figure reflects the amount of monetary support that was committed to (or intended for) regranteeing to individual artists through this program. (numerical – dollars)

Dollar amount intended for individual artists through this program.

If your organization requires that all funds provided be regranted to artists (i.e. without allowances for overhead expenses), the number entered here should match that entered in Item 5.

If no part of this program involves monetary support to individual artists, enter "none."

Item 7: Program Objective

This field inquires about the funder's objective in supporting the intermediary's program. This is a same classification used to report the objectives of direct support programs above. (categorical)

Select one as the primary objective. In addition, multiple secondary objectives can be selected.

NOTE: Supporting individual artists may in itself be the objective (as in the case of General Support) or it may be a means to an end (e.g. fostering cultural exchange). Even if supporting artists is the overall objective, funders/providers may seek to influence artists' career in a certain manner by providing access to specific opportunities or restricting how the support can be used. Even unrestricted support may serve a larger objective (e.g., a funder may seek to preserve cultural heritage by providing unrestricted grants to the practitioners of certain arts and crafts).

A. **General support:** intended for general support of the creative work of the artist, without any other specific aims or designations.

B. Artistic production and distribution

1. **Production of new work:** enabling/encouraging artists to produce new works of art. This can include a wide range of activities as part of the artistic process and need not culminate in the completion of a new work. (Note: travel for research and/or new work development purposes appears as a separate category under B.6.)
2. **Presentation, exhibition, performance, publishing of work:** all forms of distribution and dissemination, including touring.

3. **Artistic collaborations:** enabling/encouraging artists to collaborate with other artists in the development of their work.
 4. **Subsidized workspace:** aiding the production of work by providing access to or reducing the costs of (adequate) workspace.
 5. **Technical assistance:** providing access to technical expertise and resources to enable the production of art works.
 6. **Travel for research/new work development:** enabling/encouraging artists to travel for the purpose of inspiring, researching, or enabling the production of new work. (Note: travel for educational/study purposes appears under C.5.)
 99. **Other, please specify:**
 00. **Unclassified: artistic production and distribution**
- C. **Artists' training/education**
1. **Formal artistic education/training:** e.g. master classes, tuition support for degree programs.
 2. **Professional development:** educational programs that provide business and/or other administrative training. (Note: Artistic training/education should be reported under C.1.)
 3. **Apprenticeship:** providing artistic instruction under a master artist.
 4. **Mentorship/coaching:** providing access to counseling from a more experienced practitioner in the field.
 5. **Travel for education/study purposes:** enabling/encouraging artists to travel for the purpose of learning (or learning about) artistic practices and techniques.
 99. **Other, please specify:**
 00. **Unclassified: artists' training/education**
- D. **Administrative support/professional development**
1. **Business, legal & administrative services:** providing access to professionals who can assist artists with business, legal and administrative matters. (Note: Assistance with marketing and promotion should be entered under D.2.)
 2. **Marketing assistance:** providing access to professionals who can assist artists with the marketing and promotion of their work.
 3. **Networking & information sharing:** includes networking events and websites that provide information for artists.
 4. **Fiscal sponsorship services:** This refers only to any uncompensated administrative burden shouldered by organizations that serve as fiscal sponsors. It does not refer to the funds that are routed through a fiscal sponsor.
 5. **Technological improvements:** e.g. websites, software upgrades, purchasing technical equipment
 99. **Other, please specify:**
 00. **Unclassified: administrative support/professional development**
- E. **Celebrating/acknowledging outstanding artistic achievements:** e.g. awards that are bestowed for work that has already been completed, including lifetime achievement awards.
- F. **Community/neighborhood/economic development:** improving the appearance, economy, livability, community spirit, public perception, or vitality of a specific location.

- G. **Increasing access to arts for underserved communities:** e.g. supporting artists who live/work in underserved communities or supporting artists' projects that take place in such communities.
- H. **Increasing opportunities for artists from specific population groups:** Population groups may be identified by age, career stage, disability, economic status, ethnicity, gender, race, geography, or other identifiers.
- I. **Social change/social justice:** using arts as a means of achieving larger societal changes.
- J. **Cultural exchange:** fostering the exchange of ideas and cultures.
- K. **Preserving cultural heritage:** e.g. supporting practitioners of folk arts.
- L. **Increasing financial security**
 - 1. **Encouraging retirement savings:** encouraging artists to accumulate financial reserves in anticipation of retirement or an age-related decline of professional activity.
 - 2. **Subsidized housing:** reducing insecurity and/or the financial burden of retaining adequate housing.
 - 3. **Insurance:** increasing access to affordable insurance.
 - 99. **Other, please specify:**
 - 00. **Unclassified: administrative support/professional development**
- M. **Disaster preparedness and emergency aid**
 - 1. **Disaster preparedness:** providing resources to help artists avoid or prepare for natural disasters and other emergencies.
 - 2. **Health related:** providing health related emergency assistance for artists in need.
 - 3. **Natural disaster or other (non-health) emergency aid:** providing relief for artists who have become victims of natural or other non-health related disasters.
 - 99. **Other, please specify:**
 - 00. **Unclassified: administrative support/professional development**
- N. **Other, please specify:**

Item 8: Additional Comments

Narrative fields for "additional comments" have been created at the end of each section of the taxonomy to allow data contributors to explain their situation more fully and provide feedback on the taxonomy. This will bring information to light that might otherwise be missed and will contribute to the ongoing refinement of the taxonomy. (text)

Please enter any additional information that may help contextualize the data you have provided in this section. This might include—but is not limited to—major changes in programs over previous years. This section can also be used to comment on the taxonomy itself. In particular, comments on portions of the taxonomy that seem inadequate, inappropriate, or are otherwise unable to capture the relevant aspects of your practice of supporting individual artists will be helpful in the long-term improvement of this initiative.

Award Information

In this section, funders/providers are asked to report specifics about each direct award to individual artists that was authorized through each program during the last 12-month reporting period. Do not report support that was provided by an intermediary organization here—that information will be gathered directly from the intermediary that administers the program.

Item 1: Program Name

The program name serves as the identifier that connects all programs and awards to the funder's record. (text)

Program through which the artist received support.

Item 2: Award Date

This information is necessary to ensure that awards are aggregated appropriately within each funding period. (date)

Date on which your organization considers the award to have become legally binding. (This might be the data on which the award letter was sent out, the date on which the board approved the funds, the date on which the contract with the recipient takes effect, or some similar occasion.)

Item 3: Fiscal Sponsorship

This data will shed light on the proportion of funding for individual artists that is routed through fiscal sponsors. (binary – Y/N)

If the funds were disbursed to a fiscal sponsor acting on behalf of an individual artist enter "Y." If the funds were disbursed directly to the artist, enter "N."

Item 4: Amount of Monetary Support

This information is necessary at the award level in order to calculate the amount of monetary support that goes to various demographic groups. (numerical – dollars)

Enter the dollar amount of all monetary support awarded to this artist during the most recently completed 12-month reporting period.

If the award did not include any monetary support, enter "none."

Item 5: Continuing or Renewal Support

This question is derived from the Foundation Center's Electronic Reporting Standards. It is intended to capture forms of ongoing relationships between funder/providers and artists, which are not reported at the program level. (binary – Y/N)

If this award continued or renewed an award granted in the previous funding period, enter 'Y.' If this award is not a continuation or renewal enter 'N.'

Item 6: Discipline

This data will allow for an analysis of the relative availability of support for various artistic disciplines. (categorical)

Which of the following most closely reflects the artistic discipline supported by this award? If you are providing support that is not tied to a specific artistic project or work, please indicate the artist's primary field of activity.

1. Visual Arts

1. Artist Books
2. Ceramics
3. Crafts
4. Digital
5. Drawing
6. Fiber
7. Glass
8. Installation
9. Murals
10. Painting
11. Photography
12. Printmaking
13. Sculpture
98. Multiple forms
99. Other, please specify:
00. Unclassified

2. Dance

1. Ballet
2. Modern and Contemporary
3. Ethnic/World Dance
4. Jazz & Tap
98. Multiple forms
99. Other, please specify:
00. Unclassified

3. Music

1. Blues and Folk
2. Classical
3. Opera
4. Ethnic/World Music
5. Experimental/New Music
6. Jazz

7. Popular (including rock, pop, hip hop, R&B, etc.)
8. Theater Music
98. Multiple forms
99. Other, please specify:
00. Unclassified

4. Theater

1. Musical Theater and Opera
2. Non-Musical Stage Plays
3. Improvisational Theater
4. Devised Theater
5. Experimental Theater (Note: Performance Art is listed under “Emerging Practices & Multi-/Trans-/Interdisciplinary”)
6. Children's Theater
7. Spoken Word/Storytelling
8. Circus/Clowning/Mime/Puppeteering
98. Multiple forms
99. Other, please specify:
00. Unclassified

5. Literary Arts

1. Fiction
2. Poetry
3. Creative Non-Fiction
4. Digital/Interactive Literature
5. Children's Literature
6. Dramatic Literature (incl. screen writing)
7. Translation
98. Multiple forms
99. Other, please specify:
00. Unclassified

6. Media Arts

1. Film
2. Television
3. Video
4. Digital/New Media
5. Radio/Audio/Sound (Installations)
6. Animation
7. Gaming/Interactive Media
98. Multiple forms
99. Other, please specify:
00. Unclassified

7. Design

1. Architecture
2. Illustration
3. Graphic Design
4. Fashion Design
5. Industrial Design
6. Interior Design

- 7. Landscape Architecture
- 8. Urban Planning
- 9. Data Visualization
- 98. Multiple forms
- 99. Other, please specify:
- 00. Unclassified

8. Crafts

- 1. Clay
- 2. Fiber
- 3. Glass
- 4. Leather
- 5. Metal
- 6. Paper
- 7. Plastic
- 8. Wood
- 9. Mixed media
- 98. Multiple forms
- 99. Other, please specify:
- 00. Unclassified

9. Folk/Traditional Arts

- 1. Traditional Crafts
- 2. Traditional Dance
- 3. Traditional Design
- 4. Traditional Literature/ Oral
- 5. Traditional Music
- 6. Traditional Theater
- 7. Traditional Visual Arts
- 98. Multiple forms
- 99. Other, please specify:
- 00. Unclassified

10. Emerging Practices & Multi-/Trans-/Interdisciplinary

- 1. Community Based Arts
- 2. Experiential/Experimental Sound
- 3. Multi-/Trans-/Interdisciplinary
- 4. Performance Art
- 5. Social Practice/Social Engagement
- 99. Other Multi-/Trans-/Interdisciplinary & Emerging Practices, please specify:
- 00. Unclassified

11. Other, please specify:

Item 7: Recipient City

This information is used to determine the geographic location of support recipients. (text)

Recipient's place of residence.

Item 8: Recipient State

This information is used to determine the geographic location of support recipients. (text)

Two-letter state abbreviation.

Item 9: Recipient ZIP (or country, if outside the US)

This information is used to determine the geographic location of support recipients. (numerical – ZIP. Second data field for foreign countries: text)

United States Post Office ZIP Code. If the recipient lives outside of the US, please enter the artist's country of residence in the box provided.

Item 10: Additional Comments

Narrative fields for “additional comments” have been created at the end of each section of the taxonomy to allow data contributors to explain their situation more fully and provide feedback on the taxonomy. This will bring information to light that might otherwise be missed and will contribute to the ongoing refinement of the taxonomy. (text)

Please enter any additional information that may help contextualize the data you have provided in this section. This might include—but is not limited to—major changes in programs over previous years. This section can also be used to comment on the taxonomy itself. In particular, comments on portions of the taxonomy that seem inadequate, inappropriate, or are otherwise unable to capture the relevant aspects of your practice of supporting individual artists will be helpful in the long-term improvement of this initiative.

Recipient Information

While we assume that the data in this section will be submitted by the funders/providers, it is important that this information be collected from the artists, so that they are able to select demographic categories and describe their career/creative work in the terms that they find most appropriate. There are many ways in which this information may be collected, e.g. as part of the application process, as part of the award acceptance, or as part of a final report. In addition to basic demographics and geographic information, this section asks about respondents' income from their artistic practice.

Item 1: Recipient Age

This information is used to determine the age distribution among recipients of individual artist support. (numerical)

Recipient's age at time support was awarded. Enter "N/A" if this information was not collected.

Item 2: Gender

This information is used to determine the gender distribution among recipients of individual artist support using the most inclusive data collection protocol currently in use by funders. (categorical)

Recipient's gender.

- A. **Female**
- B. **Male**
- C. **Transgender:** including transsexual, transgender, genderqueer, two-spirit people, and more generally, anyone whose gender identity or gender expression is nonconforming and/or different from their birth-assigned gender.
- D. **Other**
- X. **Decline to state**
- Y. **Information not collected**

Item 3: Hispanic Origin

The language in this field and the available categories are excerpted from the US census. This information will be used to determine the proportion of support recipients who are Hispanic or Latino. (categorical)

Is the recipient Hispanic or Latino? The US census defines "Hispanic or Latino" as "a person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race."

- A. Hispanic or Latino
- B. Non-Hispanic or Latino
- X. Decline to state
- Y. Information not collected

Item 4: Race

This language in this field and the available categories are excerpted from the US census. This information will be used to determine the racial distribution among recipients of individual artist support. (categorical – multiple selections possible)

Recipient's race. Check all that apply:

- A. **American Indian or Alaska Native:** A person having origins in any of the original peoples of North and South America (including Central America), and who maintains tribal affiliation or community attachment.
- B. **Asian:** A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
- C. **Black or African American:** A person having origins in any of the black racial groups of Africa.
- D. **Native Hawaiian or Other Pacific Islander:** A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
- E. **White:** A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.
- F. **Some other race**
- X. **Decline to state**
- Y. **Information not collected**

Item 5: Disabilities

This information will be used to determine the proportion of support recipients who have disabilities. (categorical)

Is the award recipient an artist with a disability? Check all that apply.

- A. Developmental impairment
- B. Hearing impairment
- C. Mobility impairment
- D. Visual impairment
- E. Other disability, please specify:
- X. Decline to state
- Y. Information not collected

Item 6: Career Stage

Career stages are to some extent subjective categories without clear definition and perceptions are likely to range widely across disciplines. Despite its definitional “softness,” it can be significant as a descriptor of groups of artists, and in combination with other data such as discipline, age, and years as a professional it may be possible to identify clearer boundaries for these subjective career categories. (categorical)

Recipient's self-identified career stage. Award recipients should be asked, “In your discipline, are you considered...”

- A. A student
- B. An early-career artist

- C. A mid-career artist
- D. A late-career artist
- Y. Information not collected

Item 7: History of Support

This data is intended as an indicator of the amount of support the recipient has received from institutional funders in the past. (categorical)

How many competitive grants, fellowships, and awards has the recipient won for her/his artistic work in the past (not counting academic fellowships or educational grants)?

- A. None
- B. One
- C. Two or three
- D. More than three
- Y. Information not collected

Item 8: Geographic Scope of Artist's Activity

This data is intended as an indicator of the scope of the award recipient's recent exposure. This is not to be interpreted as a measure of "success" or as being evaluative in any way. (categorical)

Where has the recipient's work been presented, shown, distributed, exhibited, or performed in the past 24 months? Check all that apply.

- A. In a single (no more than one) US town or city
- B. In a single (no more than one) US state
- C. In several US states
- D. In one other country outside the US
- E. In multiple countries outside of the US
- F. Online, broadcast, or publication
- Y. Information not collected

Item 9: Years Earning Income as an Artist

This is intended as a more objective measure that may supplement data reported in Item 6 (Career Stage) to determine where award recipients fall in the trajectory of their careers. In individual instances, this may lead to erroneous conclusions (e.g. if a recipient only started working as a professional artist after retiring from a non-arts career); however, in aggregate there is likely to be some correlation between the years spent as a professional artist and the artists career stage. (numerical)

Number of years the recipient has been creating art with the intent of earning income. Do not include years during which the recipient was enrolled as a student in a formal education program. Enter "N/A" if this information was not collected.

Item 10: Income from Artistic Activity

While professional ambitions and annual incomes may vary considerably, this is intended as an (imperfect) measure of award recipients' ability to support themselves through their art. Source: Artist Trust. (categorical)

Percentage of the Recipient's total annual income that was derived from his/her artistic work over the past year. (Only include income from artistic production, not other arts-related work such as teaching.)

- A. All
- B. More than half
- C. About half
- D. Less than half
- E. None
- Y. Information not collected

Item 11: Artistic Activity/Role

This data will allow for an analysis of the relative availability of support for various artistic practices. (categorical)

Which of the following most closely matches the recipient's artistic role as relates to the current award?

NOTE: the response categories are grouped by discipline to help respondents find the appropriate categories; however, the discipline headings should not be understood as limitations of the artistic practice. For example, if the recipient is a storyteller, please select that category (listed under theater) even if the recipient doesn't consider his/her work to be theater.

Visual Arts

1. Artist bookmaker
2. Curator
3. Digital artist
4. Fiber/textile artist
5. Painter, printmaker, or other two-dimensional visual artist
6. Photographer
7. Sculptor (incl. ceramics, glass, wood, metal, installations)
8. Other visual arts occupation, please specify:

Dance

9. Choreographer
10. Dancer
11. Other dance occupation, please specify:

Music

12. Composer
13. Conductor
14. Lyricist/librettist
15. Musician (instrumentalist)
16. Singer/vocalist
17. Other music occupation, please specify:

Theater

18. Actor (stage, including improv)
19. Clown/mime/puppeteer/circus performer
20. Designer for theater (set, costume, lighting, sound)
21. Director (stage)
22. Dramaturg
23. Playwright
24. Storyteller
25. Other theater occupation, please specify:

Literary Arts

26. Poet
27. Translator
28. Writer
29. Other literary arts occupation, please specify

Media Arts

30. Actor (film/TV)
31. Animator
32. Cinematographer/videographer
33. Director (film/video/TV)
34. Editor (film/video/TV)
35. Filmmaker
36. Game/interactive media designer
37. Screen writer
38. Voice actor (radio, narrator, voiceover)
39. Other media occupation, please specify:

Design

40. Architect (incl. landscape architecture)
41. Designer (incl. fashion, graphic, industrial, interior)
42. Illustrator
43. Urban planner
44. Other design occupation, please specify:

Crafts

45. Craftsperson
46. Other crafts occupation, please specify:

Folk/Traditional Arts

47. Folk/traditional craftsperson
48. Folk/traditional visual artist
49. Folk/traditional dancer/actor (incl. storytellers, choreographers, directors)
50. Folk/traditional musician
51. Other folk/traditional arts occupation, please specify:

Multidisciplinary/Transdisciplinary/Interdisciplinary

52. Multi-, trans-, interdisciplinary performer
53. Multi-, trans-, interdisciplinary artist

Emerging Practices

- 54. Experiential/experimental sound artist
- 55. Community based artist
- 56. Social practice/social engagement artist

57. Other, please specify:

Item 12: Additional Comments

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Please enter any additional information that may help contextualize the data you have provided in this section. This might include—but is not limited to—major changes in programs over previous years. This section can also be used to comment on the taxonomy itself. In particular, comments on portions of the taxonomy that seem inadequate, inappropriate, or are otherwise unable to capture the relevant aspects of your practice of supporting individual artists will be helpful in the long-term improvement of this initiative.