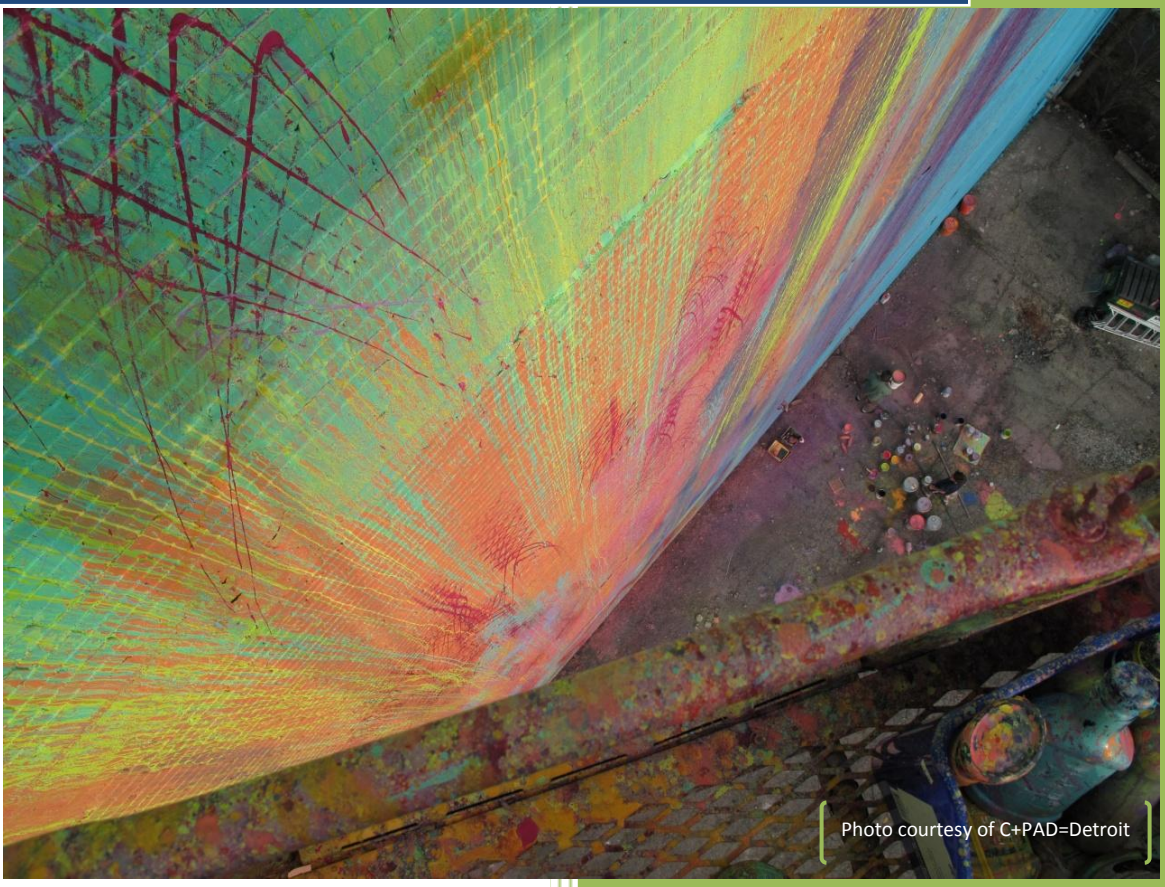
Animating Democracy
A Program of Americans for the Arts

Trend or Tipping Point:
Arts & Social Change Grantmaking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A 2010 Report & Resource for Funders

AMERICANS for the ARTS

October 2010

Lambent Foundation

Trend or Tipping Point:

Arts & Social Change Grantmaking

A 2010 Report and Resource for Funders

Written by
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AMERICANS FOR THE ARTS

Celebrating its 50th anniversary in 2010, Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. Americans for the Arts is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. It works in five core areas—research, policy, advocacy, professional development, and visibility—to accomplish three goals: 1) foster an environment in which the arts can thrive and contribute to the creation of more livable communities; 2) generate more public- and private-sector resources for the arts and arts education; and 3) build individual appreciation of the value of the arts. From offices in Washington, DC, and New York City, it serves more than 150,000 organizational and individual members and stakeholders.

ANIIMATING DEMOCRACY

Launched in 1999, Animating Democracy fosters civic engagement through arts and culture. Over the last decade, Animating Democracy has supported, through regranting, a wide range of arts organizations doing compelling civic engagement work, implemented national research, and developed field resources and publications. Animating Democracy is frequently called upon to serve as program adviser, researcher, and funding/research partner.

Today, as the ideals and the work of arts-based civic engagement have gained currency across many sectors, Americans for the Arts and Animating Democracy have invested new energy in efforts to: 1) demonstrate the public value of creative work that contributes to social change and 2) inform public and private-sector leaders about this work as part of a larger endeavor to influence the development of policy that advances the role of the arts in civic engagement. Core initiatives include:

The Arts & Civic Engagement Impact Initiative works to advance understanding among practitioners, funders, and other stakeholders of the social impact of arts-based civic engagement and social change work. We are accomplishing this through Field Lab learning about evaluation, a national Working Group, and commissioned writings and case studies. IMPACT—a web-based resource and key component of the initiative—centralizes and brings arts-for-social-change specificity to a body of extant and new evaluation resources and frameworks.

The Arts & Social Change Mapping Initiative maps and highlights the ways arts and culture are being activated to engage and make change. A centralized online resource makes this important work visible and serves to link the arts, change agents, funders, and an interested public. Specifically, the initiative produces:

- A robust, online registry of artists and cultural and community organizations that foster and support civic engagement and social change through the arts;
- *A Working Guide to the Landscape of Art & Change,* a collection of new and extant writings describing arts for change work in particular segments of the arts and social justice fields;
- Typology and vocabulary that helps to distinguish different streams of practice and to advance unifying language for the field; and
- A current portrait of funding support for arts that foster civic engagement and social change in the form of this report and related Funder Directory.

www.AmericansForTheArts.org/AnimatingDemocracy

Animating Democracy
A Program of Americans for the Arts

AMERICANS for the ARTS

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STATISTICAL REPORT

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DIRECTORY OF FUNDERS

Identifies and profiles more than 150 private- and public-sector grantmakers that are supporting arts for change work based on survey responses. Available on the Animating Democracy web site. Call Americans for the Arts at 202.371.2830.

www.AmericansForTheArts.org/AnimatingDemocracy

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Trend or Tipping Point: Arts & Social Change Grantmaking

A 2010 Report & Resource for Funders

INTRODUCTION

Purpose

Trend or Tipping Point: Arts & Social Change Grantmaking assembles a first-time portrait of arts funders, social change funders, and others supporting civic engagement and social change through arts and cultural strategies. Focusing on grantmaking in the United States, the report aims to characterize the nature of support from both private and public sectors. It examines how various grantmakers think about social change in the context of agency goals and what outcomes they are looking for through their support. The report looks at the types of activities and projects that are being funded as well as grantmaking strategies and structures. It documents obstacles and opportunities for greater support, considering both funders who are and are *not* supporting this work.

In total, the report seeks to illuminate arts for social change philanthropy and provides some concrete information to advance both discussions about this field of work and support for it.

Need/Impetus/Context

> I've come to see this constant re-visioning and re-defining as a driving force in the creative process of democracy, a process that's not maintained in a fixed and settled consensus, but one that has been historically powered forward by argumentation, dissent, protest and bold imagination.
>
> Sekou Sundiata, artist

Across sectors, artists and arts organizations are increasingly being called upon to activate the social imagination to bring forth new ways to know and understand an increasingly complex world. Artists are providing a critical lens that educates, provokes, and holds a mirror to society, influencing what gets attention in the public sphere and shaping perspective and opinion. Arts and culture are engaging communities in creative process and social action, broadening who has voice and offering a connecting point to those who have not felt power in the civic realm before. The arts and culture are grounding grassroots organizing and lending inspirational images, messages, and meaning to sustain the work of movement building. They are animating public process,

spaces, and dialogue. In communities and in a national context, the arts are demonstrating their potency to address social goals of building healthy communities and a healthy democracy.

Several interests and environmental factors pointed to the value of researching the state of funding for arts and social change. A key impetus for this research was the Arts & Social Justice Working Group, a small and committed coalition of funders and field leaders convened initially in 2007 by Claudine Brown, then director of Arts & Culture at the Nathan Cummings Foundation, to explore common interests and concerns. Observing the limited funding directed specifically for arts for change, Working Group participants believed that civic engagement, community development, and social justice funders, as well as arts funders, have potential to expand and deepen their support. They wanted a more accurate sense of who, beyond a familiar core of grantmakers, is supporting this work as well as how funders are thinking about it. Arts & Social Justice Working Group members identified learning more about arts and social justice funding activity as a high priority first step.

Social justice philanthropy on the whole is growing according to *Social Justice Grantmaking II: An Update on U.S. Foundation Trends,* the 2009 report issued by the Foundation Center.[1] It is an imperative being felt in the face of new issues emerging and persistent social issues worsened by the economic downturn.

The current economic environment has also created a critical context for arts practitioners and funders to consider the contributions of arts and culture in effecting social change. Those who work on the ground have been motivated by even greater need and urgency in regard to this work. They have been buoyed by the Obama administration's recognition of both arts and community organizing, which has inspired many more Americans to look to public service and other ways they can effect positive change in their communities. At the October 2008 Grantmakers in the Arts conference, in the immediacy of economic turmoil, funding leaders anticipated that many could be looking to fulfill multiple goals with more limited resources and that investment in arts and culture as contributors to social and civic solutions would become more desirable.

A sense of new possibilities for collaborations between the arts and other sectors in addressing concerns has been evident in convenings and inquiries motivated by funders and policy makers. Convening activities of the Arts & Democracy project, a project of State Voices, have sought to cross-pollinate ideas among arts groups, organizers, and policymakers. Art & Democracy was one of the organizers of the May 2009 White House briefing on art, community, social justice, and national recovery. Interested in the potential for greater collaboration between arts and organizing spheres, Opportunity Agenda convened stakeholders in Telluride, CO in 2009 to explore ideas and continued this dialogue in 2010. Americans for the Arts' annual National Arts Policy Roundtable, a partnership with the Sundance Preserve, took up the topic of Arts & Civic Engagement in 2008 among policy, government, and philanthropy leaders as a strategy for change in the 21st century. It is working in partnership with the Independent Sector to integrate artists

[1] The *Social Justice Grantmaking II* report will be referenced as context throughout this report. This report updates and builds upon *Social Justice Grantmaking: A Report on Foundation Trends*, issued in 2005.

and the topic of arts and civic engagement into the core content of its 2010 conference. And the National Endowment for the Arts' increased interest in cross-sector and cross-agency partnerships has also inspired new possibilities for collaboration.

In 2009, Animating Democracy, a program of Americans for the Arts, launched the Arts & Social Change Mapping Initiative to respond to these and related interests. With support from the Nathan Cummings Foundation, Open Society Foundations, CrossCurrents Foundation, and Lambent Foundation, the initiative set out to identify and profile existing sources of private- and public-sector funding for this work and, in so doing, to gain insight into the current state of support for arts for change work. This report and the companion Funders Directory are the result of a survey, interviews, and review of grantmakers' reports.

The initiative also responds to other interests shared by practitioners and funders:

- To synthesize a typology and a vocabulary that helps describe and distinguish the full spectrum of creative strategies, different streams of practice, and intended civic and social outcomes as well as advance unifying language for the field; and
- To create a centralized resource of active artists, arts organizations, and excellent project examples that can meet the needs of a wide variety of stakeholders and serve to connect social and cultural activists.

All types of funders—arts, social community development, justice, private, public, agency, or individual—are seeking to learn about and consider their place in supporting this kind of work. This report, along with other Mapping Initiative resources, can inform internal conversations and program design as well as provide a resource for peer exchange, sharing of reports and documentation, collective understanding of the impact of field activity, and strategic collaboration among funders.

Report Contents

In addition to this findings report, two additional resources are available on Animating Democracy's website (www.AmericansForTheArts.org/AnimatingDemocracy). A **Statistical Report** provides additional charts and graphs with data summaries based on the survey of grantmakers conducted by Americans for the Arts. The **Directory of Funders** identifies and profiles more than 150 private- and public-sector grantmakers that are supporting arts for change work.

EXECUTIVE SUMMARY

Trend or Tipping Point: Arts & Social Change Grantmaking assembles a first-time portrait of arts funders, social change funders, and others supporting civic engagement and social change through arts and cultural strategies. Focusing on grantmaking in the United States, the report aims to characterize the nature of support from both private and public sectors, examining how grantmakers think about social change in the context of agency goals and what outcomes they are looking for through their support. The report looks at the types of activities and projects that are being funded as well as grantmaking strategies and structures. It documents obstacles and opportunities for greater support and, in its entirety, aims to advance both discussions about this field of work and support for it.

Across sectors, artists and arts organizations are increasingly being called upon to activate the social imagination to bring forth new ways to know and understand an increasingly complex world. Social justice philanthropy on the whole is growing. Civic engagement, community development, and social justice funders, as well as arts funders, have potential to expand and deepen their support for this arena of work. Several contextual factors suggest the time is ripe for fostering such support. The current environment has created a context for arts practitioners and funders to consider the contributions of arts and culture to addressing social and civic concerns. A sense of new possibilities for collaborations between the arts and other sectors to address concerns has been evident in convenings and inquiries motivated by funders and policy makers.

In 2009, Animating Democracy, a program of Americans for the Arts, with support from the Nathan Cummings Foundation, Open Society Foundations, CrossCurrents Foundation, and Lambent Foundation, launched the Arts & Social Change Mapping Initiative to respond to these and related interests. In addition to this findings report, an online Directory of Funders identifies and profiles more than 150 grantmakers that are supporting arts for change work.[2]

One objective of this study is to understand how funders use language to define the change they aim to make, and how they interpret "social change" and "arts and social change" in relation to their own missions and priorities. Therefore, for the purpose of this research, the definition of "social change" was left intentionally broad. The shorthand language of "arts for change" explicitly encompassed civic engagement, community organizing, social change, social justice, participatory democracy, community building, and community development.

An online survey of funders was implemented in late 2009 by the Research Department of Americans for the Arts. It was sent to 1,025 private- and public-sector funders; 228 responded (22.2 percent response rate). Of the 228 surveys returned, 186 were complete. Telephone interviews were conducted with 32 private sector funders, the majority of whom participated in the survey. The Foundation Center's report, *Social Justice Grantmaking II: An Update on U.S. Foundation Trends,* released in 2009, provided context regarding the state of social justice

[2] The Funder Directory is available to grantmakers on the Animating Democracy website. Contact Animating Democracy.

grantmaking in general, as did other reports issued by philanthropy affinity groups and individual funders.

Who responded? More than 83 percent of respondents (157) either currently fund or plan to fund arts for change work. There was a near-even split between respondents operating in the private and the public sector. Analysis showed that a little more than half of respondents are arts funders (including almost all of the public funders) and almost a quarter are social change funders. The highest response rates were from local arts agencies (19.6 percent), private foundations (17.8 percent), state arts agencies (14.2 percent), and non-profit organizations that make grants (13.3 percent). Within the private sector category, private foundations comprised 35 percent of responses; family foundations, 17 percent; and community foundations and nonprofits that make grants each about 14 percent.

The America Project was conceived in 2001 by the late artist Sekou Sundiata as a shared contemplation of America's national identity. Public engagement activities—poetry circles, community sings, citizenship cabarets, and potluck dinners—involved campuses, communities, artists, and activists nationwide in critical discussion about issues of citizenship and informed the creation of the multimedia music-theater work *the 51st (dream) state* (2006). *The America Project* continues under the leadership of MAPP International Productions through artist-led projects that empower people to explore the intricate and powerful connection between their citizenship and their creative voices. Photo by Julieta Cervantes.

Findings: Impressions of the Funding Landscape

Arts and social change philanthropy is an emerging field and therefore still very much evolving. There is a wider range and a larger number of grantmakers supporting arts for change in some way than has been generally recognized. They include every grantmaker type. In the public sector, a number of local and state arts agencies have developed or are developing more explicit programs to support arts for change work.

Who is supporting this work? In the private sector, there are a small number of national foundations supporting arts for change in an explicit way. Some, including the Open Society Foundations, and Ford, Surdna, and Kresge Foundations, have recently shifted emphasis or are currently exploring new or increased support for this work, often prompted by changes in

foundation leadership and/or institutional shifts. However, growth in the private sector seems most apparent among community foundations and smaller family, public, and private foundations. Social justice funders that have truly institutionalized and/or integrated arts strategies are often family or private foundations, place- or issue-specific in their focus, and small enough in terms of staff size to foster cross-fertilization and collaboration within the foundation. Grantmaker affinity groups pursuing identity-focused philanthropy, community development, specific social issues, or progressive local-level grassroots funding are formally or informally exploring the role of arts in relation to their affinity group's change work.

Some arts funders are directing funds to arts for change in order to achieve more meaningful community or social outcomes or to reflect an agency-wide shift to support for community, civic, or social change. Arts and culture are an ever-present dimension of Native or indigenous support, but may not be viewed as a predominant driver. For social justice funders, arts and culture are often just one of many strategies to make change. Some social justice funders view cultural identity and cultural grounding as critical to empowerment of people to speak and act on their own behalf and for social cohesion and community development. Others anchored in movement building and community organizing may support the arts in service of mounting effective messaging and communications strategies in advocacy or issue-oriented campaigns. Fewer have fully embraced artists as activists or have integrated artists' contributions into community organizing strategies, often reflecting limited understanding of the potential effectiveness of such a wedding of practices.

Individuals are beginning to support the work as well through their own foundations, giving circles, and an array of online opportunities. Across arts and social justice funding sectors, young philanthropists who wish to extend their resources responsibly toward meaningful change are being seen as a viable new source of support.

What drives support of arts for change work? The number one reason for supporting the arts as a strategy for change is a "belief in the power of arts for change," supported by observations "that the arts advance change" and some "evidence that arts for change strategies work." Funders believe that the arts and artists can be tools or catalysts for change in addressing everything from translating "complex policy issues" to "community organizing and youth development" to creating "new possibilities."

What social or civic change is important to those supporting this work? Both private- and public-sector grantmakers consider "community building, building social capital, and social networking" as "very important" outcomes in their work. In the public sector, local and state arts agencies' interests prominently relate to community development outcomes. More private- than public-sector respondents are concerned with policy-level change, possibly reflecting the participation of social justice grantmakers that support community organizing, movement building, and specific advocacy. Private funders also value intermediate capacity building outcomes that can contribute long-term to policy or systems change, such as "civic engagement," "leadership development," and "increasing education and visibility for issues."

In which issue areas are arts and cultural strategies being supported? Private and public sector funders share five areas of concern in their arts for change grantmaking. Education and arts and cultural policy ranked highest. These were followed by race/ethnicity, civic participation/ engagement, and economic development/justice.

Many grantmakers assert that equitable cultural, education, and arts education access are inherently social change or justice issues. Fundamental principles of cultural democracy—the rights of cultures and peoples to define, sustain and perpetuate their own cultures—motivate some giving. Public policy support of the arts is a predominant issue, especially among arts funders.

Issues related to women and girls are supported by roughly a third of grantmakers surveyed; however, interviewees observe that the arts are not yet widely recognized as a means for change by the Women's Funding Network. Lesbian/gay/bisexual/transgender issues are also being addressed through arts and culture by almost a third of grantmakers surveyed. About a quarter of funders are supporting arts and culture strategies around environmental and environmental justice issues. Although immigration was not among the top issues identified by survey respondents (32 percent private sector and 17.2 percent public sector), other evidence points to this being an important and growing interest area.

What are barriers to supporting arts for change work? Based on the survey, the challenges most often cited were:

Lack of funding or resources (35.1 percent private sector, 69.1 percent public sector): The economic downturn almost certainly accounts for public sector responses, as 29.4 percent of public sector funders also noted that "fiscal crisis" was a barrier they faced.

Unclear definitions or context for this work (24.7 percent private, 32.4 percent public): For many reasons, grantmakers are wrestling with the labels and meanings attached to arts for change work. The meaning of "social change" or "social justice" is unclear to many. Some funders respond more readily to other language, such as "community development, community building, civic engagement," which more closely reflect their intents. The political connotations of the language of social change and social justice present a barrier to some grantmakers. At the same time, some funders who are concerned with movement building, policy change, and the ultimate goal of equity believe the term "social justice" most accurately reflects their intentions.

Lack of understanding of the role of the arts as a change strategy (22.1 percent private, 25 percent public): Within social justice grantmaking organizations, board or staff members may have little or no arts experience or knowledge base. They often struggle to understand exactly how arts and culture integrate with community organizing strategies or long-term social change efforts.

Lack of evidence of the value or impact of the arts as a strategy for achieving social/civic goals (16.9 percent private, 7.4 percent public)*:* Multiple funders noted that funding arts for change work is hindered by a lack of rigorous but accessible documentation, metrics for impact, and

effective case making materials from the field. Arts funders feel the need for such evidence, particularly when vying for public funds against other sectors. Although many social justice funders have a more realistic view of what change can be expected, they are nonetheless confronted with the realities of pressing issues that demand strategic support and want more credible evidence of the arts' contribution to change.

Beyond these most-often cited challenges, arts funders' survey comments and interviews called attention to the tensions surrounding a persistent question that may inhibit funding of arts for change work: Is artistic quality somehow diminished when art takes on social or civic intention?

What Does Arts for Change Funding Look Like?

Support of arts for change work is happening largely through general grantmaking. Fifty-two percent of all respondents are supporting arts for change work through general grantmaking, i.e. grants not made through dedicated program areas or specific departments. Eighteen percent are supporting arts for change through multiple or discrete program areas or departments. Project support is the most common way that arts for change work is currently supported.

Categories of program funding in support of arts for change	
Social justice or civic engagement Programs that clearly support in a focused way community, social, or civic change through arts and culture strategies	55 programs (46.2%)
Community-based arts infrastructure Programs that advance community-based arts for change activity through organizational support, capacity building, knowledge building (such as documentation and dissemination or training programs), or networks	15 programs (12.6%)
Youth development Programs whose primary focus is youth development in a context of social change	11 programs (9.2%)
Community development Programs that support community building, community revitalization, placemaking, or neighborhood and economic development as an explicit purpose	10 programs (8.4%)
Culture as issue Programs that articulate and support culture or arts as a social or civic issue in terms of: cultural democracy (the rights of all cultures and peoples to define, sustain, and perpetuate their own cultures); cultural preservation (identity, traditions, and heritage sites); cultural representation (authentic and self-determined representation in such public arenas as tourism); and/or cultural equity (access to funding and other resources that can help cultures thrive)	10 programs (8.4%)
Disenfranchised or underserved populations Programs that support opportunities to give voice to and advance the social, political, and/or economic status of disenfranchised populations; includes programs that aim to ensure arts access to specific populations	10 programs (8.4%)
Arts education as issue Programs that support activities beyond traditional K-12 in-classroom arts education or arts education advocacy efforts and connect with a community in ways that advance some defined public good or youth citizenry outcome	7 programs (5.8%)

What are the implications of this study? The survey findings, interviews, and funder reports suggest some largely positive trends that portray an expanding field.

- A core of funders with integrated arts and social change missions is emerging. They see that human rights, equality, and other social justice goals can be advanced through creative expression and cultural activism.

- More arts funders, particularly state and local arts agencies, are addressing community, social, and cultural equity issues with changes to grant programs, guidelines, and allocations.
- Grantmakers that support individual artists are following the leads of the artists and developing ways to serve an increasing number of artists who devise projects with both aesthetic and social dimensions.
- Private place-based and community foundations are linking arts and culture funding to community, neighborhood development, and civic engagement goals.
- A small number of national foundations have stepped up to support special pilots and initiatives; cross-sector exploration; and work, convenings, training, and documentation that can lead to stronger infrastructure for arts and social change work.
- Next generation philanthropists and individual donors represent untapped sources of support.
- Federal resources are opening up through new initiatives of the Obama administration and the leadership of the National Endowment for the Arts.

Expanding support for arts for change across of the different types of grantmakers cannot be done with a broad-brush approach. Acknowledging the wide range of interests and the particularities under the umbrella of "arts for change," four key strands of interest in arts for change work seem to emerge:

- Issue-specific causes, social justice, and cultural activism
- Community development, community/civic engagement, and community arts
- Cultural equity, arts access, and arts education
- Support for artists

The following strategies—suggested by participants in the study and augmented by the authors—address opportunities to stimulate grantmaking in both arts funding and community/social/civic change sector funding.

1. Enhance grantmaker knowledge and practice

1a. Develop educational opportunities that can help drive interest, comfort, and readiness among grantmakers who are not fully open to, or are just beginning to consider supporting, this work.

1b. Address specific concerns—whether real or perceived—of arts funders that may increase the likelihood of their support.

1c. Undertake future studies of arts for change grantmaking that will provide the needed baseline for tracking funding patterns.

2. Establish cross-cutting collaborations

Funding leaders can exercise their leadership to promote opportunities within or across philanthropic segments or around particular issues.

2a. Foster cross-fertilization and collaboration within grantmaking organizations to promote integrated support of arts for change work.

2b. Support on-the-ground cross-sector projects and learning opportunities for practitioners to build field capacity and field and funder knowledge.

2c. Leverage public funds from local, state, and federal non-arts agencies.
2d. Identify peer grantmakers and practitioners, and facilitate their coordinated efforts, by developing Information and resources.

3. Cultivate nascent grantmakers and individual donors
3a. Nurture participation from next-generation and individual donors.
3b. Build practitioners' capacities to utilize social media and networking to raise money through online contributions.

4. Increase visibility for arts for change work and develop evidence of impact
4a. Build capacity for evaluation that can provide evidence of the impact of arts for change work.
4b. Individual funders can play an important role in building evaluation models for arts for change work through their own initiatives.
4c. Increase visibility within relevant fields and the broader public for arts for change work.

This report can serve as a touchstone for discussions within grantmaking agencies and affinity groups, and across funder types, as grantmakers consider new and renewed support of the arts as a strategy for change. It is the intention that the report and companion Funders Directory illuminate and inform arts for social change philanthropy as it evolves in the short term, and that its findings inform regular study of this field henceforth.

METHODOLOGY

The findings in this report are based upon information gathered from a combination of online surveying, interviews, and review of select reports by funders and the Foundation Center.

Definitions

Arts: The definition provided for the arts was inclusive: "Arts may include creative process and product, any of the arts and humanities disciplines, and all forms of traditional, contemporary, and popular culture."

Social change: For the purpose of this research, the funder survey was deliberately broad in defining arts for social change. The survey invitation's shorthand language of "arts for change"—also used in this report—explicitly named a spectrum of outcomes that could be considered social change, including civic engagement, community organizing, social justice, participatory democracy, community building, and community development.

It should be noted that one objective of this study is to understand how funders use language to define the change they aim to make, and how they interpret "social change" and "arts and social change" in relation to their own mission and priorities. Therefore, the deliberately broad framing

of the survey left the door open to learning about as many funders as possible who consider their work to be contributing to social or civic change.

The definitional latitude complicated the analysis of data. In analyzing grantmakers' missions and the purpose and goals of their programs, generally, this study used a set of definitions—social justice, civic engagement, community development, community building, cultural democracy/equity—assembled by Animating Democracy for the Arts & Civic Engagement Impact Initiative as a guide. (See sidebar.)

Definitions for terms of social change

Social justice reflects collective action to make change that ensures equity, access, and inclusion for those who are least well-off politically, economically, and socially. Social justice seeks systemic change in institutions and policies as well as socially upheld behavioral norms that foster fair treatment and a share of benefits. This definition is drawn, in part, from *Social Justice Grantmaking: A Report on Foundation Trends* (2005).

Civic engagement
Civic engagement refers to the commitment to participate in, and contribute to, the improvement of one's neighborhood, community, and nation. There are many ways in which people participate in civic, community, and political life and, by doing so, express their engaged citizenship—from proactively becoming better informed to participating in public dialogue on issues, from volunteering to voting, from community organizing to political advocacy. Civic engagement may be either a measure or a means of social change, depending on the context and intent of efforts.

Community building
Community building may refer to the process of building relationships that helps community members cohere around common purpose, identity, and a sense of belonging, which may lead to social or community capital.

Community development
In community development, the economic, social, and physical dimensions of community are considered, often together. Community development increasingly includes culture as one of these core dimensions and may also aim to advance youth development, health, recreation, human service, and other community goals.

Cultural equity/democracy
The Institute for Cultural Democracy describes the concept of cultural democracy as a set of related commitments: protecting and promoting *cultural diversity*, and the right to culture for everyone in our society and around the world; encouraging *active participation* in community cultural life; *enabling people to participate in cultural policy decisions* that affect the quality of our cultural lives; and assuring *fair and equitable access* to cultural resources and support.

Source: Animating Democracy Arts & Civic Engagement Impact Initiative. IMPACT web site: http://impact.animatingdemocracy.org/grounded/what-is-social-change

Survey

An online survey of funders was implemented in late 2009 by Animating Democracy and the Research Department of Americans for the Arts. A draft survey instrument was reviewed by a small group of funders and revised before dissemination. It was sent to a total of 1,025 funders; 228 responded (a respectable 22.2 percent response rate). Of the 228 responses, 186 were

completed surveys and 42 were incomplete. The incomplete surveys are factored into the final data for responses that were provided. (See Appendix 1 for a list of funders who participated in the Arts for Change survey and Appendix 2 for the survey instrument.)

To reach *private-sector* funders, including private, family, corporate, and community foundations, survey invitations were sent to Grantmakers in the Arts (GIA) members, the Arts and Social Justice Working Group and attendees of that group's preconference programs at GIA. Twenty-five relevant philanthropy affinity groups assisted in promoting and disseminating the survey.[3] Many affinity group leaders were generous in lending their perspectives on their segment's activity in arts for change work. In addition, significant internet research was done to identify funders that have supported known arts for change projects and organizations or generally indicated that they might support arts for change work. A small number of individual donors and donor circles were identified and sent surveys.

Regarding *public-sector* funders, Americans for the Arts provided a list of state arts agencies, local arts agencies with grantmaking programs and United Arts Funds,[4] regional and national arts organizations, and nonprofit arts organizations that make grants.

The survey focused primarily on funding *agencies* and did not aggressively investigate individual donors supporting this work due to the difficulty identifying individual donors and unlikelihood that they would complete a survey. A small number of individual donors, donor-advised funds, and donor or giving circles were sent the survey and, as expected, a small number responded. Follow-up interviews were conducted with donor-advised funds and donor circles to gain a sense of individuals' motivations and perspectives.

In addition to questions regarding their funding of, and engagement with, arts for social change work, the survey requested detailed information regarding specific programs that support arts for social change where they exist.

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

[4] United Arts Funds (UAF) are community-specific fundraising organizations that distribute contributed funds to the arts organizations in their communities. While these campaigns traditionally focus on corporate, individual, and workplace giving, they also may include government support. According to Americans for the Arts, over the past 54 years, more than 100 communities across the country—both large and small—have established UAFs with more than 60 currently operating in the United States.

Interviews

Telephone interviews were conducted with 32 private-sector funders, the majority of whom participated in the survey. Interviews were intended to gain deeper insights on survey responses as well as to reach some types of funders who were not as well represented in the survey responses. (See Appendix 1 for a list of those interviewed and Appendix 3 for the interview protocol.)

Review of Relevant Funding Reports

The Foundation Center's report, *Social Justice Grantmaking II: An Update on U.S. Foundation Trends,* released in 2009, provided context regarding the state of social justice grantmaking in general, based on a 2006 study. This report updated a previous study conducted in 2002 and reported on in 2005. Although it includes limited attention to support for arts, culture, and media, *Social Justice Grantmaking II* is referenced when its findings are pertinent to this study. Other reports issued by philanthropy affinity groups and individual funders provided additional context. (See Appendix 4.)

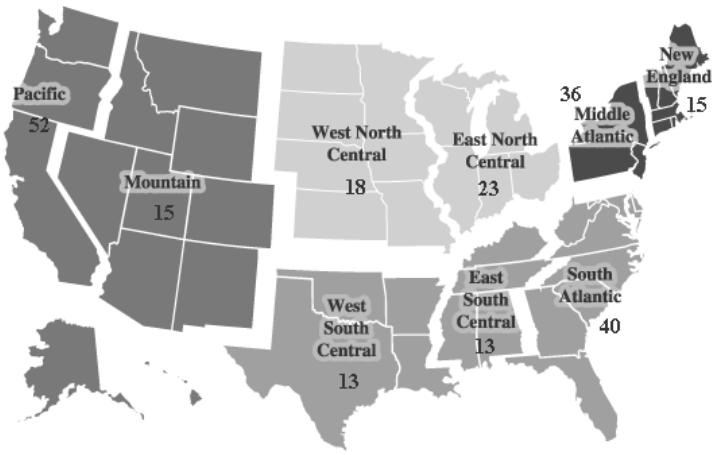
RESPONDENT PROFILE

Who Responded to the Survey?

More than 83 percent of respondents (157) either currently fund or plan to fund arts for change work. Forty-five respondents (23.9 percent) answered that they do not currently fund arts for change work. Respondents crossed all types of funders and represented both public and private sectors.

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

Figure 1 Respondents by Geographic Location



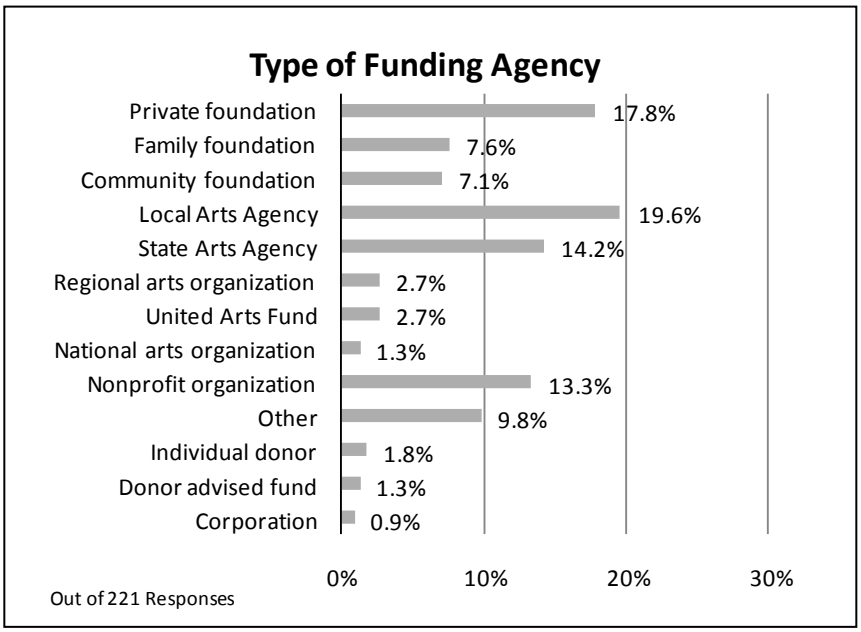
Public / Private Sector: Of the respondents that currently fund or plan to fund arts for change work, there is a near-even split between respondents operating in the private sector (52 percent) and those in the public sector (48 percent). It should be noted that the survey did not include federal arts and humanities agencies, or departments such as Justice, Health and Human Services, Housing and Urban Development, and others that are supporting or have supported arts and culture strategies in support of agency goals.

Funder Type: Highest response rates were from local arts agencies (19.6 percent), private foundations (17.8 percent), state arts agencies (14.2 percent), and nonprofit organizations that make grants (13.3 percent). (See Figure 2.)

High participation by local and state arts agencies may be due to their strong association as Americans for the Arts constituents. A liberal interpretation of social change by local and state arts agencies in relation to their grantmaking also accounts for the high response. For example, a significant number of local and state arts agencies cited programs addressing diversity and access to the arts and arts education as social change. Because many local arts agencies and some state arts agencies self-identified as “private-sector,” local and state arts agencies were removed from the private-sector findings to prevent skewed results.

Within the private-sector category, private foundations comprised 35 percent of responses; family foundations, 17 percent; and community foundations and nonprofits that make grants each about 14 percent. There was minimal response from corporations and corporate foundations; however, these comprised a smaller segment of the survey invitation list. (A full breakdown within private and public sectors can be found in Figures D and E in the Statistical Report.)

Figure 2 Type of Funding Agency



The survey did not adequately capture either corporate or individual support where others charting the field have noted activity; this was due to challenges in identifying individual donors and corporations whose grantmaking activity supports arts for change. The *Social Justice Grantmaking II* report suggests that corporate foundation support, while still modest, is notable particularly in advancing "economic, housing, and educational opportunities for disadvantaged minorities and other groups within the geographic areas in which they operate." And the growing proliferation of giving circles as well as online contributions indicates involvement of more and more individuals, typically at a grassroots level, who are interested in supporting community and social change activities. These are only marginally reflected in the Arts for Change Funder data collected, but worthy of a more complete look in future studies.

Arts funders / social justice funders: The survey did not explicitly ask grantmakers to self-define as primarily an arts funder, social justice funder, or as a funder of both. However, a close review of agency mission statements showed that 106 respondents (57 percent) are arts funders (including almost all of the public funders); and 42 respondents (23 percent) are social change funders. A noteworthy 30 grantmakers (16 percent) have missions that suggest they view and support arts for change in an integrated way. The missions of six respondents (4 percent) would imply they support arts and social change, but closer scrutiny indicates that arts support and social change support are independent, not converging, interests.

FINDINGS

Impressions of the Funding Landscape

Arts and social change philanthropy is an emerging field. The study reveals a wider range and a larger number of grantmakers than has been generally recognized as supporting arts for change in some way. Funders of this work can be found among every grantmaker type—private, family, corporate, and community foundations; local and state arts agencies; and nonprofits making grants. Individuals are beginning to support the work as well, through their own foundations, giving circles, and an array of online opportunities.

If mission statements are one indicator, a significant percentage of grantmakers (16 percent) are integrating arts with social, civic, or community change goals. Foundations such as those in the Arts & Social Justice Working Group—Nathan Cummings, Leeway, Kentucky Foundation for Women, Christensen Fund—are leaders in this segment. A small number of national private foundations currently support this work and a few are moving more deliberately toward focused support of arts for change. These national foundations tend to have both strong arts and civic/social purposes underpinning their work.

In the private sector, growth seems most apparent among community foundations and smaller family, public, and private foundations. Social justice funders that have truly institutionalized and/or integrated arts strategies are often family or private foundations, place- or issue-specific in their focus, and small enough in terms of staff size to foster cross-fertilization and collaboration within the foundation. Native American grantmakers were all counted as funders with integrated missions because all acknowledge the relationship between arts, culture, community, and change and their programs have more permeable boundaries for their grantees. (See sidebar for sample mission statements of grantmakers that are integrating arts and change goals.)

In the public sector, some local and state arts agencies are working to support the power of arts for community, civic, or social change by developing specific funding programs. A much larger segment of these public sector funders claim support in this arena based on basic funding of access to arts and culture, arts education, and diverse cultures as arts for change.

Therein also lies the elusive nature of the arts for change segment of philanthropy. A lack of consistent definitions of terms and the field's different interpretations of those terms make it a challenge to identify, count, and characterize. Because this study did not require participants to define themselves against rigid parameters, nor did it analyze a body of grants against standardized criteria,[5] it does not—for better or worse—offer what would be a desirable scientific baseline. That will need to be done in a subsequent study.

[5] The point of comparison here is the *Social Justice Grantmaking II* report issued by The Foundation Center which employed a more scientific survey and grant analysis approach based on its aggregated data resources.

The field of support for arts for change is still very much evolving. The full findings that follow unpack further these broader observations and expand the information with which stakeholders can begin to get a better picture of the landscape of support of arts for change work.

Integrated arts and social, civic, or community change mission statements

The **Aepoch Fund** is a nonprofit organization providing funding, fiscal sponsorship, and other resources to people, organizations and movements around the world engaged in transformational work to create the conditions for all people and the planet to thrive. We see and support the powerful role that artists, healers and activists play in linking ecological, cultural, economic, and social issues to create viable solutions to our most complex and pressing challenges.

Art Matters is a foundation created to assist artists intending to break ground aesthetically and socially. Support is provided to encourage exploration of issues and ideas; experimentation in visual arts, media, and performance; and presentation of new art.

The mission of the **Kentucky Foundation for Women** is to promote positive social change by supporting varied feminist expression in the arts.

Through innovative grantmaking and supported projects, **Lambent Foundation** explores and supports the critical role of artists and contemporary art and culture as strategies for promoting progressive social change.

The **Leeway Foundation** is a Philadelphia-based independent foundation that supports individual women and transgender artists working toward individual and community transformation. We envision a world where art is recognized as an essential part of the human experience; where it is employed and respected as a powerful catalyst for personal and social change; and where women and trans artists are honored as role models, mentors, and leaders.

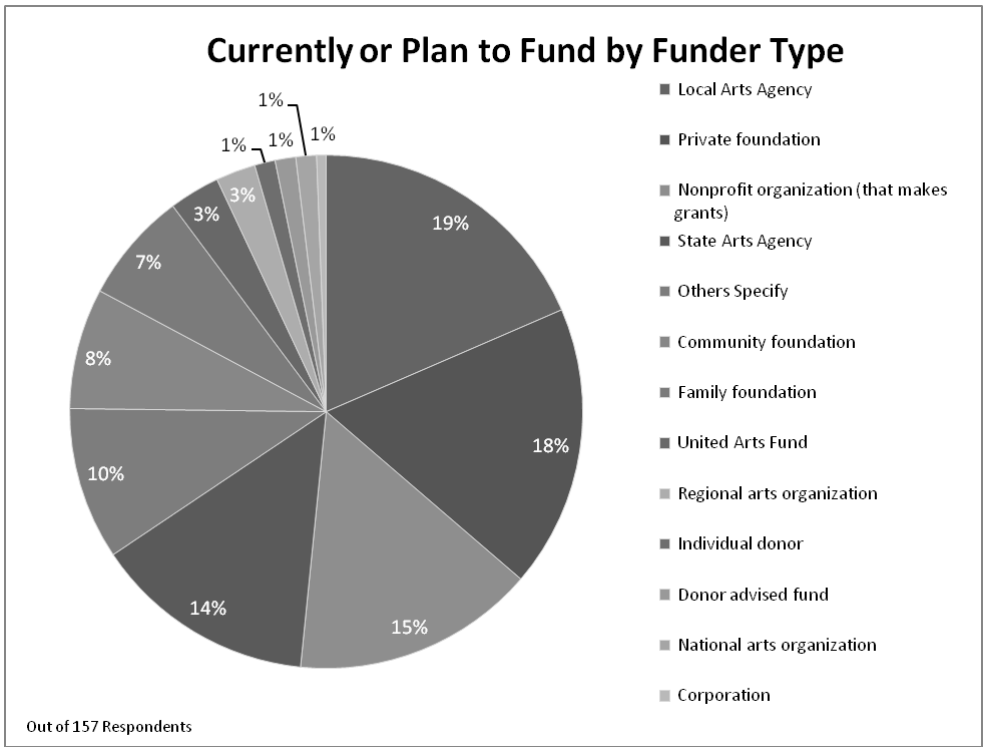
The **Stockton Rush Bartol Foundation** believes in the intrinsic value of the arts to guide us in understanding, interpreting and communicating core aspects of our lives and community. We also believe in the value of arts to educate young people and build strong communities. All people have the right to be welcomed into arts practices and experiences that are high quality, relevant, and accessible.

What Types of Funders Are Supporting Arts for Change?

Independent Foundations / Public Sector Funders / Nonprofit Grantmakers / Local and State Arts Agencies

Of respondents who currently support or plan to support arts for change work, 34 percent are independent foundations—private, family, community, and corporate—and 33 percent are state and local arts agencies or United Arts Funds. Nonprofit organizations constitute 15 percent of those who indicate they support arts for change work. (See Figure 3.)

Figure 3 Currently or Plan to Fund by Funder Type



There are a wider range and a larger number of funders than has been generally understood that are supporting arts for change in some way. The survey revealed 157 funders who are currently funding or planning to fund arts for change work. Response to the survey as well as willingness to be interviewed is evidence of increased attention to the potential for art to advance social justice funders' goals. (See the Funders Directory for a list of respondents who currently support or plan to support arts for change work.)

Some small family foundations and social justice funders have been under the radar.[6] They are typically moved to support this work based on family members' combined interests in the two arenas. CrossCurrents Foundation and Compton Foundation are examples. CrossCurrents Foundation observes that small family foundations can play a catalytic role, even when they do not have large resources. They may also be more willing to take risks—for example, CrossCurrents made a $10,000 grant to Split This Rock, a Washington D.C.-based poetry festival focused on social issues. Receiving this first-ever grant lent credibility to Split This Rock, spurred subsequent support from two national funders, and set in motion a trajectory in which the annual festival has evolved to a functioning nonprofit. Among social justice- or community change- oriented funders, there are signs of growing interest in "what it is that art can advance." Some smaller social justice funders such as the Quixote Foundation and Valentine Foundation responded even though their support of arts and culture strategies may be indirect or only occasional. Although there are barriers to overcome (see the section Barriers to Supporting Arts for Change), many funders believe there is growing momentum.

[6] Unless otherwise noted, the use of "small" to describe funding agencies reflects size of staff and not necessarily amount of assets which may range from small to large.

At the 2008 Split This Rock Poetry Festival held at the White House in Washington, DC, poets spoke out through poetry for an end to the wars in Iraq and Afghanistan and called on elected officials to imagine alternatives. Each year poets create a spontaneous group poem, a patchwork made up of one line each from anyone who wants to participate. The resulting poems are powerful testimonies. Photo by Jill Brazel.

A number of local and state arts agencies have developed or are developing more explicit programs to support arts for change work. The focus may be broad, such as New Mexico Arts' grant program that supports arts or social service organizations in their efforts to address important social issues through arts and culture; or it may be more particular, such as the Texas Arts Commission's Arts Respond program, which supports projects that use art to prevent juvenile delinquency and recidivism in youth and adults. In addition to the better-known San Francisco, Seattle, and St. Louis Arts Commissions' grantmaking in this arena, other local arts agencies are gradually expanding to focus program funding on social and civic concerns, such as the Council for the Arts & Humanities for Staten Island's immigration-related support.

National Foundations

Some major national foundations are exploring new or increased support for this work, often prompted by changes in foundation leadership and/or institutional shifts. The Ford Foundation's recent past programs supported by the Media, Arts, and Culture portfolio—Animating Democracy, Artography, and Future Aesthetics—have furthered the role of artists and art in civic engagement and social change. The new Space for Change program administered by LINC (Leveraging Investments for Creativity) even more explicitly links to the foundation's and new president's social justice agenda. It supports exemplary facilities-based arts organizations that are national exemplars of artistic practice, innovative and equitable space development, and social justice. Ford sees artist spaces as change agents in communities; they animate neighborhoods, contribute to cultural equity, create relationships across class and culture, and stimulate economies, while offering space, tools, and conditions that allow artists to experiment and innovate. Ford is also addressing issues related to media democracy and continues to support film and media projects that relate to the foundation's social justice interests.

Leadership change at the Kresge Foundation has prompted a shift away from its signature capital challenge grant program and toward a holistic examination of the nature of the organization's work and the impact it has. As it does so, the arts and culture program is testing potential strategic directions that can result in maximum long-term impact. In addition to an Institutional Capitalization program, the program is offering arts and culture resources through invitational and pilot areas of Arts and Community Building and Artist Support Services, which broadly strengthen

the role of artists and arts organizations in community life while informing where Kresge will ultimately focus its resources.

The Open Society Foundations (OSF) has been exploring how its U.S. Programs can contribute to developing the depth and breadth of the field of art and culture and social justice work. This is in addition to its existing Documentary Photography Project, which supports photography that records human rights abuses, the effects of conflict, and the struggles and defiance of marginalized people, and in so doing reframes public discourse. OSF is supporting a small number of projects and organizations to help advance their most innovative strategies around core threats to open society in America. Priorities in its piloting phase are projects and organizations that view art and culture and social change as inextricably linked; that advance work developed, guided, and governed by artists, organizers, community members, and other stakeholders; that employ a theoretical framework founded upon principles of social justice; that root core work intentionally in terms of place and community while engaging in initiatives that integrate local, regional, and national efforts; that promote network-building between art and culture practitioners, local community members, change advocates, community organizers, and other stakeholders; and that value collaboration, innovation, and intersectional approaches.

Grantmaker Affinity Groups

Several grantmaker affinity groups are formally or informally exploring the role of arts in relation to their affinity group's change work. Interviews with leaders of funder affinity groups of the Council on Foundations provide insight into groups of like-minded funders, particularly those oriented to social and civic change. They could be characterized as those pursuing identity-focused philanthropy, community development, specific social issues, and progressive local-level grassroots funding, with nascent interest in the small foundations and international human rights sectors. (See sidebar.)

Funder Affinity Groups with Arts for Change Interests

Arts & Social Justice Working Group is a collection of private, public, and nonprofit funders who self-define as supporting arts for change. Its vision is "a world where artists and cultural workers are recognized as planners, creative thinkers, organizers, educators and creators of works that catalyze systemic social change and lead to lasting solutions that stabilize and strengthen our families, communities and world." Its mission is: "to grow the cohort of funders, cultural workers, consultants and artists whose work extends our understanding of diversity, justice and equality by increasing the resources devoted to this work, building coalitions, fostering collaborations and disseminating research and information that will lead to a more just society." The Working Group has a fluid membership of mostly arts funders but some social justice funders whose individual change-oriented outcomes are articulated in various ways, including: civic engagement, community building, community development, community organizing, social change, social justice, and participatory democracy. The Arts & Social Justice Working Group convenes annually for peer learning at the Grantmakers in the Arts conference.

Asian Americans /Pacific Islanders in Philanthropy (AAPIP) has observed through its members' activities how potently arts and culture work enables AAPI communities to articulate their issues, needs, challenges, and assets. Among three current programs, AAPIP itself is providing resources to help arts groups gain clarity about what their role is in the context of the social justice movement and how they contribute to systemic change through arts and culture among other specific funding initiatives. AAPIP has also been experimenting with the development of a network of giving circles at the grassroots level. One of these, the Asian Women Giving Circle, operates as a donor-advised fund of AAPIP and is currently focused on support arts and activism.

Association of Small Foundations is a membership organization of more than 3,000 foundations with few or no staff. ASF's executive leader is personally very interested in the arts and indicated that civic engagement is an interest, but also noted that confusion about the meaning of terms like "civic engagement" is an obstacle for many funders.

Funders for Lesbian and Gay Issues described an "emerging focus and real interest" in the role of the arts in advancing change on LGBT concerns. The leadership reflects that arts and culture have been "an incredibly important element of building an LGBT rights movement. …integral to how the queer community has organized and nurtured itself." Connecting the dots between culture and organizing is a topic expected to be taken up in a future retreat. Two members of this affinity group—the Astraea Lesbian Foundation for Justice and Horizons Foundation—responded to the survey and participated in interviews.

Funders' Network for Smart Growth and Livable Communities has, over the past several years, proactively pursued an interest in the intersections between arts and community development and growth concerns. It has pursued relationships with peers in arts philanthropy in order to encourage more cross-sector work through presentations at Grantmakers in the Arts, collaboration with Grantmakers in Film and Electronic Media, and by welcoming arts presentations at its own conference. Despite this network's overarching interest, Funders' Network leadership has not yet observed significant cross-fertilization in foundations between program officers in arts and those in community development or environmental issues.

The Funding Exchange is a growing network of 16 public foundations and a national office that together grant nearly $15 million annually to progressive grassroots organizations working for social, racial, economic and environmental justice around the country. Although the Exchange does not have an articulated arts strategy, several of its member foundations directly or indirectly support cultural strategies for change through grantmaking. Four Funding Exchange members responded to the Arts for Change survey—Appalachian Community Foundation, Chinook Fund, McKenzie River Gathering Foundation, and the San Diego Foundation for Change.

Grantmakers Concerned with Immigrants and Refugees (GCIR) seeks to move the philanthropic field to advance the contributions and address the needs of the world's growing and increasingly diverse immigrant and refugee populations. There are "a handful" of members within this affinity group that support arts and culture explicitly as a strategy for change. However, an interest in the potential for arts and culture has surfaced quite explicitly in studies such as *Pursuing Democracy's Promise*, *The Art of Community,* and *Investing in Our Communities: Strategies for Immigrant Integration*. GCIR typically integrates social change arts, performance, and film into its biennial national conference.

Grantmakers in Film + Electronic Media (GFEM) is committed to advancing the field of media arts and public interest media funding. GFEM serves as a resource for grantmakers who fund media content, infrastructure, and policy, those who employ media to further their program goals as well as a collaborative network for funders who wish to learn more about media. GFEM members have a broad range of interests and approaches, but share the view that electronic media is a vital form of human expression, communication, and creativity, and plays a key role in building public will and shaping civil society. In 2010, GFEM published a field study, *Funding Media, Strengthening Democracy: Grantmaking for the 21st Century*, which addresses the social change role that media play and specifically takes up issues of assessing social impact, among other issues.

Grassroots Grantmakers serves as a locus for learning for place-based funders who are supporting active civic engagement at the block level with the goal of advancing change agendas that have been identified and shaped by community residents. Although the network has not, on the whole, pursued arts interests, there is notable art-related activity happening through grantees' grassroots, place-based work—murals, arts to strengthen community identity, public art, signage, dance, music. A significant amount of arts are programs for youth. While most Grassroots Grantmaker members offer small grants ($500-1,000), The Cleveland, Denver and, Skillman Foundations are among larger foundations supporting arts through their social change grantmaking. Grassroots Grantmakers has presented a panel at the Americans for the Arts conference on the use of neighborhood narrative as an effective vehicle in a social change agenda.

There is no collective movement toward arts as a strategy within the civic engagement affinity groups although some individual grantmakers support such work. Members of the Funders Committee for Civic Participation (FCCP) who participated in the survey include: Akonadi, Arca, CrossCurrents, Ford, James Irvine Foundations, and the Open Society Foundations and Pew Charitable Trust. Philanthropy for Active Civic Engagement's executive and board leadership support the notion of arts as a strategy for change and have participated in Americans for the Arts National Arts Policy Roundtable on Arts & Civic Engagement.

Individual Donors

Individuals are increasingly making donations directly to arts for change activity. Funding agencies are not necessarily the only source for funds. Work is getting funded in very direct ways through online contribution mechanisms. United States Artists (USA), a grantmaking, artist-advocacy organization dedicated to supporting America's finest artists working across diverse disciplines, is testing Project Site. This initiative will facilitate dialogue and sharing between its grantee artists and "those that love and support them" and enable anyone to make direct tax-deductible donations of any size to new projects created by each artist. Work is also supported by individual donors; for example, the temporary city-wide exhibitions and public art that take on social themes developed by independent curator Nora Halpern and by Creative Time. In the documentary and narrative film world, there is a notable movement of "Filmanthropy," in which individual donors such as Jeff Skoll, first president of eBay, and Sheila Johnson, co-founder of BET (Black Entertainment Television), produce films that get a social message out through fact or fiction. These individual donors may also create and/or support significant campaigns to motivate public action in relation to the films.

Donor circles (or giving circles) are a growing alternative model of individual support. Interviews with leaders of donor circles focused on arts and social change. A review of the report *More Giving Together: The Growth and Impact of Giving Circles and Shared Giving*, published by the Forum of Regional Associations of Grantmakers (2009), offers evidence that giving circles are providing individual donors of varied means and interests a way to contribute dollars and make decisions about investments that affect the places and issues that matter to them. Most giving circles operate locally and at a grassroots level although some have evolved into sophisticated staffed entities. The Zing Foundation's Christopher Ellinger co-founded the Arts Rising Circle and has a long history of working with donor circles. He explains why donor circles can work. "If more people with wealth felt powerful, they would be giving away a whole lot more money. …People tend to be philanthropically reactive rather than proactive. They often feel disengaged in their giving. Donor circles offer people a partnership in which they're helping them engage with each other and with the project leaders to make better decisions about what's important to support. Many donors grow bolder and more fulfilled when they are part of a donor community that reinforces them." (See sidebar for three snapshots of arts and social change giving circles.) Although their mostly volunteer base can pose challenges and although economic and personal circumstances can affect member retention, successful circles have tried to maintain simplicity and a social factor that keeps people interested and newcomers joining.

Next Generation Philanthropists

Young philanthropists are critical participants and leaders in arts for change work and have potential to be contributors as well as to influence the ways this work is supported. Across arts and social justice funding sectors, young philanthropists are being seen as a viable new source of support. There are 26 donor circles made up entirely of donors under 40, according to the *More Giving Together* report). Young people of wealth who wish to extend their resources responsibly toward meaningful change are another source. However, Taij Kumarie Moteelall, an artist-activist and former executive director of Resource Generation, an organization that provides this cohort with a peer network and learning opportunities, observes, "while many next generation funders are engaged in social justice, only a few have championed the role of the arts in a serious way." At the same time, she believes that "through donor education this generation could be inspired by and connected to the transformative power of the arts as a tool for social justice." Members of Americans for the Arts' Emerging Leaders group, some of whom are or will be leading public arts agencies, running grant programs, or moving on to other opportunities to give resources, express their commitment to cultural equity and to applying the power of the arts to issues in their communities.

> "There is a real excitement around this field and this work. Young people are feeling that it's almost mandatory at the beginning of their careers to get involved in this work."
>
> Claudine Brown, former director, Arts and Culture,
> Nathan Cummings Foundation

Three Arts & Social Change Giving Circles

According to the Forum of Regional Associations of Grantmakers, "giving circles [or donor circles] are a vehicle in which individual donors pool their money and other resources and decide together where to give them away. They have emerged over the last decade as a growing and significant philanthropic trend among donors of all wealth levels and backgrounds. They range from a group of neighbors meeting around a kitchen table to formal organizations to loose networks. A circle develops its pool of funds from any combination of members' own donations, fundraising events they produce, and solicitations from other individuals, businesses, or resources.

Studies by the Forum of Regional Associations of Grantmakers have shown that the number of giving circles has exploded across the country since 2000 and that they are "here to stay." A 2007 Forum study entitled *More Giving Together* identified more than 400 donor circles engaging more than 12,000 donors, giving close to $100 million over the course of their existence. Many are supporting local efforts to address social issues; the top eight out of 17 issue areas in the most recent study were: women and girls (49 percent), education (43 percent), youth development (33 percent), health and nutrition (30 percent), community improvement and capacity building 26 percent); arts, culture and humanities (25 percent); housing (21 percent); and the environment (20 percent).

A review of several social justice oriented donor circles that responded to the Forum's survey shows that several support arts-based activities geared to social change. Here are three devoted exclusively to an integrated vision of arts and social change.

Fire This Time Giving Circle (FTT) in Chicago, now in its fifth year, is an all-volunteer, independent giving circle that supports small-scale, creative social change projects. Projects are initiated by local artists**,** educators, and organizers who weave an analysis of racial, economic, social, environmental, or gender justice into their work. It has about a dozen core members—artists, activists, and educators—and supports creative change efforts that are not typically receiving funding from other sources. It has granted approximately $40,000 total to date, giving about a dozen $500 to $1,000 grants annually. FTT was originally housed at Crossroads Foundation but now operates independently.

Asian Women's Giving Circle: AWGC describes itself as a "motley crew of Asian women in New York City ranging in age from 20 to 70 and representing a wide range of cultures, ethnicities, and professions." Recognizing a general lack of philanthropic support to Asian American communities, a core of women each contribute $2,500 to a pool that is supplemented by contributions from 150 others; funds are granted to social change projects in New York City led by Asian women. This circle makes annual grants totaling $75,000. Since 2005, it has raised and distributed more than $270,000 to Asian women using arts and culture to achieve social justice goals. The Asian Women's Giving Circle is a donor-advised fund of Asian Americans/Pacific Islanders in Philanthropy.

Arts Rising Giving Circle: The mission of Arts Rising is to build a community of people excited to support social change arts with money and time. The circle, which operated for two years (2007-2009) out of the Threshold Foundation, recognizes the arts as a powerful, under-used force for change. Over two years, 80 individuals contributed to the Arts Rising Circle (a required minimum of $1,000) with 50 people actively involved. Founding members also leveraged some larger gifts from a couple of foundations. It distributed 20 grants totaling $234,000. In 2010, Arts Rising chose to focus on capacity building for the social impact theater network called Playback Theatre.

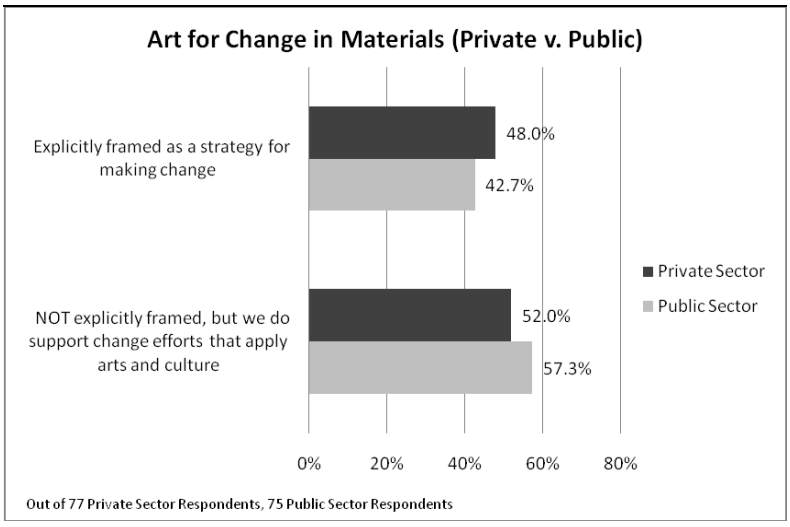
What is the Scope of Funding for Arts for Change Work?

Explicitness of Support

> "We don't think of ourselves as 'arts for change' funders. We support creativity, innovation, and problem solving for the common good. Our approach is cross-sector. We believe that the arts play an important role in community building.
>
> Claire Peeps, The Durfee Foundation

Funders are often supporting arts for change work without explicitly labeling it in those terms. In their grantmaking materials, most funders do *not* explicitly frame support of the arts as a strategy for making change (57.3 percent public and 48 percent private funder respondents). (See Figure 4.) Many may support such work directly or indirectly but it is not an expressed priority or criterion. Others are tentative about language. Private-sector funders sometimes frame cautiously because of conservative or risk-averse trustees. Community foundation arts officers indicated that attracting arts donors to the foundation using a social justice frame is challenging. One community foundation officer indicated that her foundation has been deliberate in omitting social change language, saying that "all organizations in my portfolio are engaged in social change work. However, we have, as a foundation, yet to come out and communicate in this way. Instead, our strategy focuses on increasing arts participation in underserved communities by supporting community-based organizations. These organizations are inherently engaged in social change work and yet…we have not come out and stated this."

Figure 4 How Available Funding is Described

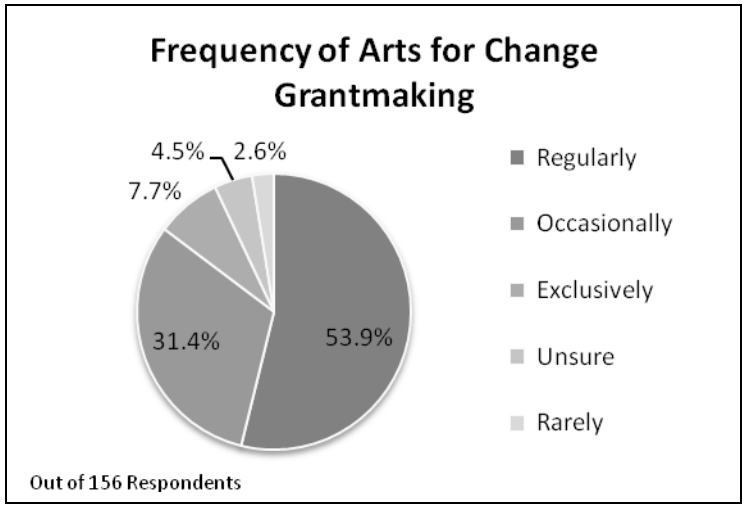


As public agencies, local and state arts agencies and United Arts Funds also often deliberately do not articulate "social change" or "social justice" goals because of concerns that public funds cannot be associated with advocacy or cause-oriented activities.[7]

Frequency of Support

Most respondents that are supporting arts for change work report that they are doing so on a regular basis but very few are exclusively supporting this work. More than half (53.9 percent) say that they regularly support arts for change work and about a third (31.4 percent) occasionally support it. Only 7.7 percent exclusively support this work and the majority who exclusively fund are private foundations. (See Figure 5.)

Figure 5 Frequency of Arts for Change Grantmaking



Funders committed to this work often encourage others to commit their support. Frank Baiocchi, program officer of the Chicago-based Polk Bros. Foundation, observes, "Sharing stories about how participation in arts learning processes has positively impacted clients involved in workforce development, youth and family counseling, and education programs helps funders who typically support these other areas [to] understand the value of the arts as a vehicle for individual and social development." He notes the work of the Chicago Arts Education Collaborative, a group of almost 20 funders who have been meeting for many years to improve and expand arts learning for Chicago public school students. "Recently we in the Collaborative have started to reach out to other funders to include them in conversations about why access to arts education can add a vital component to any portfolio of grantmaking concerned with social justice issues and/or a commitment to building sustainable communities."

[7] Organizations such as Americans for the Arts and Alliance for Justice have worked to dispel common misunderstandings related to advocacy for both nonprofit organizations and public agencies although they often still persist.

Amount of Support

Information available from this study makes it difficult to gain a reliable sense of the amount of funding going to arts for change work. Based on the 102 respondents who reported the amount of money for arts for change work granted in their most recently completed fiscal year, the total was close to $133 million ($132,432,686). There are, however, many qualifications to this figure. First, this question was optional; about 33 percent of those who fund the work did not answer the question, including funders who explicitly support arts for change work. Second, it is not clear what portion of a funder's grantmaking is reflected in the figure provided. Many figures may be approximate, either low or high. It is probable that some respondents reported on more than the arts for change support they provide, e.g., giving the entire budget of the arts funding program rather than the portion devoted specifically to arts for change. Others have probably underreported; for example, a program officer might report only for his/her program when other foundation departments are also supporting this work. On the whole, it is likely that the total reported amount reported is lower than the actual amount of support.

Figure 6 Estimated Total Funding for Arts for Change Work (Most Recent Fiscal Year)

Funder Type	Estimated Total Funding Dollars	Number of respondents
Private and Private Operating Foundations	**$57,002,191**	25
State Arts Agencies	**$32,720,000**	30
Local Arts Agencies, Public and Private, United Arts Funds	**$26,396,625**	10
Nonprofits making grants	**$6,572,000**	18
Community Foundations and Donor-Advised Funds within Community Foundations	**$2,612,500**	8
Family Foundations	**$2,219,000**	8
Individual Donors	**$2,530,000**	2
Corporate Foundations	**$800,000**	1
Other (public foundation, philanthropic affinity group)	**$1,580,370**	2
TOTAL	**$132,432,686**	102

It should also be noted that seven agencies' figures comprise 56 percent of the $134 million reported ($15 and $20 million from two major private foundations, $16 million from a state arts agency, and $5 to 7 million dollar figures from four local or state arts agencies). These figures are likely full agency or departmental resources and not specific to arts for change support. To secure more reliable information that includes a baseline for funds granted for this work, a formal grant analysis such as the one conducted by the Foundation Center for the *Social Justice Grantmaking* reports should be conducted in the future.

What Drives Support of Arts for Change Work?

Across funder types, the number-one reason for supporting arts as a strategy for change is a "belief in the power of arts for change" (83.3 percent private funders, 86.8 percent public). This belief is supported by observations "that the arts advance change" (76.9 percent private, 67.1 percent public) and some "evidence that arts for change strategies work" (59 percent private, 63.2 percent public). Not surprisingly there is a good mission fit for this work among funders who exclusively or regularly support it. Among "other" reasons for supporting the work mentioned by private-sector funders was that the arts and artists can be tools or catalysts for change in addressing everything from translating "complex policy issues" to "community organizing and youth development" to creating "new possibilities." (See Figure 7. See also Figures W, X, Y, and Z in the Statistical Report for Reasons for Supporting the Work by specific funder type.)

***Social Justice Grantmaking II*: Amount of Support**

The 2009 *Social Justice Grantmaking II* report (based on 2006 data) provides context for the social justice funding sector.

Based on all grants of $10,000 or more awarded by a sample of 871 larger foundations, social justice giving by the subject/field of "arts, culture, and media" constituted 1.6 percent of funds given, ranking 13th out of 15 fields. Within social justice-related arts, culture, and media, the largest shares of funding supported increased minority participation in performing arts education, journalism, and other media; social justice-related memorials and museums; and programs fostering cultural and ethnic awareness.

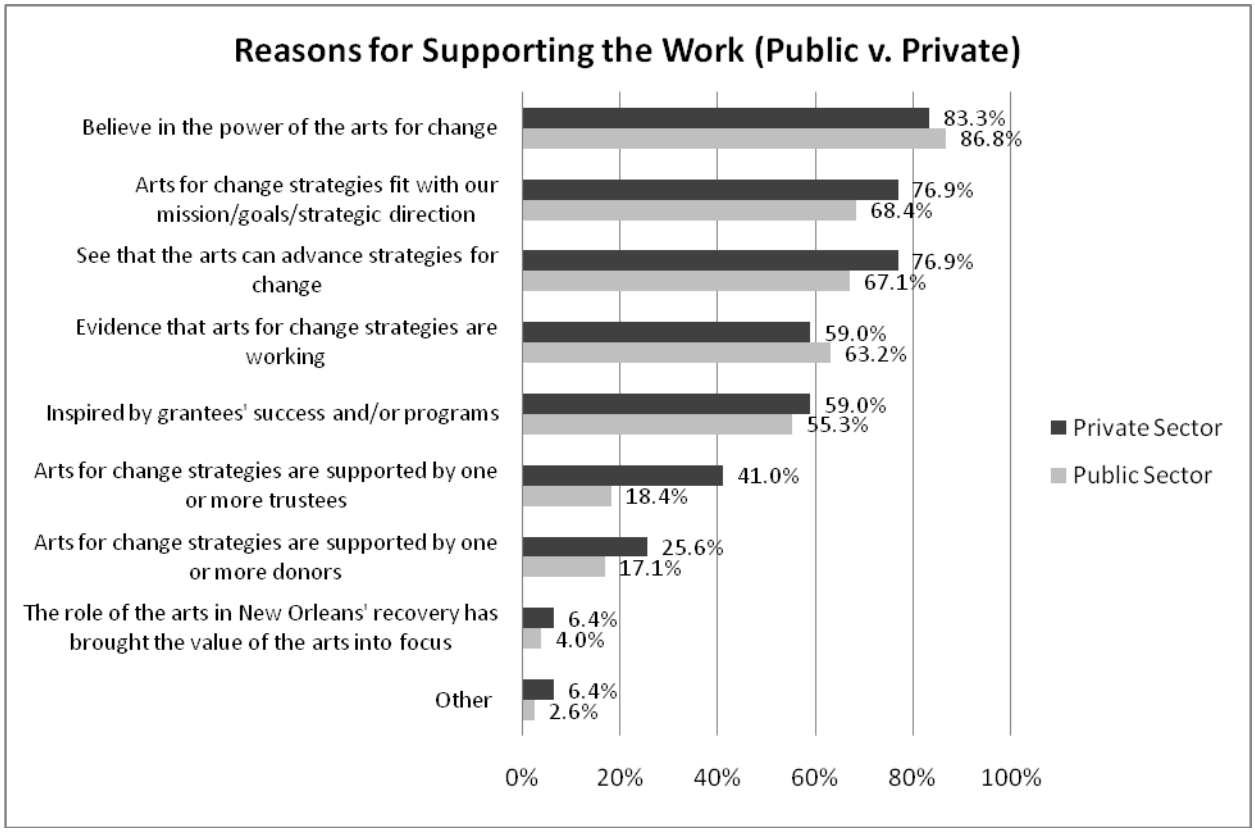
Dollars granted by the arts, culture, and media field totaled $36,365,580, reflecting 251 grants awarded.

The median grant amount for arts, culture, and media was $30,000, falling below the overall median of $45,000 for the social justice sample.

Of the 25 largest social justice funders identified by the Foundation Center study, only four overlap with the Arts for Change survey respondents—John S. and James L. Knight Foundation, Ford Foundation, Open Society Foundations, and Joyce Foundation.

Of the 50 largest funders by share of giving for social justice identified in the *Social Justice Grantmaking II* report, five overlap with the Arts for Change survey respondents—Ford, Open Society Foundations, Compton Foundation, Joyce Foundation, and Mertz Gilmore—and another three are generally known to support arts for change.

Figure 7 Reasons for Supporting Arts for Change Work



Some arts funders are directing funds to arts for change in order to achieve more meaningful community or social outcomes. Some shifts occur in the context of program assessment or agency strategic planning. One donor-advised fund saw the need to more strategically focus what had been "a hodgepodge of [arts] grants representing advisory board pet interests" and is now directing arts resources to improve the lives of at-risk youth. The San Diego Foundation's arts and culture program has refocused its priorities to reflect an agency-wide shift to support civic engagement. With "modest resources," the arts program's strategy is to invest in multi-year funding in a small number of arts organizations that already have civic engagement embedded in their missions and demonstrate the greatest capacity for effecting community and civic change.

Two family foundations, the Flint-based Ruth Mott Foundation and the New York City-based Surdna Foundation—one local and one national—realigned their arts support to address community building and social change respectively. (See sidebar.)

Assessing its first ten years of arts support, the **Ruth Mott Foundation** is redirecting support to community arts and culture. The foundation believes that its "values of inspiring local hope and pride, increasing community engagement and collaboration, and promoting fairness and justice can be achieved with most potent impact through the place-based and community building qualities at the core of community arts." The Community Change component of the new program encourages projects that build relationships, foster dialogue, employ creative place-making and other arts strategies in neighborhood and downtown revitalization, and addressing issues related to the foundation's other focus areas of health and beautification.

In 2009, the **Surdna Foundation** updated its mission to focus on the creation of just and sustainable communities—communities guided by principles of social justice and distinguished by healthy environments, strong local economies, and thriving cultures. Building on the former Arts Program's fifteen-year engagement in support of teens' artistic advancement, Surdna's new Thriving Cultures program endeavors to strengthen the critical role that artists and arts and other cultural organizations play in fostering just, sustainable communities. One new line of work, "Artists Engaging in Social Change," recognizes the power of artistic imagination to raise awareness and deepen our understanding of seemingly intractable social problems (e.g., regarding race, economic and cultural inequity); help those whose stories are not often heard to gain a public voice; and build community by helping to develop innovative solutions and inspiring community members to action. Funding aims to strengthen the capacity of artists, arts and other cultural organizations in communities across the country to effectively engage in social change; and support and heighten awareness of the diverse roles artists can play in social change efforts.

Funders of individual artists are wary of funding programs that impose expectations of community engagement or social change but they respect and support those artists who choose to work intentionally toward social and civic goals. The Jerome Foundation and Creative Capital were explicit that they do not want to impose any external directions as more important than the artist's own impulse. Yet they were able to cite examples of having funded artists who have social or civic intention at the heart of their work. "Some artists' work bridges sectors. The hybrid artists don't want to be constrained by one sector or another," said Creative Capital's Ruby Lerner. Whether their work relates to creative organizing strategies to promote environmental clean-up or to giving voice to homeless populations in public policy debates, she went on to say, "We don't want to be in a position of denying the full range of knowledge and talents they have."

The idea of bridging has guided the Lambent Foundation's focus and goals. Lambent's Michelle Coffey reflects, "With our 10-year history of funding social justice movement building and alternative art spaces via a donor-advised fund, we witnessed a disconnect of 'hearts and minds' within current U.S. movement building, even though there is a strong belief in the power of art." Lambent was created to elevate the critical role of artists, contemporary art, and culture as a strategy, alongside organizing and advocacy, for promoting democratic ideas, human rights, and progressive social change. It is committed to art spaces that support individual artists, contemporary art practice, and cultural organizations in New York, New Orleans, and Nairobi, cities where art and culture are intrinsically woven within the daily fabric. While understanding

the value of both community-based arts and "art for art's sake," Lambent's intention is to support the intersections between art, culture, and social justice movements through grant making and creative programming.

Like grantmakers who support individual artists, indigenous peoples' funds often take the lead from artists to the degree that artists are engaging in arts for change work. Funders that support indigenous communities and issues respect the integral role of culture in the social, political, and economic dimensions of life as well as the right to self-determined cultural expression that has largely gone unsupported by the dominant culture. Arts and culture are an ever-present dimension of Native or indigenous support, but may not be viewed as a predominant driver. Native artists may wear many hats in the community and so repeatedly receive funds from many sources for one project. Drawing on Native understanding, these funders also think more long-term about impacts. Native artists working to make change may not expect to see it in their own lifetimes, this being in tune with a sense of evolution and generational change. Some Native grantmakers have found that the funders who support them work in more siloed ways and impose expectations for rapid results that challenge their ability to fund with a more holistic perspective. Native funders believe that a look at their grantmaking practices and frames may inform arts and other grantmakers.

Social justice funders are motivated by varied experiences and values regarding how art contributes to advancing their goals. Some social justice funders support the arts as just one of many strategies to make change. Others anchored in movement building and community organizing may support the arts in service of mounting effective messaging and communications strategies in advocacy or issue-oriented campaigns. Fewer have fully embraced artists as activists or have integrated artists' contributions into community organizing strategies. There is a lack of understanding of the potential effectiveness of such a wedding of practices.

> "[Our] grantmaking is guided by our understanding of how social change and movements for social justice develop. Our theory and practice are rooted in the following beliefs: Social change results from the powerful collective action of groups of people working together. Art and cultural work are powerful tools for resistance and inspiration. Communities that are most affected are best positioned to identify priorities."
>
> Mai Kiang, Astraea Lesbian Foundation for Justice

Some social justice funders view cultural identity and cultural grounding as critical to empowering people to speak and act on their own behalf and for social cohesion and community development. The Akonadi Foundation provides general operating support for key cultural organizations because they strengthen social bonds within and across different racial and cultural communities.

Support of media is a dominant strategy for advancing change, especially among social justice funders. Among artistic disciplines film, and documentary film in particular, is supported as a potent vehicle for conveying issues and because there is potential to reach a large audience via broadcast, theatrical distribution, and/or internet dissemination, as well as targeted reach as part of focused community organizing and activist strategies. Grantmakers in Film and Electronic Media

(GFEM) commissioned a 2010 field study [8] that GFEM director Alyce Myatt hopes will enhance greater understanding within the field about the media's role in shaping attitudes and moving people to action. "So many of the positive social changes foundations wish to see can be expedited using tried-and-true media tools and by putting a face on an issue through moving-image media."

The State of Things, a two-ton ice sculpture of the word "democracy," melted at the 2008 Democratic and Republican Conventions in Denver and St. Paul. In their work, artists Nora Ligorano and Marshall Reese aim to stimulate public discourse around socio-political issues in unlikely venues and using new media with sculpture. Photo by Nora Ligorano.

In an interview for this study, Myatt observed that there is something of a split between those that fund "film for film's sake" and those that fund "film for social change." She believes that most media funders do not see media as art but rather as a journalistic, information, or messaging vehicle. Smaller family foundations often have a particular passion for media and focus their funds on issue-based projects that match their social concerns. The focus on issue often overrides creative or aesthetic investigation. Myatt says, "We've been working to bring the art piece back to media."

Funders such as the Sundance Institute, the LEF Foundation, and Pacific Pioneer Fund value artistic exploration as well as a film's potential to contribute to change-making strategies. As Cara Mertes of the Sundance Institute explains, media can "offer stories that entertain, inspire, provoke and resonate with what it means to be a human being facing the challenges of the 21st century." Other agencies such as the Environmental Media Fund, which works with filmmakers to resource their projects, see media as a potent catalyst to heighten awareness of, or deepen knowledge about, issues or to mobilize networks for action.

> "We believe that media and culture and public policy are ultimately inseparable. And although it is often impossible to draw precise relationships of cause and effect, media is instrumental in laying the groundwork for broad-based public policy change."
>
> Robert Silvestri, Environmental Media Fund

[8] *Funding Media, Strengthening Democracy: Grantmaking for the 21st Century,* was commissioned and published in 2010 by Grantmakers in Film and Electronic Media, researched and written by Peter B. Kaufman and Mary Albon of the firm Intelligent Television, and made possible by grants from the Ford Foundation, the Haas Charitable Trusts and the John D. and Catherine T. MacArthur Foundation. Available at www.gfem.org.

Grantmakers are increasingly collaborating with each other and with grantees in arts for change work to achieve greater impact on challenging social and civic issues. Committed funders often help to identify synergies and make connections on the ground and they can facilitate experimentation at the intersection of arts and community change. The Pabst Charitable Trust, an arts funder, is partnering with local foundation colleagues in other sectors as a way to infuse arts strategies in projects related to issues of community wellness. The Center for Cultural Innovation, a nonprofit support organization for artists, relayed plans to design a new funding program that will identify and fund artists alongside other social innovators who are making positive changes in their local communities. "It is our hope," said Director Cora Mirikitani, "that by integrating, rather than segregating artists in this way, the public will have a greater understanding and appreciation of the impact that artists can have as social change agents."

> "Rather than starting with the art, we start with the community need [and ask] what would be some interesting community partnerships?"
>
> Margery Pabst, Pabst Charitable Foundation

There is growing sentiment among some grantmakers committed to social change that working in consort with grantees can amplify effect. Ken Grossinger and Micheline Klagsbrun of the CrossCurrents Foundation bring to their grantmaking their respective insights and experience as organizer (Grossinger) and artist (Klagsbrun). "Because of our backgrounds, it's easy to imagine [connections between the two]," said Grossinger. In addition to providing financial resources, they advise on projects when possible; for example, they might connect an established advocacy organization with an artist on one civic engagement project and help artists to devise strategic timing and a communications strategy on another.

The complexity and scale of social concerns can demand coordinated efforts among funders. In Charlotte, NC, the need for broad-based and sustained community action around issues of interracial trust and the future of this changing Southern city has prompted a strategic partnership between the Foundation for the Carolinas, a community foundation, and the Knight Foundation, a private foundation. Together, they are supporting an ongoing initiative called Crossroads Charlotte. (See sidebar.)

Donor collaboratives enable donors to pool resources to address larger concerns. The Media Democracy Fund, based at the Proteus Fund, says grantmakers are becoming increasingly aware of the pervasive effect of communications policies on everyday lives and recognize the imperative to "actively work together to ensure that the rules governing digital communications serve everyone." The Fund—which grew out of a collaborative research effort by the Ford Foundation, the Phoebe Haas Charitable Trust, and the Albert A. List Foundation on how to increase philanthropic investment in the area of media policy and reform—supports advocacy groups working to create a just media environment and democratic media policy.

Crossroads Charlotte: Partnership in Action

What course will Charlotte-Mecklenburg chart for all its residents over the next 10 years as it deals with issues of access, equity, inclusion and trust in the social, political, economic, and cultural life of the community?

This question is at the heart of Crossroads Charlotte, a long-term, community-wide initiative that has commanded a significant partnership of funders and community leaders. In 2001, Charlotte, NC was one of 40 communities that participated in Harvard Professor Robert Putnam's Social Capital Benchmark Survey. The survey presented a disconcerting result: While Charlotte is heavily engaged in faith-based giving and volunteerism, at the same time residents are distrustful and intolerant of people unlike themselves. This was particularly alarming for a new-South city that has struggled for decades with Black and White issues, and now finds itself growing rapidly more diverse, with an exponential rise in Latino and Asian populations.

With the vision, leadership, and resources of Foundation for the Carolinas, the coordination of the nonprofit Community Building Initiative, input from scores of community leaders, and major funding provided by the John S. and James L. Knight Foundation, Crossroads Charlotte was conceived. With an emphasis on creating a community that is accessible to all, inclusive and equitable, the goal of Crossroads Charlotte is to build a trusting, vibrant and sustainable home.

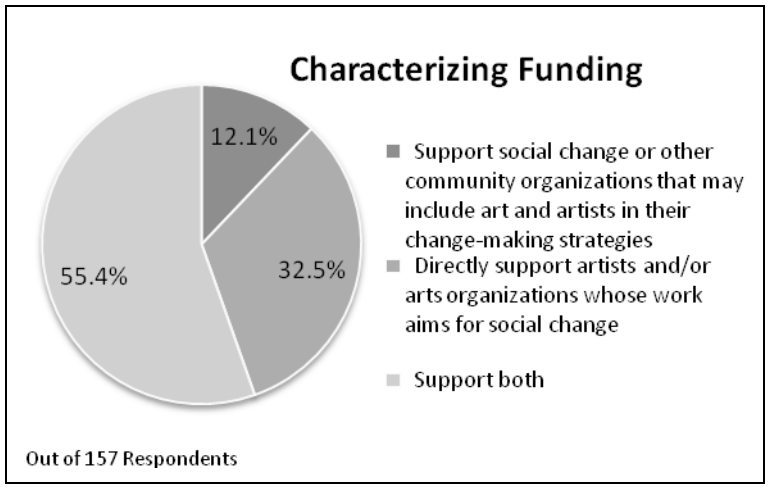
The initiative centers around four plausible stories about Charlotte's future. Concerned that conventional meetings and discussions would not attract or sustain interest, Crossroads Charlotte organizers determined that stories could more potently paint future scenarios as the basis for community dialogue and action. Organizers say that the initiative truly came alive and went deep when local poets developed poetic responses to the stories and performed these as part of community discussions of the stories.

Since 2005, these stories have launched countless focused opportunities for organizations, institutions, and people across the community to participate in defining and acting on Charlotte's future from their own institutional and personal vantage points. The first phase helped develop an organizational capacity for change and cultivate essential leadership for community change. The second phase spurs public will for positive change and generates a demand for sustainable change. With the help of the Arts & Science Council of Charlotte-Mecklenburg as another partner, the arts continue to be integrated into Crossroads Charlotte activities.

Who is Receiving Support?

More than half (55.4 percent) of grantmakers supporting arts for change make grants to both arts and community organizations. About a third of respondents (32.5 percent) directly support artists and/or arts organizations whose work aims for social change. Another 12 percent of respondents support social change or community organizations that may include art and artists in their change-making strategies. (See Figure 8.)

Figure 8 Eligible Funding Recipients



What Types of Social or Civic Outcomes Are Most Important to Funders?

All grantmakers, whether they support arts as a strategy for change or not, were asked to rate 14 different civic and social outcomes in terms of the importance of each in their *overall* grantmaking (that is, grantmaking not necessarily linked to arts strategies).

Among both private- and public-sector grantmakers, the outcomes most often rated "very important" are "community building, building social capital, and social networking."[9] (See Figures 9 and 10.) This outcome cluster received the highest response rate of all choices (55 percent private, 67.4 percent public). That the arts are viewed as effective in building community and social capital is a key reason that arts grantmakers believe they are supporting change through their arts grantmaking. From the research of sociologist Robert Putnam, the Urban Institute, and the Social Impact of the Arts Project at the University of Pennsylvania, these types of outcomes often have been cited as ones in which the arts and culture are particularly effective.[10]

[9] *Social capital* refers to the social resources possessed as a result of one's social networks formed through connections and relationships within and between groups and individuals. Social capital may include: trust, inclusion, access, group efficacy, and status. *Social networking* is a grouping of individuals (or organizations) that are connected by one or more types of interdependency, such as friendship, kinship, common interest, or relationships of beliefs, knowledge, etc. Social networking occurs in person as well as through online communities.

[10] In addition, Animating Democracy's research of 36 arts-based civic dialogue projects across the country (*Civic Dialogue, Arts & Culture: Findings from Animating Democracy,* 2005*)* as well as its recent Arts & Civic Engagement Impact Initiative ("Arts and Civic Engagement: Briefing Paper" by M. Christine Dwyer, 2008)) shows that these community and civic capacity building outcomes are among the most commonly defined and actually achieved in arts-based civic engagement endeavors.

Figure 9 Importance of Civic and Social Outcomes in Overall Grantmaking (Private Sector)

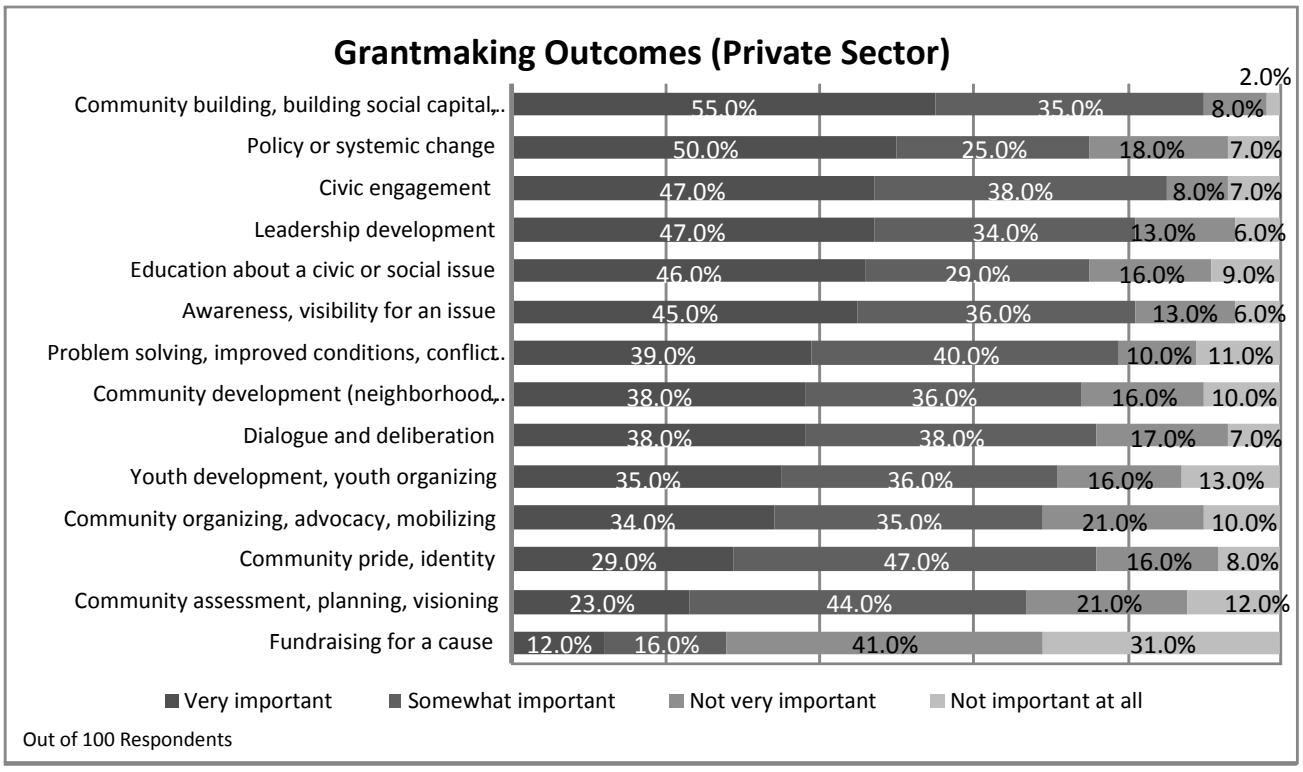
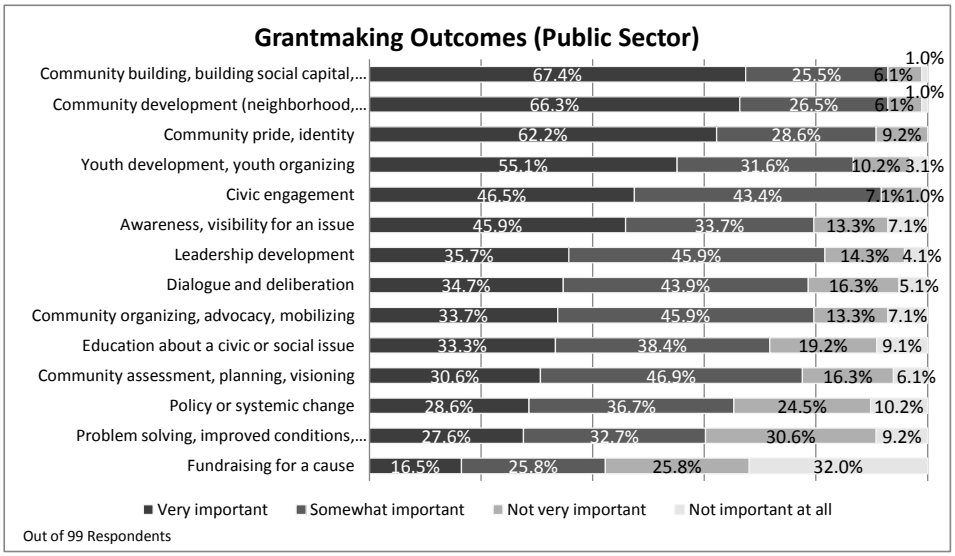


Figure 10 Importance of Civic and Social Outcomes in Overall Grantmaking (Public Sector)



After this common response, private and public funders diverge on what they characterize as "very important."

In the public sector, local and state arts agencies' interests prominently relate to community development outcomes. Community development was further described in the survey to include "neighborhood development, economic development, placemaking." Two-thirds of public sector funders rated "community development" (66.3 percent) and "community pride and identity" (62.2 percent) as very important, followed by "youth development" (55.1 percent). These responses are not surprising, reflecting longstanding concerns of local and state arts agencies: to integrate arts into economic and neighborhood development, physical improvements through public art programs, programs affecting youth and disadvantaged populations, and cultural access, identity, and expression. In contrast, only 38 percent of private grantmakers indicated that community development outcomes were "very important."

Among other outcomes, more private-sector respondents than public sector respondents are concerned with policy-level change. Half of private funders (50 percent) responded that "policy or systemic change" is very important, compared with 28.6 percent of public funders. The large number of social justice grantmakers among private-sector respondents that support community organizing, movement building, and specific advocacy accounts for this to some degree. Private and community foundations rated policy change higher than did family foundations. (For individual graphs of private, family, and community foundations' responses to important social outcomes, see Statistical Report, Figure I.)

Private funders put somewhat greater emphasis on "problem solving, improved conditions, and conflict resolution" than did public sector funders. Thirty-nine percent of private funders rated this "very important" giving it the fifth highest "very important" response out of 14 outcomes; among public sector funders, 27.6 percent rated it "very important" or 13th out of 14 outcomes). It follows, in general, that private funders also value "civic engagement" and "leadership development" (47 percent of respondents rated each outcome "very important"), along with "increasing education and visibility for issues" as intermediate capacity-building outcomes that can contribute long term to policy or systems change. Thirty-four percent rated "community organizing, advocacy, and mobilizing" as "very important" and 35 percent rated these outcomes "somewhat important."

In Which Issue Areas Are Arts and Cultural Strategies Being Supported?

Education and arts and cultural policy were the highest priority areas for both private- and public-sector funders. Among both private- and public-sector funders, "education" received the most responses (55.8 percent for private sector, 66.7 percent for public). "Arts and cultural policy" had the second highest response rate (53.3 percent private, 64.7 percent public). (See Figures 11 and 12.) The high public-sector response rate likely correlates to arts education as a core support area for many local and state arts agencies. Some private funders may have responded this way to reflect broader education reform work supported by their foundations. In the private sector, education is a critical concern. As reported in the *Social Justice Grantmaking II* report, "education reform and access" ranked high (fourth out of 14 issue areas) and ranked second out of 15 issue

priorities in *More Giving Together: The Growth and Impact of Giving Circles and Shared Giving*. Interviews and analysis of survey comments help to further explain the heavy response in "education" and "arts and cultural policy."

Education: *Many grantmakers assert that working for equitable education and arts education access are inherently social change or justice issues.* Frank Baiocchi, a program officer at the Polk Bros. Foundation, emphasized that an educated citizenry is more likely to become engaged and to take a view of the broader good; in short, he said, "education is part of [what creates] social change." He also observes that strengthening arts access and education in schools "helps build community within schools," which can be particularly critical in distressed urban environments where violence is a factor and schools serve as safe havens and community spaces. Katharine Gin manages the Nelson Fund, a donor-advised fund of the Silicon Valley Community Foundation that supports arts training and programs for youth at risk. She underscored the social benefits of arts training, saying, "Kids we serve have dangerous lives. Anything that is an articulation and transformation of their lives is about social change."

Arts and cultural policy: *Many view cultural concerns as civic or social concerns in their own right.* Fundamental principles of cultural democracy—the rights of cultures and peoples to define, sustain and perpetuate their own cultures—motivate some giving. Many public- and private-sector funders support arts and culture within under-resourced populations and for cultures historically denied those expressions, such as Native Americans, people of color, people with disabilities, and those who are economically disadvantaged. The Joyce Foundation, a place-based funder in Chicago, is working to bring cultural equity in funding to small and mid-sized culturally specific arts organizations to expand culturally diverse offerings throughout the Great Lakes region. Cultural preservation motivates others, i.e. ensuring the longevity of heritage sites and the transfer of artistic skill within ethnic communities. The Durfee Foundation described just how critical it was to support a new immigrant Cambodian community in recreating its dance ensemble. The troupe served a key role in building and sustaining this displaced community, which was "more important to them at the time than housing."

> "Enabling creativity and expression among those who are restricted by stereotypes or not often supported is a form of social justice. Support of cultural continuity is an act of social justice."
>
> Ken Wilson, The Christensen Fund

Public policy support of the arts is a predominant issue of concern among many arts funders. The focus is on increasing access to the arts, educating about the arts, ensuring diversity in the organizations' personnel and programs, and helping arts organizations and artists to survive and thrive. Issues such as affordable health insurance for artists and resource recovery after natural disasters represent important arenas for cultural policy and action for some funders. In addition, many funders and intermediaries work toward policy and infrastructure changes needed within the system of arts support, such as paying artists and teaching artists fairly and valuing and resourcing community arts on par with professional arts practice.

Grantmakers that are supporting media policy define this as a cultural policy issue. Media justice and media democracy are a significant social justice concern of, and are supported by, some grantmakers. The Media Democracy Fund based at the Proteus Fund summarizes this position well. "Now more than ever, artists and cultural organizations are affected by the policies that govern all forms of digital distribution and creation. Issues include copyright and intellectual property, censorship, access to radio, TV and Internet, and digital platforms for producing work and collaborating with others. The digital age presents a multitude of challenges and opportunities for all disciplines as well as cultural preservation."

Private- and public-sector funders share three other top issue areas of concern:

- **Race/ethnicity** (41.6 percent private, 46.5 percent public)
- **Civic participation/engagement** (42.9 percent private, 41.4 percent public)
- **Economic development/justice** (32.5 percent private, 41.4 percent public)

Figure 11 Issue Areas Funded (Private Sector)

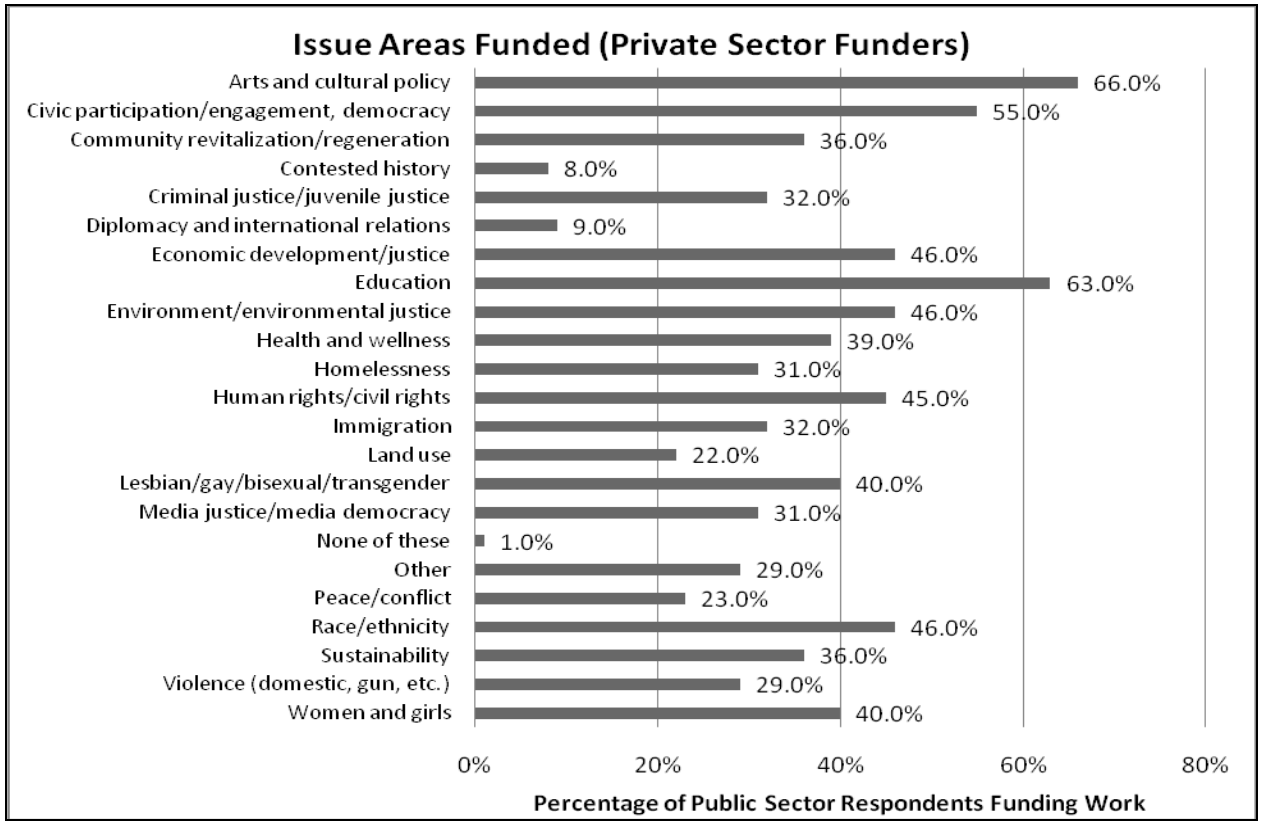
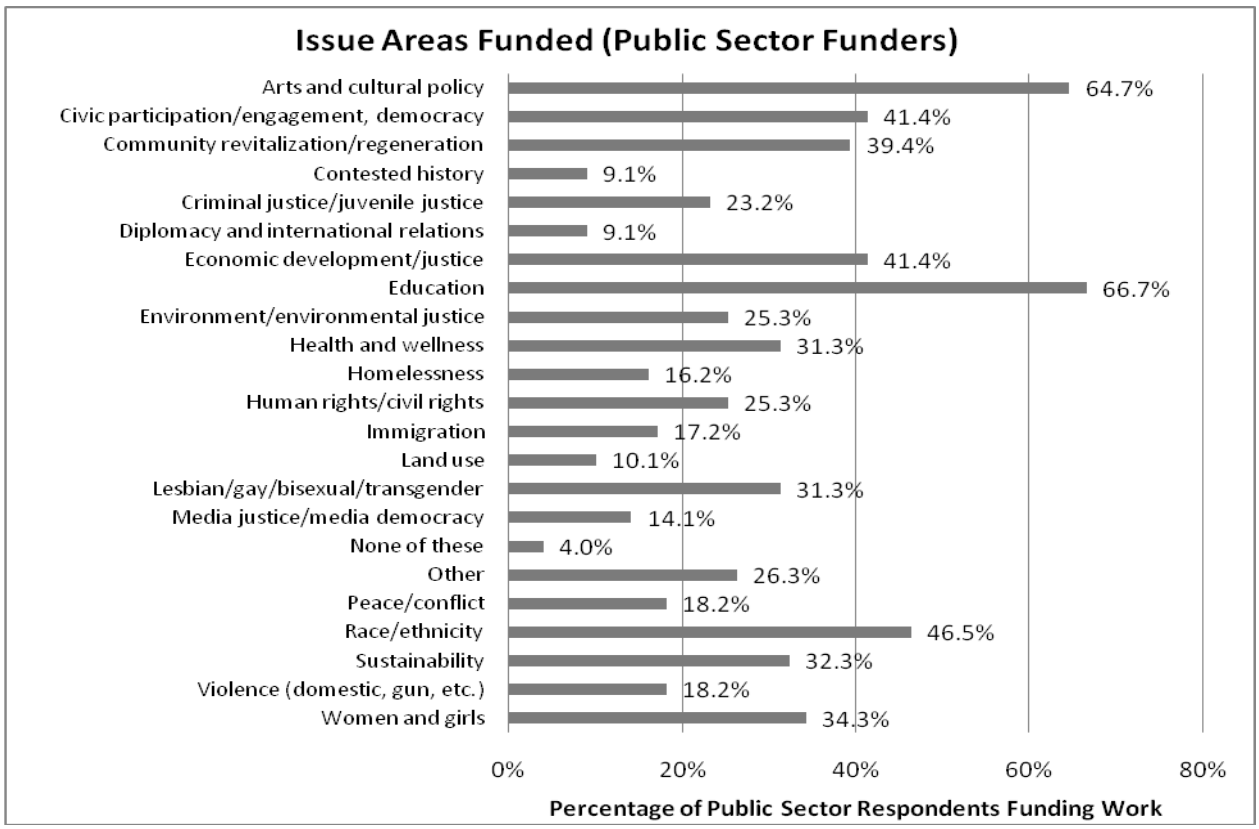


Figure 12 Issue Areas Funded (Public Sector)



Women and girls: *Issues related to women and girls are supported through arts and culture strategies by roughly a third of both private (31.2 percent) and public funders (34.3 percent).* Women's Funds show some leadership in incorporating arts and culture strategies. Generally, however, interviewees observe that the arts are not a widely recognized strategy for change or discussion point within the Women's Funding Network. The Kentucky Foundation for Women, notable by virtue of its 25 years of mission-driven work, centers on arts and culture "to promote positive social change by supporting varied feminist expression in the arts." Others are coming to such work through specific programs or occasional grants. The Women's Foundation of Minnesota's girlsBEST provides grants that support initiatives focused on increasing girls' readiness to achieve economic well-being through girl-led, girl-driven arts programs. The Valentine Foundation uses general grantmaking to help achieve social change for women and girls and occasionally supports cultural organizations and projects that meet the purpose of the foundation. Other foundations supporting women's issues through arts and culture include the Leeway Foundation, The Astraea Lesbian Foundation for Justice, WomenArts, and the Agnes Gund Foundation.

LGBT: *Lesbian/gay/bisexual/transgender rights and issues are also being addressed through arts and culture by almost a third of private (31.2 percent) and public (31.3 percent) grantmakers*. Several private foundations help build visibility and opportunities for women and lesbian artists. The Leeway Foundation supports women and transgender artists who are creating social change, providing both small project grants and annual $15,000 Transformation Awards to honor artists

and cultural workers who have demonstrated a commitment to creating art for social change for five years or more. The Astraea Lesbian Foundation for Justice, through its U.S. Panel Grants, supports lesbian, trans and LGBTI social change organizations and projects—including artistic/cultural and film/video projects—that directly address the depth and complexity of critical issues in LGBTI communities. WomenArts based in San Francisco, working with the support of an individual donor, supports women artists of color and lesbian artists. WomenArts also works to increase support of women artists by organizing an annual Support Women Artists Now (SWAN) Day. Many artists use SWAN Day events as a fundraising opportunity for their own work or the work of others in their communities.

Environment: *About a quarter of private (24.7 percent) and public (25.3 percent) funders are supporting arts and culture strategies around issues of the environment and environmental justice*. The Compton Foundation, in particular, has been quietly exploring the role of the arts related to environmental issues, one of three primary issue areas.

The Compton Foundation has supported The Confluence Project through its Environment and Sustainability Program. Initiated in 2000 through the collaboration of a group of Pacific Northwest Native American tribes and civic groups from Washington and Oregon, the Confluence Project was envisioned to evoke the history of the Lewis and Clark Expedition, highlight the tremendous changes it brought to the Pacific Northwest, and encourage action to create a future that preserves and protects the area's natural and cultural resources. When complete, the project will have transformed seven places along the historic Columbia River Basin with significant landscape restoration and environmental enhancements, all of which complement permanent art installations by world-renowned artist Maya Lin.

The Seventh Generation Fund's Environmental Health and Justice program considers "traditional ethics, cultural practices, and creative applications" in an integrated way when supporting grassroots actions for protecting and restoring ecosystems and reinforcing traditional stewardship relationships to the land. Core to its mission, the Environmental Media Fund, Inc., a nonprofit, promotes public awareness of, education about, and participation in environmental issues through film, video, digital, and interactive media; media-based educational teaching tools; and special events. The only organization of its kind, EMF works to create collaborative and leveraged funding and project models. It provides professional project oversight and portfolio management for donors and social venture philanthropy investors in documentary, video, and digital media about important environmental, health, and social justice issues.

Immigration: *Although immigration was not among the top survey responses (32 percent private sector, 17.2 percent public sector), other evidence points to this as an important and growing interest area.* Grantmakers Concerned with Immigrants and Refugees (GCIR), an affinity group of the Council on Foundations, has commissioned studies that have looked at the role of arts and culture in newcomer experience. GCIR's toolkit, *Investing in Our Communities: Strategies for Immigrant Integration*, includes recognition of social and cultural integration as one of six key

strategies for supporting immigrant integration.[11] A study conducted in 2010 by Opportunity Agenda with support from Unbound Philanthropy maps promising uses of arts, culture, and new media to promote the inclusion, integration, and human rights of immigrants in the United States.[12] Opportunity Agenda is working to develop an "infrastructure" of relationships, information, innovative practices, and funding opportunities that can build support for immigrant integration and human rights through arts, culture, and media. In addition, there is new research from the Social Impact of the Arts Project exploring the role of the arts and culture as a bridge for new immigrants to engage more in society. Both reports provide fresh information to help funders understand the range of this work.

General Grantmaking, Program Funding, Intermediaries

Support of arts for change work is happening largely through general grantmaking. Few funders have dedicated program areas and/or portfolios specific to arts for change. More than half (52 percent) of all respondents indicated they are supporting arts for change work through general grantmaking, i.e. grants not made through dedicated program areas or specific departments. The majority of

Giving Trends in Relevant Issue Areas Reported in *Social Justice Grantmaking II*

Social Justice Grantmaking II reported the following trends in these select issue areas of common concern to grantmakers supporting arts for change:

Arts and culture: Social justice funders more than doubled the amount of funding ($26.7 million) to arts, culture, and media, including efforts to increase the participation of underserved and minority populations. Arts-related social justice giving increased between 2002 and 2006 from 1 percent to 1.6 percent of total grant dollars. Funding from the Wallace Foundation constituted 23.1 percent of funds granted (including a single $8 million grant to an arts education initiative) and Ford Foundation grantmaking constituted 16.1 percent (including a $1.1 million grant to the New York City-based International Coalition of Historic Site Museums of Conscience).

Education reform and access: Funding by social justice funders declined by 6.2% percent between 2002 and 2006. Efforts to reform and provide access to education received 7.6 percent of social justice funding in 2006. However, the number of grants increased by one-third, suggesting that there continues to be strong interest among social justice funders in this area but fewer very large grants.

Race/ethnicity: Funding by social justice funders to increase understanding and collaboration among racial, ethnic, religious, and other groups was down in 2006 compared to 2004.

Civic participation/engagement: There was above-average growth in civic engagement funding (up 47 percent) between its 2002 and 2006 data gathering. However, civic engagement funding represented only 3.6 percent of the social justice funds awarded.

Economic development/justice: Social justice funders more than doubled their giving in economic and community development between 2002 and 2006.

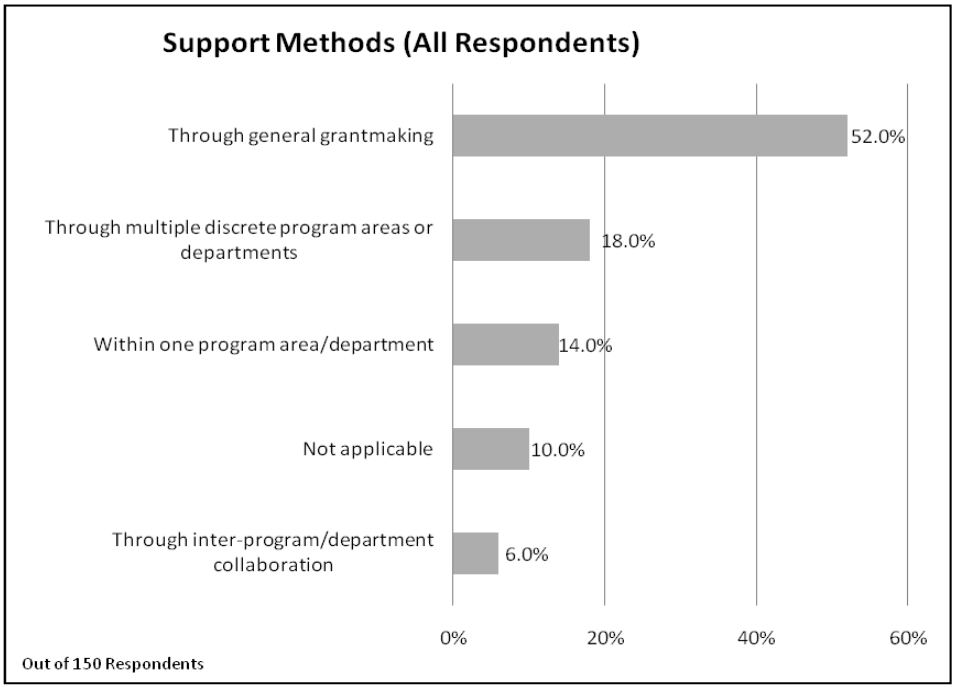
[11] Other GCIR reports include: "Brave New World: Nurturing the Arts in New Immigrant and Refugee Communities" by Carolyn Bye (2004) in which the Metropolitan Regional Arts Council (St. Paul, MN) addresses four assumptions that have threatened to derail grantmaking efforts in new immigrant and refugee communities and offers strategies for funding immigrant and refugee artists and communities; and The Art of Community: Creativity at the Crossroads of Immigrant Cultures and Social Services, written in collaboration with The Institute for Cultural Partnerships, 2006.

[12] Manne, Liz and Ruthie Ackerman. "Immigration: Arts, Culture and Media 2010: A Creative Change Report." New York: Opportunity Agenda, August 2010.

respondents from private foundations, family foundations, local arts agencies, and nonprofit grantmakers reported this as the main way they distribute funds. Small foundations commented that they simply do not have specialized grant programs or staff given their size. The high level of general grantmaking may also suggest that supporting arts for change is not yet an explicit focus for many funders.

Funds are being granted through program or department areas within funding agencies but not as extensively as through general grantmaking. Eighteen percent of respondents are supporting arts for change through multiple or discreet program areas or departments; 14 percent are funding through one program area. Large foundations and community foundations, not surprisingly, are more often working in this way. Survey data may be conservative given that not all funders supporting arts for change reported on their funding programs. In addition, those that did report may not have represented all departmental support for this work within the funding agency. For example, the Ford Foundation, whose mission includes social change, reported that in Media and Arts program areas there are four explicit initiatives supporting arts as a change strategy. However, they also reported that among the foundation's 35 initiatives, "depending on the program officer, many others are putting some resources into this strategy."

Figure 13 How Arts for Change is Supported



Intermediaries are serving various purposes to manage and extend resources for this field of work.[13] The Quixote Foundation, a small family foundation, funnels some of its resources to intermediaries that support social change media so that it might leverage its own modest resources for greater impact. Nonprofit organizations such as the National Performance Network (NPN) and Creative Capital enable grants to individual artists, extending support from other funders that are legally prohibited from supporting individuals or to alleviate the administrative demands of funding individuals. These intermediaries have generally secured their resources from arts funders. Regionally based organizations such as Alternate ROOTS ensure that resources can be directed with place-specific intentions. NPN has had some success with social justice funders in Hurricane Katrina's aftermath, but along with Alternate ROOTS has found it difficult to gain their attention or support.

Types of Grant Support

Project or Program Support: *Project support is the most common way that arts for change work is currently supported.* Of the 119 programs for which funders supplied information, *project* grants prevail but *general operating* grants or some combination of the two also support the work. About a third of the programs reported offer *planning* grants as well as project and/or operating support.[14]

General Operating Support: Funders are supporting arts for change work through general operating support with differing intents. Some are "buying into the vision of the organization" whose work is centered around arts for change. General operating support enables those groups to advance this mission based on a strong commitment and track record of activity. The Nathan Cummings and California Community Foundations are examples. Others, like the Akonadi (see sidebar) and Joyce Foundations, view certain cultural organizations as critical parts of a cultural ecosystem whose mix of programs and position within a particular community contribute substantially to civic and social vitality. As a grantmaking strategy, these funders on the whole view organizational support as an investment in building the capacity of the organization to fulfill its social change goals and potential. Finally, some funders observe that organizations they support with general funds may occasionally implement arts for change projects but this is not the grantmaker's nor the grantee's primary area of interest.

[13] A 2006 working paper prepared by Caron Atlas and Helen Brunner for a private foundation described these among other roles and relationships that intermediaries play. Intermediaries may be created by funders for specific purposes or supported for the work they are already doing. Intermediaries may be sought to regrant money but can also provide policy, capacity, knowledge, and strategy expertise. They may also play a role to convene, train, provide information, advocate, broker relationships, catalyze change, and augment scale and scope. While the common image of an intermediary is of an entity whose function places it between two other organizations, there are many other approaches as well, including networks that create webs of relationships. Intermediaries can be organizations, networks, or individuals.

[14] The online Funders Directory that supplements this report offers a listing of funders with arts for change funding programs as well as specific information about those funding where grantmakers supplied this information.

The Akonadi Foundation: Operating Support for Culture Advances Social Justice Goals

The Akonadi Foundation's support of arts within its racial- justice frame started with small grants to arts projects or events. Compared to larger investments going to social justice organizations and programs, staff noted the inequity between arts-focused grants and social justice grants. Board conversations led to a strategy that now seeks to support more integration of arts and culture into social justice. One example is Akonadi's general operating support to the East Side Arts Alliance. Whereas this community arts agency was funded early on only for its annual jazz festival, Akonadi now funds it as "an anchor organization" through multi-year grants. Akonadi's Melanie Cervantes explains how its cultural and community roles intersect. "[East Side] is a place where art practice is grounded in the community. It's staffed by community-based artists and has a whole network of established artists on their Advisory Board whose are intersects with their politics. Through art and as a community space, people talk about several issues such as racial profiling and racism."

The Akonadi Foundation believes that if cultural work is a strategy, and you want to move the dial on social goals, one-time or even repeated project grants are not as effective as sustained organizational support. Cervantes says that, "If a key arts organization is a weak part of the ecosystem, then you have to address that." The foundation's support of East Side went from $15,000 in project support to $130,000 in general operating support for two years. In addition, the foundation has committed to deepening its own understanding of how cultural centers make a difference in political change. It has formed an internal reading group that gathers and discusses structural racism and has read theoretical writing about the role of cultural organizations and arts-based work in the context of movement building and meets with other donors and institutional funders for exchange of ideas.

Discretionary and Special Funds: Trustees and/or staff may support arts for change work through discretionary or special funds that allow flexibility. The Quixote Foundation actively uses a discretionary fund that enables staff and board to suggest prospective grantees and as a way to introduce arts for change more broadly into the Foundation's mix of support. The Compton Foundation, which is oriented primarily toward peace, reproductive justice, and environmental sustainability, has a formal Family Advisory Board that was initially designed as a "training ground" for family members who would eventually become members of the board proper. Because there are artists among the family members, the Family Advisory Board first explored the role of arts in relation to the social-change mission of the foundation. Compton indicates that the discretionary opportunity has generated significant full-board dialogue about the role of arts in funding and the foundation has incorporated arts language into its broader guidelines, albeit "quietly," in order to continue to experiment in this area.

Many funders comment that the siloed nature of funding agencies makes it difficult for interdisciplinary or cross-sector work such as arts for change to find a home. "Special funds" sometimes enable support where there seems no other place within a funding agency to support the work.

> "My experience is that when a letter of inquiry doesn't fit into our guidelines, if it's compelling and closely related to what we do, we manage to find a way to support it."
>
> Michelle Boone, The Joyce Foundation

Fellowships: *A few respondents reported fellowship funding that, while not exclusive to arts for change, may support individuals who are working at this intersection.* With aesthetics as a primary criterion, fellowship funders adhere to a philosophy that supports artists with compelling visions and work. They tend to follow the lead of the artists rather than prescribe what kind of work will be supported. Thus, if qualified artists request support for work that addresses social issues, implicitly or explicitly, it could be supported by fellowships. Two funders of individual artists—the Jerome Foundation and Creative Capital—have seen some increase in requests from socially engaged artists. The Durfee Foundation awards fellowships to individuals who are creatively addressing place-based problems, enabling them to pursue thinking and action around those problems. Six individuals receive $75,000 over two years and participate in peer exchanges. Working across sectors is of significant importance in these awards and arts leaders who work for social change have been among the recipients.

Appalshop's *Thousand Kites*, a community-based performance, web, video, and radio project, responds to the complex social issues created by the growth of supermax prisons in central Appalachia. *Thousand Kites* employs creative means locally and nationally and over time to provide a voice for prison reform. © Thousand Kites.

What Do Funding Programs Look Like?

What is actually being supported by funders at this intersection of arts and change? How are funders structuring and implementing their grantmaking? The Arts for Change survey gave grantmakers the option to provide information about specific funding programs that support arts and culture strategies for making change. Ninety different funders provided specific program information for 156 programs, 119 of which clearly included support for arts for change strategies. These formed the basis for the analysis that follows.[15] Funder interviews also informed this analysis.

[15] Thirty-seven programs did not clearly describe support for an arts for change strategies

What is Being Funded

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

Figure 14 Categories of Program Funding in Support of Arts for Change

Social justice or civic engagement Programs that clearly support in a focused way community, social, or civic change through arts and culture strategies	55 programs (46.2%)
Community-based arts infrastructure Programs enhancing infrastructure that advance community-based arts for change activity through organizational support, capacity building, knowledge building (such as documentation and dissemination or training programs), or networks	15 programs (12.6%)
Youth development Programs whose primary focus is youth development. in a context of social change or in relation to primary goals of individual transformation	11 programs (9.2%)
Community development Programs that support community building, community revitalization, placemaking, and neighborhood and economic development as an explicit purpose	10 programs (8.4%)
Culture as issue Programs that articulate and support culture or arts as a social or civic issue in terms of: cultural democracy (the rights of all cultures and peoples to define, sustain, and perpetuate their own cultures); cultural preservation (identity, traditions, and heritage sites); cultural representation (authentic and self-determined representation in such public arenas as tourism); and/or cultural equity (access to funding and other resources that can help cultures thrive)	10 programs (8.4%)
Disenfranchised or underserved populations Programs that support opportunities to give voice to and advance social, political, and/or economic status of disenfranchised populations; programs that aim to ensure arts access to specific populations fall under this umbrella	10 programs (8.4%)
Arts education as issue Programs that support activities that go beyond traditional K-12 in-classroom arts education or arts education advocacy efforts and connect with community in ways that advance some defined public good or youth citizenry outcome.	7 programs (5.8%)

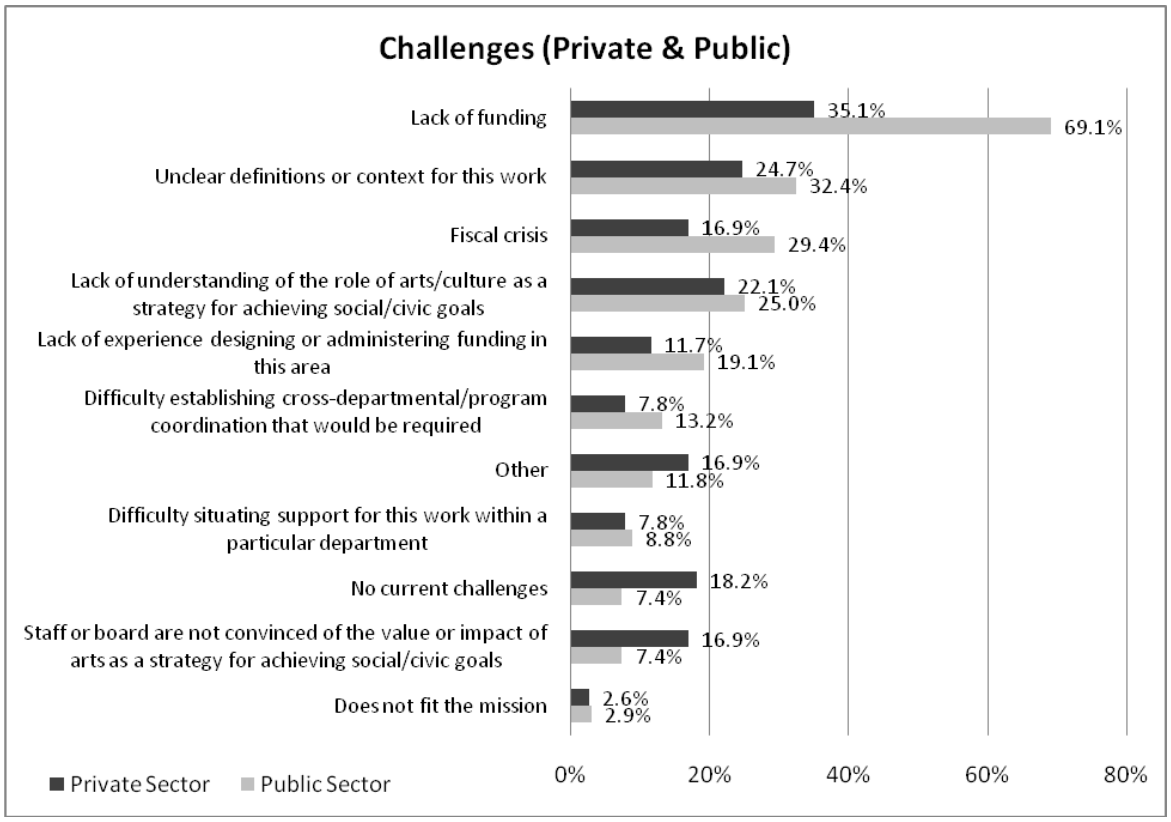
See the Introduction to the Directory of Funders for examples of funding programs for each grouping and consult individual funder pages in the Directory for program information.

What are the Barriers to Supporting Arts for Change?

Grantmakers taking the survey were asked to indicate any barriers that pose challenges to their support of arts for change work from among a list of choices. They also had the option of identifying others not on the list. Lack of financial resources rose well to the top of both public and private funders' concerns. Other obstacles were cited by significantly fewer respondents, but came up in interviews. The barriers or challenges (see Figure 15) most often cited among those already supporting or planning to support arts for change work were:

- Lack of funding or resources (35.1 percent private sector, 69.1 percent public sector)
- Fiscal crisis (19.9 percent private, 29.4 percent public)
- Unclear definitions or context for this work (24.7 percent private, 32.4 percent public,)
- Lack of understanding of the role of the arts as a change strategy (22.1 percent private, 25 percent public)
- Lack of evidence of the value or impact of the arts as a strategy for achieving social/civic goals (16.9 percent private, 7.4 percent public)

Figure 15 Challenges to Supporting Arts for Change



Lack of funding or resources: For funders currently supporting arts for change work, grantmakers in both the public and private sectors responded that a lack of resources was their biggest challenge in providing support. Public-sector funders (who may receive funds from national, state, and/or local government) reported this challenge at a significantly higher rate (69.1 percent) than those in the private sector (35.1 percent). The economic downturn almost certainly accounts for

public-sector responses, as 29.4 percent of public-sector funders also noted that "fiscal crisis" was a barrier. Interestingly, lack of funding rarely came up in interviews. One might infer that lack of funding is not preventing support but rather curtailing the amount that can be distributed in support of arts for change work.

Unclear definitions or context for this work: Grantmakers are wrestling with the labels attached to arts for change work and what these labels mean. The challenge of unclear language and definitions surfaced often in interviews across all funder types. There are several language-related issues:

The meaning of "social change" or "social justice" is unclear. Some funders are simply unsure what constitutes social change and whether the work they support fits in that realm. Others may supporti such work but because their grantees do not use "arts for social change" language, funders do not recognize or label it as such.

Some funders respond more readily to the language of "community development, community building, civic engagement" than social justice or social change. These concepts and language more closely reflect their intents.

The political connotations of the language of social change and social justice present a barrier for some funders. Some are concerned that their support of certain work could be perceived as taking a position or advocating in regard to controversial issues. Public funding agencies showed particular sensitivity to the perception of their public dollars supporting a particular political position or advocacy effort. To some grantmakers, the terms themselves suggest an oppositional rather than conciliatory mode of change making that does not match funder values. Still others find the labels somewhat dated. "Language may need to be reinvented," remarked Ruby Lerner of Creative Capital. "A lot of artists don't identify with the way we talked about this work in 1970."

At the same time, some funders who are concerned with movement building, policy change, and the ultimate goal of equity believe the term "social justice" most accurately reflects their intentions. Grantmakers who are intentional in their use of the term "social justice" may question whether the wide range of support reported in this survey is all really directed at social change.

> "I'm not an advocate for a single language. Finding the right language allows funders to organize and claim what they are doing, but they are reluctant to ascribe to any one framework of language and definitions."
>
> Claudine Brown, formerly with the Nathan Cummings Foundation

As a matter of philanthropic practice, grantmakers endeavor to understand the ways that fellow funders and the field use language and assign terms in order to evolve the language that works for individual grantmakers. Most funders interviewed appreciated the range of frames—community development, civic engagement, cultural democracy, cultural activism, social justice, etc.—as reflecting different kinds of social and civic outcomes they wish to advance, but they also want to

clarify and to distinguish between them. The fact that this barrier is so high on many grantmakers' lists suggests that a common language with clearer distinctions is desirable. As one private foundation program officer observed, lack of a common understanding and use of language "makes it hard to see the critical mass and also to collaborate more."

Lack of understanding of the role of the arts as a change strategy: About one-fifth of those who fund arts for change said that "lack of understanding of the role of arts/culture as a strategy for achieving social/civic goals" can be a challenge. Interviews substantially amplified this point and underscored the need for education at both board and staff levels.

> "Social justice funders often don't see the arts as equal. They don't understand the value of artists in problem solving around community issues."
>
> Nonprofit arts for change funder

> "It's a struggle to get arts donors to care about social change."
>
> Community foundation program officer

Within social justice grantmaking organizations, board or staff members may have little or no arts experience or knowledge. They struggle to understand exactly how arts and culture integrate with community organizing strategies or long-term social change efforts. One small family foundation that is anchored in social justice is moving toward more arts linkages, but the process has been deliberately incremental. Staff members with knowledge of the arts have moved the board most easily first toward supporting media arts as a communications vehicle related to policy interests. Otherwise the foundation has made only sporadic arts for change grants based on staff and board discretionary funds. The executive director explains, "The biggest need is education of board and staff about the role of arts toward policy level change. Within a key issue area like reproductive rights, how can arts intersect? We want to see integration; a knowledgeable partnership of arts and advocacy/organizing, not one predominating."

Another grantmaker who is focused on environmental issues and has funded some projects utilizing arts strategies admitted that lack of knowledge regarding the artists doing this work has limited its support to only well-known artists because they do not want to take risks on unknown artists or artistic practice.

> "Í think the issue is somewhat generational. As staff, I support this kind of work but our trustees are somewhat older and lean more toward an art for art's sake viewpoint."
>
> Family foundation director

> "Often the internal conversation about this work only happens because a proposal doesn't neatly fit into the arts program or a civic engagement or social justice program."
>
> Family foundation director

Lack of evidence of the value or impact of the arts as a strategy for achieving social/civic goals: Another barrier to funding arts for change work rests with staff or trustees who have yet to be convinced that the arts bring value or contribute significantly to social or civic outcomes (16.9 percent private sector, 7.4 percent public sector). Survey and interview comments underscored the influence of this factor.

Multiple funders noted that funding arts for change work is hindered by a lack of rigorous but accessible documentation, metrics for impact, and effective case-making materials from the field. Arts funders feel the need for such evidence, particularly when vying for public funds against other sectors. One local arts agency leader commented that "adequate and statistically reliable evidence of the impact of the arts on change is needed in order to advocate for deployment and integration of the arts" to address the city's social and civic issues.

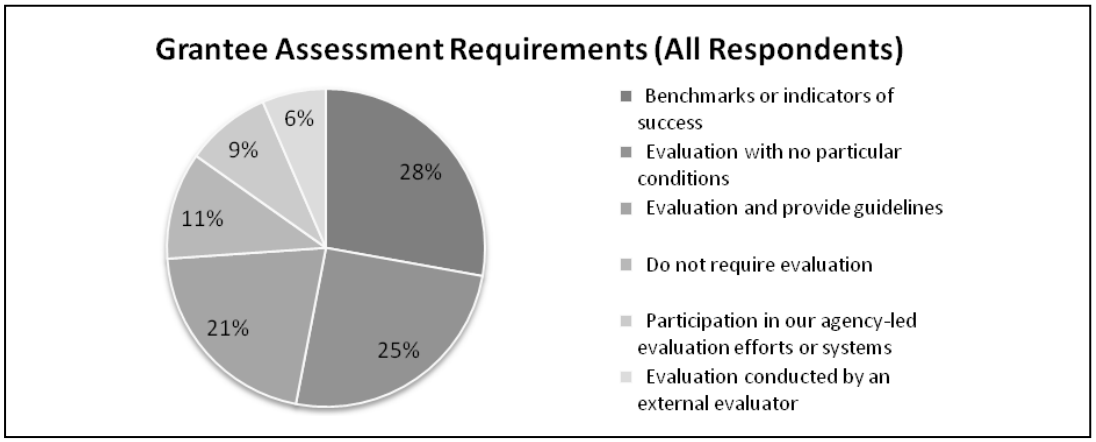
Social justice funders whose core concern is social change are no less challenged.[16] Although many of them have a more realistic view of what change can be expected, they are nonetheless confronted with the realities of pressing issues that demand strategic support. And to support the arts as a strategy, many need more credible evidence of the arts' contribution to change.

> "Since we started making grants, we have always considered arts and culture as effective strategies for social change. When we talk to some of our funders and colleagues who are entrenched in the current same-sex marriage fight in the U.S., we realize we need more tools and data to show evidence of the results of funding arts and culture as critical strategies for sustaining change compared to, say, the direct and immediately visible outcome of a policy change."
>
> Mai Kiang, Astraea Lesbian Foundation for Justice

Most funders require some form of evaluation, but they do so with varying degrees of attention and seriousness. (See Figure 16.) Arts funders have generally been more focused on program evaluation and less focused on hard social impact. Arts grantees are often effective at capturing "anecdotal ripple effects," but have not necessarily learned to collect, interpret, and report qualitative information as credible evidence. Many funders are being asked by trustees and their own donors to complement compelling stories with substantiating empirical evidence. A community foundation arts program officer remarked, "I know we have enough to tell the stories, but I don't know how to prove impact to satisfy trustees and my own planning needs."

[16] The *Social Justice Grantmaking II* study reported that social justice funders are re-assessing the role of evaluation. This study and Animating Democracy's Arts & Civic Impact Initiative both found a need for more realistic expectations about impact that may result—i.e. that real change takes sustained focus and is influenced by multiple factors—as well as what it takes to measure it.

Figure 16 Grantee Assessment Requirements



Multiple private foundations observed the need to shift or develop their own expectations and approaches to understanding social change. Many grantmakers recognize that they, along with practitioners, often assign unrealistic expectations for change based on ideal or naïve visions of what change can be influenced, especially at the grantee project level. One arts grantmaker challenged both funders and practitioners to be more realistic in defining desired outcomes and more rigorous in assessing whether change is actually occurring as a result of the art activity.[17]

The Kentucky Foundation for Women (KFW) focuses on individual feminist artists working in the state, and the staff is now testing new ways to talk to applicants about the impact of their art. The foundation's Executive Director Judi Jennings elaborates: "Using such resources as Animating Democracy's Impact website, staff are asking applicants to think harder about what kinds of social change they want to accomplish through their art and how they will know their art has made a difference." KFW staff recognizes that small-scale change may be a more appropriate goal than national-scale "tipping point" change for an individual community-based artist. Through these kinds of face-to-face conversations, KFW is seeking to learn from the artists how to develop more realistic expectations and concrete understanding about art and social change.

Grantmakers are aware of the limited evaluation capacity of grantees but often still place unrealistic expectations on them. As yet, even though funders generally recognize the investment of time and resources needed to meet some of their own evaluation requirements, the majority (54 percent private, 63 percent public) "never" provide additional funds to support evaluation costs.

Finally, some interviewees commented on the lack of a coordinated, methodical effort among funders and partners to look at change that would support comparative analysis. In this vein, Women's Funds have found useful a set of five indicators of social change developed by the

[17] Analysis of expectations such as these are further explored in "Shifting Expectations: An Urban Planner's Reflections on Evaluation of Community-based Arts," by Maria Rosario Jackson, Ph.D. of the Urban Institute, commissioned by Animating Democracy's Arts & Civic Engagement Impact Initiative, 2009.

Women's Funding Network as a way to more consistently understand effects of arts for change work.[18]

Respondents commented in the "Other" category and in interviews about these additional barriers:

Concern about diminished emphasis on artistic interests and quality: Many arts grantmakers are philosophically centered on the intrinsic value of art. They endeavor to support grantees' artistic explorations without prescribing social and/or civic outcomes, though these investigations may result in social and/or civic outcomes. This is particularly true for those supporting individual artists directly. Social change work is not explicitly encouraged or sought in grant guidelines although it may very well be funded when it comes over the transom.

> "The Foundation's strategy is to support the creative artist at the center and let the focus of the work be artist-driven. We fund the arts exclusively with the belief that emerging artists contribute to the creation of a dynamic and evolving culture."
>
> Eleanor Savage, Jerome Foundation

Arts funders called attention to the tensions around a persistent question that inhibits funding of arts for change work: Is artistic quality somehow diminished when art takes on social or civic intention? Viewpoints differ about whether artistic excellence and social/civic efficacy are necessarily mutually exclusive. Interviewees mentioned exemplars such as artists Mel Chin, Danny Hoch, Cornerstone Theater Company, and Urban Bush Women, whose work and field discourse are breaking down these barriers of understanding. Those who have worked in and funded community-based arts often assert that "there is a different philosophical underpinning that needs to be grappled with." They observe that sometimes concern about artistic excellence is used as a rationale for not funding arts with explicit social intention (or community art or culturally specific arts). These field conversations could benefit from a better understanding about the interrelatedness of aesthetic and social dimensions, the theory of change that guides art for change work, and the social and civic effects of arts.

> "We look at the work's effect externally and how the work is reaching people, more than making artistic quality the sole criterion."
>
> Michelle Boone, Joyce Foundation

[18] The Boston Youth Arts Evaluation Project, funded by the Barr Foundation is a noteworthy comparative evaluation effort. It brings national leaders together in collaboration with four youth arts nonprofit organizations to research, design, implement, and share innovative evaluation methods and tools to measure primarily youth development outcomes and progress.

A scene from *Los Illegals*, a play created in collaboration with undocumented workers as part of Cornerstone Theater Company's Justice Cycle project in Los Angeles. Partnering with the National Day Laborer Organizing Network, the Justice Cycle generated Teatro Jornalero Sin Fronteras, a traveling theater troupe made up entirely of day laborers which has performed at job centers and work sites all over greater Los Angeles for more than 3,000 fellow day laborers. Photo by John Luker.

Difficulty establishing cross-departmental /cross-program coordination within the grantmaking agency: Within foundations, arts departments and social justice or civic engagement are often separate. Structural divisions and processes can make cross-fertilization, cross-learning, and collaboration difficult, if not impossible. Arts program officers within foundations that fund other sectors can sometimes expand resources strategically for arts-based social change work through interdepartmental collaboration. But this is sometimes met with resistance when there are competing priorities. Even within arts funding organizations, some observe that the various arts strands are often kept separate, defeating a holistic approach. In large foundations, individual staff may understand the importance of supporting arts for social justice, but it may be a piecemeal effort at best. One community foundation reported that her organization's culture of collaboration has successfully enabled collaboration between the arts and other departments, all of which share an agency-wide focus on civic engagement. However, this is the exception rather than the rule.

Outside the funding agency itself, there is increasing recognition that boundaries must be dissolved to solve intractable social problems. "We believe that change is inhibited when people work in silos," remarked Claire Peeps of the Durfee Foundation. "We see, for example, that housing is also a public transportation issue. Vertical knowledge in an area is good, but we need to expand knowledge horizontally."

Funders Who Are Not Supporting Arts for Change

Forty-five respondents (23.9 percent of all respondents) answered that they do not currently fund arts for change work. (See Figure 17.) Based on the varying interpretations of, or confusion around, "social justice" and "social change" terms, it must be noted that several respondents who claimed they do *not* support arts for change would, in the opinion of these researchers, absolutely fit in the realm of arts for change supporter.

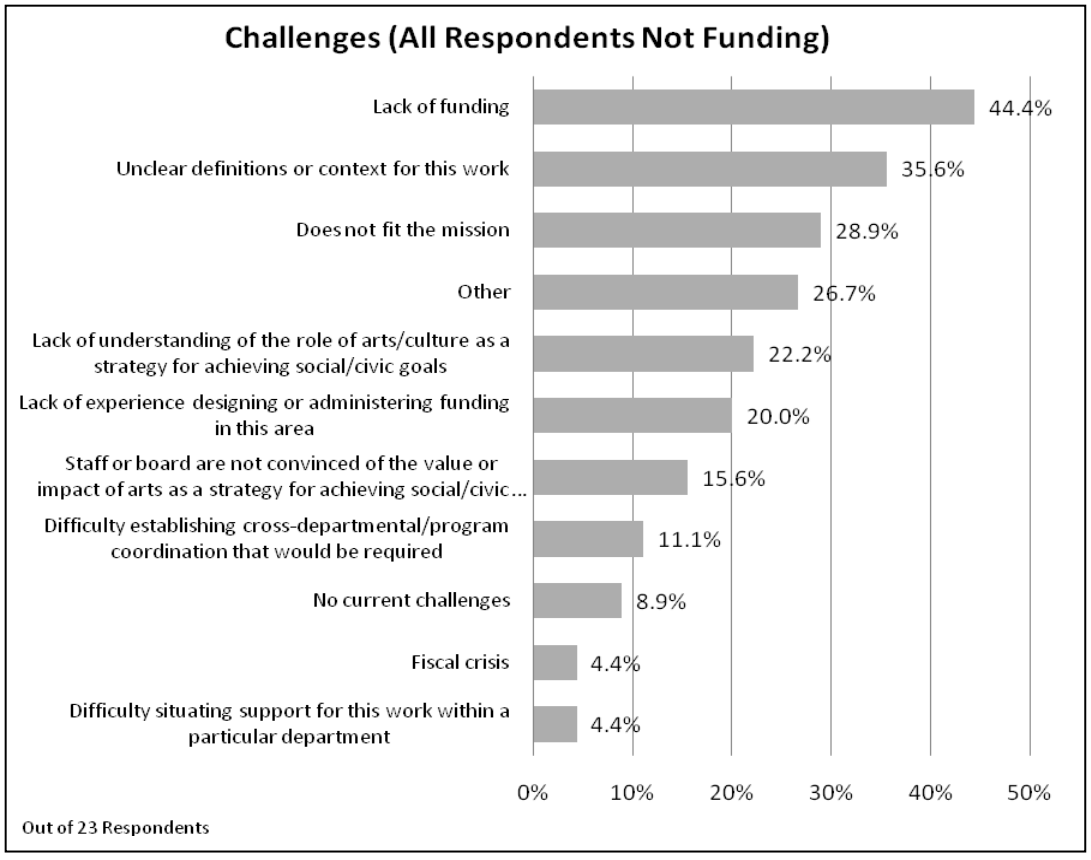
Barriers Preventing Support of Arts for Change Work

For funders not currently supporting arts for change work, the most significant barriers were lack of funding (44.4 percent), unclear definitions or context for this work (35.6 percent), lack of mission fit (28.9 percent), and lack of understanding of the role of arts and culture as a strategy for social change (22.2 percent). Private-sector respondents indicated they are directing limited resources to sorely needed general operating support for arts organizations and to maintain focus on artistic goals.

Nearly one-third of respondents indicated that mission fit is a concern and about the same proportion said that mission would have to change in order to support this work. Many private-sector respondents suggested that it would be a significant and challenging shift to make arts for change a primary goal or focus. It might be assumed that such funders are unlikely candidates to support such work.

Another concern among those that do not support arts for change is the lack of convincing evidence of the impact of arts as a strategy for achieving social and civic goals. This was cited by 15.6 percent of respondents not currently supporting this work. In the "Other" response category, almost all of the public sector respondents articulated external restrictions and questions of appropriateness as significant barriers. External pressures included the political connotations of supporting arts for social change work and state statutes.

Figure 17 Challenges for Funders Not Supporting Arts for Change Work



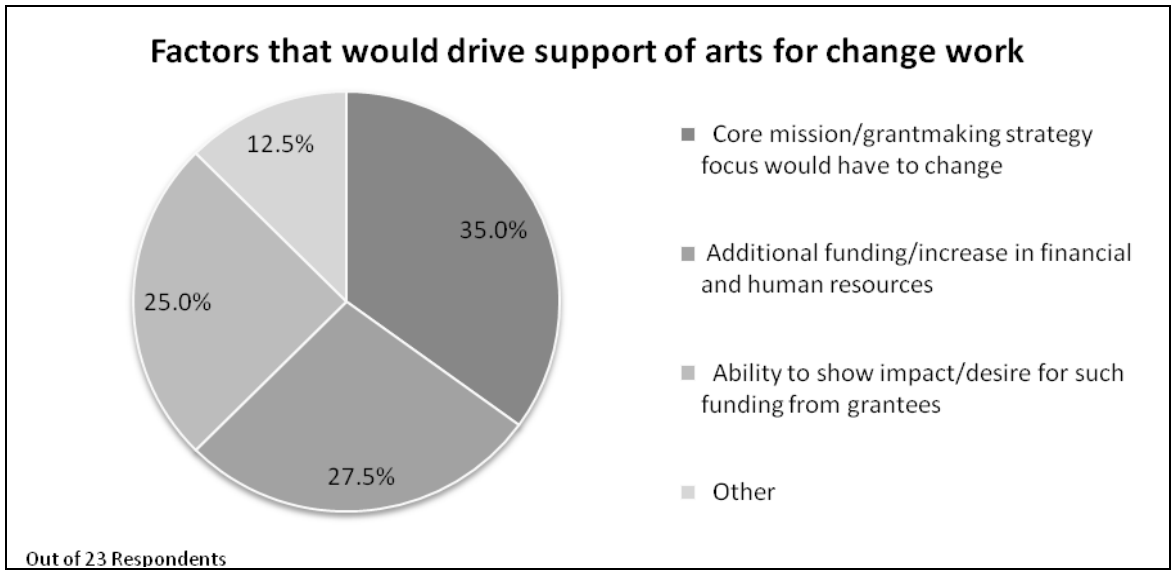
It is interesting to note that two major foundations responded that they do not support arts for change, but actually do so through particular dimensions of their grantmaking. The John D. and Catherine T. MacArthur Foundation reported that it no longer supports arts for change work, but instead responds primarily to the crucial need for general operating support. However, MacArthur's Media Grantmaking program continues to support social-issue documentary films intended for a broad national audience as well as public media and nonprofit programs that assist in production and dissemination. In addition, the Digital Media and Learning initiative supports a variety of activities to determine how digital media are changing the way young people learn, play, socialize, and participate in civic life. Digital games, in particular, are one area of support where creativity is a means to achieve these goals.

Similarly, the Pew Charitable Trusts, well known for its focus on civic engagement, responded that while in general it does not see its focus as arts and social change, "Our grant processes do result in funding for projects that relate to social change, but only if they meet the same artistic quality criteria as other successful applicants." The Heritage Philadelphia Program, along with other discipline-specific grantmaking done through the Philadelphia Center for Arts & Heritage funded by Pew, often makes grants to artists and arts organizations whose work engages around civic and social issues.

Factors That Could Drive Support for Those Not Funding Arts for Change

Grantmakers who are* not *funding arts for change work commonly cited three factors that would encourage greater support. More than a third (35 percent) would have to change their core mission or understand how arts for change work aligns with core mission in order to support it. Additional resources—financial and human—would be needed according to 27.5 percent of the respondents. A quarter of the grantmakers stated that increased evidence of the need for grant-giving in this field and substantial proof of the impact of arts for change work was necessary for them to increase their support in this area. One major foundation commented that he would listen if there was "demand from the majority of our grantees that this type of funding is more important to them than general operating support," and this would necessitate a fundamental shift in grantmaking focus. (See Figure 18.)

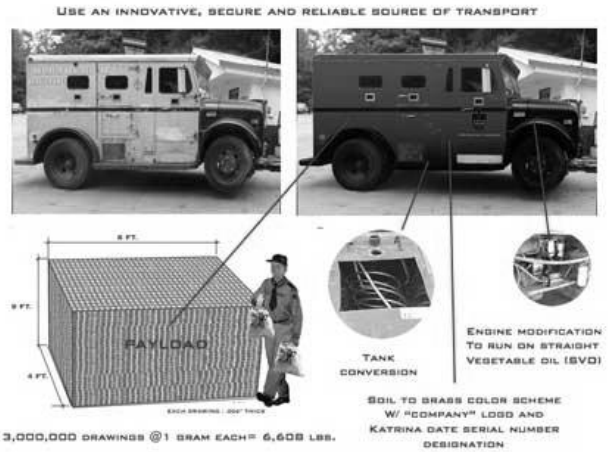
Figure 18 Factors That Would Drive Support for Arts for Change Work



In "Other" comments, some grantmakers indicated that trustees' viewpoints would need to change. A couple of responses indicated that more trustee education could potentially motivate support for the work. One organization said that there were no factors that could drive them to support this work because they believe that "it's political and would be perceived as partisan by our donor community, thereby threatening our Fund's existence and, potentially, our 501(c) 3 status."

Artist Mel Chin explores ways that art can provoke greater social awareness, responsibility, and action. His interest in social and ecological concerns has led him to collaborate with scientists and government agencies to create work that transcends traditional sculpture to animate a sense of possibility, inform the public consciousness, engage people in grassroots activism through art, and to influence policy makers to act to solve problems.

Operation Paydirt is an ongoing project that seeks to motivate responsible action to deal with high levels of lead contaminated soil in New Orleans, present even before Hurricane Katrina, but further compounded after the storm.



Operation Paydirt manifests in multiple ways. The *Fundred Dollar Bill Project* focuses on the creation of three million artworks (personal drawings based on the likeness of a one hundred dollar bill) by children across the U.S. A web site for teachers and others brings to national scale the call to create *Fundred* dollar bills and for children to add their voice to a collective call for action. A *Safehouse* in New Orleans (a house converted to be a local repository for *Fundred* bills) keeps the project physically visible. When the three million *Fundred* dollars are in hand, they will be collected from every *Fundred* site across the country and delivered ceremoniously to Washington D.C. via armored truck. A request will be made of Congress for an even exchange of money and services toward solving this terrible toxic problem.

Images from: www.fundred.org

SUMMARY OF FINDINGS: TRENDS OR TIPPING POINTS

In the estimation of the authors these survey findings, interviews, and funder reports suggest some largely positive trends and an expanding field. But are these trends or merely evidence that arts for change is a current funding fashion? Or do they indicate potential tipping points—opportunities to drive expanded support for civic engagement and social change through arts and cultural strategies?

- A core group of funders with integrated arts and social change missions is emerging. These grantmakers often focus on advocacy and target issue-specific areas for support. They see that human rights, equality, and other social justice goals can be advanced through creative expression and cultural activism.

- More arts funders, particularly public agencies (state and local arts agencies), are addressing community, social, and cultural equity issues in more explicit and focused ways with changes to grant programs, guidelines, and allocations.

- Grantmakers that support individual artists are following the leads of the artists they support, who are increasingly devising projects with both aesthetic and social dimensions. Their funding and related support for this work is evolving to better serve these artists' interests.

- Private place-based and community foundations are linking arts and culture funding to community, neighborhood development, and civic engagement goals.

- A small number of national foundations have stepped up to support field building through special pilots and initiatives, cross-sector exploration, and work, convenings, training, and documentation that can lead to stronger infrastructure for arts and social change work.

- Next-generation philanthropists and individual donors represent untapped sources of support.

- Federal resources are opening up through new initiatives of the Obama administration and the leadership of National Endowment for the Arts Chairman Rocco Landesman, who has been spearheading negotiations with multiple federal agencies to broaden grant guidelines to invite arts and culture proposals.

- More corporate funders are paying attention to socially responsible philanthropy, in addition to longtime concerns for contributing to the well being of communities where they do business. Models of corporate support for arts for change efforts are surfacing that can be elevated to stimulate peers.

IMPLICATIONS AND OPPORTUNITIES

In 2008, the Arts & Social Justice Working Group articulated its aspirations: "to grow the cohort of funders, cultural workers, consultants and artists whose work extends our understanding of diversity, justice, and equality by increasing the resources devoted to this work; building coalitions; fostering collaborations; and disseminating research and information that will lead to a more just society." What does the portrait of arts for change support provided by this study suggest in terms of opportunities and strategies that would allow the widest range of grantmakers to progress along these visionary lines? And what avenues beyond conventional private- and public-sector philanthropy could expand resources for arts for change work?

Four Strands of Interest in Arts for Change Support

Expanding support for arts for change cannot be done with a broad-brush approach. This study was intentionally open in defining "arts for change," embracing change in terms of "civic engagement, community organizing, social change, social justice, participatory democracy, community building, and community development." As the survey and interviews point out, not only is there is interest along all points of the spectrum, but many grantmakers define their programs and areas of interest even more particularly. For example, although values and interests intersect, not all funders interested in "arts for change" consider access to arts a motivating cause. Neither do all grantmakers want to talk about human rights and empowerment. While some funders are comfortable in a conversation about social justice, others would prefer to talk about community building. Some want to support art with social dimensions while others want to address cultural equity issues within the arts field. What motivates a funder that wants to improve neighborhoods by investing in an arts strategy may not be compelling to a funder interested in changing the community investment practices that created inequities in neighborhoods across a city.

Acknowledging this wide range of interests, and the particularities within them, four key strands of interest in arts for change work seem to emerge:

- Issue-specific causes, social justice, and cultural activism
- Community development, community/civic engagement, community arts
- Cultural equity, arts access, arts education
- Support for artists

Because these strands each have their own drivers, goals, and measures for success, expanding participation and increasing the resources committed to arts for change strategies will best be achieved by implementing strategies tailored for, and directed to, funders in each strand of interest.

Strategies for Growing Support

The following strategies—suggested by participants in the study and augmented where noted by the authors—address opportunities to stimulate grantmaking in both arts funding and

community/social/civic change sector funding. Strategies can be universally applied but should be considered as they relate to different strands of interest. Several recommendations focus on particular challenges, barriers and opportunities related to increasing arts grantmakers' support of arts for change work but, generally, they reach across sectors to build support from and with social justice, issue-based, and community-focused grantmakers.

Strategies for increasing support for arts for change

1. Enhance grantmaker knowledge and practice
2. Establish cross-cutting collaborations
3. Cultivate nascent grantmakers and individual donors
4. Increase visibility for arts for change work and develop evidence of impact

1. Enhance grantmaker knowledge and practice

> "I feel I have just seen the future and you are all the seers."
>
> Individual donor's response after an informal meeting with Creative Capital grantees to learn about their work

***1a. Develop funder education opportunities that can help drive interest, comfort, and readiness among grantmakers who are not fully open or are just beginning to consider supporting this work*.** This strategy addresses one of the most significant barriers to support identified by this study. Funders pointed to shifts in understanding when unfamiliar staff, trustees, and donors have the opportunity to witness projects first hand; meet with artists for substantive exchange; and learn from peers' experience, field documentation, and analysis. Strategies include:

Convenings like the **Creative Change** retreats in Telluride and Santa Fe sponsored by **Opportunity Agenda** that engaged community organizers, activists, artists and arts leaders, and funders in exploratory conversation, and the 2008 **New Orleans meeting** co-hosted by **Air Traffic Control** and the **Future of Music** that invited funders to connect with musicians working for change were cited as fostering a "collaborative spirit where egos were not in play" and where a learning environment was promoted.

The **Skillman Foundation** has organized tours of its community arts grantees as a way for other local and regional funders to learn about the arts-based neighborhood and youth development work being done in Detroit and to prompt discussion of coordinated and strategic funding.

Presentations, sessions, and materials for education at funder gatherings. Trustee meetings, gatherings of regional funders, affinity groups, and annual conferences offer opportunities to expand interest in arts for change work. At these gatherings, discussion of models of arts and social change projects and analysis of how they work, and their outcomes, would help to advance understanding.

Knowledge-building exchanges between grantmakers, artists and arts organizers, and community, civic, and social justice stakeholders for substantive learning. Grantmakers want opportunities to meet with those who are doing the work on the ground as well as researchers, evaluators, and others who analyze it, in order to deepen understanding, explore partnership opportunities, and generally advance field discourse. Interviewees underscored the importance of creating a context and an environment for "honest" conversation, in which challenges and failures

can be examined and where discussions or expectations of funding are off the table. On-site learning opportunities during which staff and trustees of funding organizations can observe the work of, and have focused discussion with, grantees and others doing arts for change work appealed greatly to many interviewees.

Local or regional funding networks where conversations about arts for change can be elevated and cross-sector opportunity explored. Interviewees cited both existing regional funding networks—formal and informal—and new opportunities to create arts and social change-specific networks that serve the interests of a region.

At meetings of **Delaware Valley Grantmakers** (DVG), the Valentine Foundation has encouraged integrated work on both sides, i.e. promoting the arts to funders interested in issues of women and girls as well encouraging attention to advancing social change among arts funders. The **Los Angeles County Arts Funders** and **Southeast Michigan Arts Funders** have built presentations about arts for change into their regular meetings as have informal cohorts of **New York dance funders** and **New York Blacks in Philanthropy**.

Peer exchange and advising. Some funders believe that one-to-one and affinity group exchange can "increase confidence and sharpen theory of change for the work." One small family foundation program officer reported positively on a recent invitation to a peer foundation to share its experience funding arts for change work, commenting, "Much stock is put in what can be learned from peers and the influence of peers."

A Few Models of Grantmaker Education

The **Christensen Fund** attributes its trustees' integrative thinking and willingness to take risks to the time and resources invested to allow them to see firsthand grantees' activities and learn about issues and opportunities.

The **Akonadi Foundation** has established a reading group that gives staff and trustees an opportunity to read and discuss racial justice movement building and has read theoretical writings about the role of arts and culture in advancing social change. One topic, for example, was how cultural centers make a difference in political change. Invitations are extended to other donors and institutional leaders to broaden perspectives. Akonadi's Melanie Cervantes believes, "Talking to colleagues, sitting together at a table and wrestling with a question, that's the powerful place of transformation."

The **Donor Circle for the Arts** of the **Silicon Valley Community Foundation** and **Hunt Alternatives Fund** have held special events for donors that mix social and educational intentions, showcasing the work of civically engaged artists and cultural organizations.

The **Durfee Foundation** in Los Angeles takes seriously its role in initiating and supporting cross-sector convenings that enable practitioners, funders, and leaders in arts and other sectors to learn from one another. Durfee regularly convenes grantee cohorts and hosts periodic local conferences to bring different sectors together for learning and to allow synergies to develop. For its Stanton Fellowships and Sabbatical Program, cohort convenings include people from the arts "as a matter of course," whether or not they are grantees—although artists and cultural organizations have often been grantees. At the same time, these convenings fuel Durfee's understanding of possibilities.

Asian Americans and Pacific Islanders in Philanthropy, **Grantmakers Interested in Immigrants and Refugees**, and **Funders Network for Smart Growth and Livable Communities**, have focused attention on the role of the arts in their work through conference sessions, special funding initiatives, and commissioned papers.

Papers, reports, and case studies. Many funders are unaware of extant materials that can enhance their knowledge about arts for change work. More can be done to make known relevant papers, reports, and case studies developed by individual funders and funder affinity groups, field researchers, and supporters such as Art and Democracy and Animating Democracy; and key archives such as the online Community Arts Network.[19]

1b. Address specific concerns—whether real or perceived—of arts funders that may increase the likelihood of their support. With considerable evidence that artists and arts organizations are motivated to contribute to healthy communities and a healthy democracy, more arts funders could be moved to recognize and support this important and relevant role for arts and culture.

Among arts funders currently supporting the work, some are effectively operating at sophisticated levels to support arts for change while others may lack the intentionality and rigor that could enhance social or civic outcomes. Funders may have low expectations or requirements. Grantees may lack adequate knowledge of the social issues and populations central to a project, the power dynamics within partnerships, or a clear theory of change. Greater rigor in arts grantmaking and enhanced support services for grantees could improve efforts and results for both.

The following strategies could amplify current arts funders' support of arts for change and engage some who have reservations:

For state and local arts agencies, document and disseminate exemplary support models. Public sector funders would benefit from funding models in their own sectors that advance cultural equity, community arts partnerships, and impactful civic and community engagement.

In 2007/2008, the **Los Angeles County Arts Commission** received grants from the National Endowment for the Arts and the L.A. County Quality and Productivity Commission's Productivity Investment Fund to implement an 18-month pilot program, *Artful Solutions: Pathways from Homelessness* grant initiative. This initiative was the nation's first regional effort to include the arts as an important component of support services for homeless populations and to provide data that can be used in the future to help solve the challenges of homelessness. The Arts Commission awarded five pilot grants of $18,000 to arts organizations that partnered with a housing, shelter, or social service agency to provide homeless individuals or families with quality arts programming. The partnership was central to the objective of the initiative, to stabilize the lives of participants and improve their access to permanent housing. An independent evaluator knowledgeable about homelessness programs and policies conducted the evaluations with all five grantees and developed an aggregate report: Artful Solutions: Creativity, Self-Worth and the Path from Homelessness.

Support efforts to advance field discourse about criteria for aesthetic excellence and social efficacy of arts for change work. What constitutes authentic and excellent work is a persistent concern as more and more artists and arts organizations work in civic engagement and social change and arts funders consider their role in support of this work. Exchange between funders and practitioners is critical to developing common understanding. Support for the field in advancing this conversation is equally important.

[19] Animating Democracy's expanded web site developed through its Arts & Social Change Mapping Initiative and Arts & Civic Engagement Impact Initiative can serve as a central repository for such materials.

For public agency funders, develop a brief that identifies and addresses perceived risks related to supporting arts for change work. Such a brief would address concerns related to the potentially controversial nature of issues taken up in funded projects, perceptions that the agency is taking a position on an issue, and concerns that supporting creative projects with an advocacy orientation violates legal restrictions for public agencies.

1c. Undertake future studies of arts for change grantmaking that will provide the needed baseline for tracking funding patterns. As support for arts for change evolves, study of the field of supporters will require information that allows benchmarking. A study based on analysis of actual grantmaking activity would provide a more complete assessment of dollars invested and types of activity funded than this study can accomplish. Working through the Foundation Center, with its access to a body of grant materials for the range of arts and change-oriented funders, would allow for a more reliable capture of both realms. Collaboration with funders and field leaders would be crucial to ensuring appropriately framed criteria and definitions in order to collect and analyze information reflective of the desired range of work. Such a study should be repeated every three to four years. Combined or separate research would be valuable in better understanding business and corporate giving interests related to arts for change work.

2. Establish cross-cutting collaborations

Funding leaders can exercise their leadership to promote and influence opportunities within or across philanthropic segments or around particular issues.

***2a. Foster cross-fertilization and collaboration within grantmaking organizations to promote integrated support of arts for change work*.** Because the nature of arts for change work requires collaboration across sectors grantmakers observe that siloed approaches to support will never be as effective as those that integrate the interests, goals, and knowledge of relevant fields. In order to define viable opportunities, staff across agency departments will need to gain deeper understanding of each other's focal points, priorities, and measures of success, and be open to experimentation. Ongoing efforts for exchange—both informal and structured—and cross-fertilization are key. Cross-cutting support requires not only committed champions at the staff and/or trustee level, but philosophical as well as operational shifts. Grantmakers will need to define what form such support will take, e.g. joint funding from different programs or departments, collaboratively defined initiatives or funding programs, or a truly integrated approach across all agency funding. They will also need to determine how to effectively execute the right approach.

2b. Support on-the-ground cross-sector projects and learning opportunities for practitioners, which will build field capacity and expand field and funder knowledge. Some social change and issue-focused funders described support for the work as the best way to really understand what working with and through the arts can mean. To advance cross-sector work on the ground, grantmakers would ideally invest in strong, well-conceived work by leading-edge practitioners and also allow experimentation, critical analysis, and capacity building for new partners in arts and other sectors. Targeted investments such as the following (identified by study participants and the authors based on field conversations) could help advance potentially effective cross-sector

initiatives to meet social or civic goals, and at the same time inform the field with models for the various strands.

Demonstration projects and special initiatives. Demonstration projects allow for examination of quality practices, challenges, and assessment in terms of change outcomes. They might include fellowship opportunities for artists to be "in residence" within organizations in other sectors, and vice versa, to promote mutual contributions and intensive learning.

Cross-sector learning opportunities for practitioners in the arts and other relevant fields. Just as grantmakers would benefit from learning opportunities, so too would practitioners. Cross-sector training and learning exchanges can build deeper knowledge regarding different ways of working and suggest when and how arts and culture can most potently contribute to desired outcomes. They may also generate ideas and motivate partnerships.

Documentation and dissemination of cross-sector models. Practitioners who are unfamiliar with the nature of arts for change work need concrete examples of what cross-sector work looks like and what it means for art to be an integrated dimension when organizing campaigns or creating community development strategies. These examples would illustrate the potential impact of the work on the ground and provide models for effective funding partnerships.

2c. Leverage public funds from local, state, and federal (non-arts) agencies. The National Endowment for the Arts' negotiation in 2010 with HUD and the U.S. Dept. of Transportation has set a strong precedent in making arts organizations eligible as partners with others for Sustainable Communities Planning and Challenge Grants. The authors see an opportunity for state and local arts agencies, in particular, to connect with education, community development, economic development, transportation, environment, health agencies, etc. where arts for change strategies may be applicable. Since these agencies' guidelines, qualifications, applications and criteria for review might be substantively different from those of arts agencies, there would be value in developing orientation, training, and consultation to help prepare arts applicants to take advantage of such funding opportunities.

The Wing Luke Asian Museum has activated Seattle's Asian Pacific American communities through deep and sustained engagement in its programs and community development activities. As a cultural and civic organization, it has exercised and cultivated leadership and economic development for Seattle's Chinatown-International District community. Photo courtesy of Wing Luke Asian Museum.

2d. Facilitate coordinated efforts and identification of peer grantmakers and practitioners through development of information and resources. Because arts for change funding is in its nascent stages, information about facilitating grantmaker connection and activity is lacking. Enthusiasm was high for this report and for companion information about which funders are supporting the work, and how. One interviewee hoped that this affinity area, like more mature funding sectors, could begin to get a handle on how various grantmakers focus their investments in order to guide prospective grantees and coordinate with other funders. She expanded on this idea: "We don't yet have a rational capital market in our field. I'd like to be able to say to someone looking for support, 'This is where you go for early investment. This is where you go for building out your project.'"

3. Cultivate nascent grantmakers and individual donors

3a. Nurture participation from next-generation and individual donors. While the study's findings speak generally to developing new sources of support among socially oriented grantmakers and arts funders, survey respondents and interviewees identified next-generation and individual donors as likely supporters because they tend to more readily understand and embrace the power of arts for change. Younger foundation trustees seek new ways to address social issues. They are open to new ideas and are more likely to be comfortable with art that has a social dimension. Social justice and next-generation funder networks like Resource Generation have laid the groundwork by including artists and arts for change content in their conference programs.

Participation in donor circles and the practice of individual donors in supporting contemporary arts projects with a social dimension suggest that individual donors could be more engaged to support arts for change projects. One interviewee believes donor circles could be cultivated more, suggesting that GIA could help to seed the concept and encourage membership and conference participation by making them affordable to circle members and individual funders.

3b. Build practitioners' capacities in utilizing social media and networking opportunities to raise money through online contributions. A sweep of online competitions such as the Pepsi Refresh Campaign and the Case Giving Challenge shows both arts and social justice causes participating and reaping support. Websites like kickstarter.com offer innovative ways for individual artists and other cultural practitioners to fund creative ideas and ambitious endeavors. Several examples of arts for change were also found. There are pros and cons for each campaign platform and contest opportunity and much to be learned about how to convert online donors and voters into ongoing supporters. Further study is needed.

> Philanthropic contests and online media have become a source of fundraising for many small nonprofits. …almost 80 percent of participants had a donation button on their website, and nearly half raised money through Network for Good. Eighty percent were already using Causes on Facebook to raise money prior to the second America's Giving Challenge. This is evidence of a shift by nonprofit organizations that now see fundraising through their websites or using Facebook and other online channels as a viable and

> necessary part of their efforts. …Social media-specific fundraising, while in its infancy, has become a real part of day-to-day nonprofit online fundraising.
>
> Beth Kantor and Allison Fine
> The Giving Challenge 2009: Assessment and Reflection Report
> for the Case Foundation

4. Increase the visibility of arts for change work and develop evidence of its impact

4a. Build capacity for evaluation that can provide evidence of the impact of arts for change work.[20] How to measure the social impact of the arts emerged as a dominant question for funders in this study. As pressure increases on grantmakers to understand the impact of their investments, they reflected on the need to consider their own expectations, requirements of grantees, and support for evaluation. They need also to consider how they might support and cultivate their grantees' evaluative thinking and skills. And to build a credible case for the role of the arts, arts for change philanthropy will eventually need to consider ways to aggregate data and support development of field resources that can make the case. A long-term goal is for the *social* impact of the arts to be recognized by civic leaders, policy makers, and funders on par with the prevailing economic and intrinsic arguments for the arts.

4b. Individual funders can play an important role in building evaluation models for arts for change work through their own initiatives. Investments in documentation and evaluation related to grant initiatives can help build a body of evidence regarding the social impact of the arts. When funders invest in evaluation and support evaluators and researchers to work with grantees to devise or adapt evaluation models, gains can be manifold. Grantees benefit from opportunities to work with professionals—building skills in planning evaluation and documentation and in collecting, analyzing, and using data. Researchers and evaluators learn about the particular challenges of assessing the social, civic, and aesthetic impact of the arts as they contribute their expertise, ideas, and approaches. Funders obtain credible data. Further, they can define opportunities to aggregate and compare or contrast information. Dissemination of the resulting processes and reports can add to field knowledge.

4c. Increase visibility within relevant fields and among a broader public for arts for change work. The work of arts for change is not widely recognized or understood. At the 2008 National Arts Policy Roundtable co-sponsored by Americans for the Arts and the Sundance Preserve, high-level leaders in philanthropy, civic and government spheres, business, and the media concurred that this work does not receive anywhere near the degree of attention in mainstream media that more mainstream cultural activity does. And although new media sources are more likely to feature it, more can be done to drive audiences to it. To help increase broader public visibility,

[20] Animating Democracy's Arts & Civic Engagement Impact Initiative has laid groundwork for advancing understanding of the social efficacy of arts for change work through: the development of an online resource offering tools and frameworks for assessing social and civic change through the arts; a field lab that offered a model for coaching practitioners in evaluation approaches and methods suited to their arts for change work; and commissioned papers and case studies.

acknowledgment, and understanding of this work, compelling stories need to be told, both broadly and to targeted audiences, and in traditional and new ways. The authors recommend:

Media coverage. Maximize opportunities through grantmakers' own communications offices to leverage national media attention.

Recognition/awards. Develop and support awards that give recognition to those doing, supporting, and funding the work while also serving to inform and motivate relevant fields and publics.

CONCLUSION

Arts for change philanthropy is an emerging field, but momentum is clearly growing. As with any emerging field, attention to advancing field capacity is key; the Authors' Afterword takes up a few ideas in this regard. This report can serve as a touchstone for discussions within grantmaking agencies and affinity groups, and across funder types, as they consider new and renewed support of the arts as a strategy for change. It is the intention that this report and the companion Funder Directory illuminate arts for social change philanthropy as it evolves in the short term, and that its findings inform regular study of this field henceforth.

AUTHORS' AFTERWORD
Building Field Capacity

Grantmakers who support arts for change and field leaders who nurture it are eager to develop synergy and visibility for the work through cooperation and coordination. The authors note that, over the time of this study, questions have surfaced around field and movement building, communication models, and the need for web-based resources. There is also concern about duplication of efforts. The sense of momentum around this work and a sense of generally shared values belie the fact that "arts for change" is a multidimensional umbrella term encompassing many strands of work arising from myriad arts, cultural, and social justice traditions.

A January 2010 gathering led by Sarah Ingersoll and Anasa Troutman, hosted by the Open Society Foundations, brought together an intergenerational group of field leaders from cultural activism, contemporary and community arts, intermediary and service organizations, curators, organizers, and grantmakers, many of whom of whom had not met or worked together before. The spirit of collaboration and the desire to coordinate are real, but efforts are hampered when organizations do not know where their next resources will come from and by concern about imposing infrastructure. While there appears to be general agreement that the solution is *not* to create a new organization or structure, it is nonetheless important to build knowledge of one another and form natural collaborations. As well, it will be helpful to gauge the resources available for field building and coordination.

Like any emerging field, arts for change will require attention to building a base of support—inclusive of funding but also of leadership, professional development, communications infrastructure, and self-reflection. Based on the study as well as cumulative observations of the field, the authors offer a few additional considerations for grantmakers that could help to build field capacity.

***Develop partnerships between national and regional or local funders to validate local work and leverage new funding*.** In any locale, it is likely that there are change agents—activists and artists working individually or with organizations who have little knowledge of one another or of the national and international communities of practice that exist outside their own communities. Similarly there may be one or a handful of funders that support change work and arts for change strategies in particular. National funding partners can stimulate local notice and funder interest in local programs. Their support can help bring projects and programs to scale, stimulate cross-sector collaborations, engage local officials, and connect local and national networks of arts for change practitioners.

With support from the **Nathan Cummings Foundation**, the **St. Louis Regional Arts Commission**'s celebrated the 13th year of operations for CAT, its Community Arts Training program, by hosting a Midwestern-based national conference on community arts. CAT has developed a cadre of skilled artists and social service agencies through a well conceived community arts training and project support program focusing on strong partnership work. The conference, supported by a national/local funder partnership, attracted new local funding support and cemented a regional network for community arts that is connected to the national community arts movement.

Engage intermediaries, service organizations, and networks as peers and partners. Experienced intermediaries such as National Performance Network, Alternate ROOTS, the First People's Fund, Creative Capital, LINC, and Animating Democracy, and networks such as Art & Democracy, the National Association of Latino Arts & Culture, and the Community Arts Network have perspective, history, experience and deep connections to communities, artists, and the work on the ground. They help to identify practitioners, design effective support programs, and expand resources for the work through their own program initiatives. Through the grant programs they devise and those that they administer for other funders, such intermediary organizations provide infrastructure and continuity for the field that funders themselves cannot. Intermediaries are well positioned (albeit not well resourced) to advance documentation and collect aggregated data about impact that can help to build support for this field of practice. Investment in operations for organizations like those mentioned here, as well as others, is vital for field building.

Reassess the purpose, goals, and activities of the Arts & Social Justice Working Group. The Working Group can take the occasion of this report and the evidence of growing interest in the role of the arts in social change to take a fresh look at its role and function. It may wish to revisit and confirm or revise its vision and mission. It may want to consider whether to continue with a loose structure and the annual convening at Grantmakers in the Arts conference as its primary activity, or whether there are ways to become more proactive in order to advance field interests and concerns. It may need to consider whether, as its name suggests, it will be specifically centered around a social justice agenda, allowing other groups to emerge to focus on other strands of interest in arts for change work, or whether membership should be diversified outside of its primary base of arts grantmakers to include other sector funders—community development, civic engagement, issue-specific, etc.

ACKNOWLEDGEMENTS

First and foremost, Animating Democracy and Americans for the Arts extend sincere thanks to our funding partners who invested in, and made possible, this study: Claudine Brown, former director of Arts & Culture at the Nathan Cummings Foundation; Ken Grossinger and Micheline Klagsbrun of the CrossCurrents Foundation; Tim Dorsey, Erlin Ibreck, and Ann Beeson of the Open Society Foundations, and Michelle Coffey of Lambent Foundation. Their leadership in the field, advisory support, and investment of resources have been invaluable in shaping and implementing the funding study as well as the larger Arts & Social Change Mapping Initiative of which it is a part.

In addition to our funding partners, we thank individuals who lent their time and wisdom to review and comment on a draft of the findings, including Janet Brown of Grantmakers in the Arts, Bill Cleveland of the Center for Art and Community, Judi Jennings of the Kentucky Foundation for Women, and Lynn Stern of the Surdna Foundation. We also benefited from feedback from participants in a January 2010 gathering that brought together an intergenerational group of field leaders from cultural activism, contemporary and community arts, intermediary and service organizations, curators, organizers, and grantmakers.

We offer warm thanks to colleague Sarah Ingersoll, whose research of private-sector grantmakers enabled significant targeted dissemination of the survey to funders. She also lent insights and advice on the survey and collected information from grantmaker affinity groups important in analysis of the field of philanthropy.

Animating Democracy is grateful to Research Services at Americans for the Arts, including Research Associate Emily Morrison, who led the survey design, implementation, and statistical reporting; Meredith Sachs and Amada Alef for assistance with data analysis; and Ben Davidson, Senior Director of Research Services, for his expert oversight. Special thanks to Joanna Chin, Animating Democracy Coordinator, who contributed multiple skills to research, analysis, and design of the final report. Thank you, too, to copy editors Gayle Stamler and Joan Graney.

Finally, we are most grateful to the many grantmakers who participated in the survey and interviews, lent lists or otherwise helped in disseminating the survey, and informed our process. Your contribution of time and information has helped to create this first portrait of funders supporting the exciting intersection of arts and community, civic, and social change.

APPENDICES

Appendix 1
List of Survey and Interview Participants

* Interview participants (Other interviewees beyond survey participants are listed on the last page.)
*Italics indicate those funders who responded that they do <u>not</u> currently fund arts for change work***.**

Name	Funding Agency Type
Boston Women's Fund	Community Foundation
* California Community Foundation	Community Foundation
Chinook Fund	Community Foundation
Cleveland Foundation	Community Foundation
Community Foundation for Palm Beach & Martin County	*Community Foundation*
Council for the Arts at MIT	Community Foundation
East Bay Community Foundation	Community Foundation
Foundation For The Carolinas	Community Foundation
Funding Exchange, Inc.	Community Foundation
Horizons Foundation	Community Foundation
McKenzie River Gathering Foundation	Community Foundation
Metropolitan Atlanta Arts Fund	*Community Foundation*
Minneapolis Foundation	Community Foundation
Saint Paul Foundation	*Community Foundation*
* San Diego Foundation	Community Foundation
Women's Foundation of Minnesota	Community Foundation
Linked Fate Fund for Justice/Tides DAF	*Donor Advised Fund*
* Nelson Fund @ Silicon Valley Community Foundation	Donor Advised Fund
Schulman Philanthropies	Donor Advised Fund
A G Foundation	Private Foundation
* Akonadi Foundation	Private Foundation
* Bartol Foundation, Stockton Rush	Private Foundation
Booth Ferris Foundation	Private Foundation
Burkhardt Foundation, Hans G. & Thordis W.	Private Foundation
Bush Foundation	Private Foundation
* Christensen Fund	Private Foundation
Colburn Foundation	Private Foundation
* Durfee Foundation	Private Foundation
Falk Foundation	*Private Foundation*
* Ford Foundation, Advancing Media Rights and Access	Private Foundation

Funders Participating in Arts for Change Survey and Interviews

* Interview participants (Other interviewees beyond survey participants are listed on the last page.)
Italics indicate those funders who responded that they do not currently fund arts for change work.

Ford Foundation, Supporting Diverse Art Spaces	Private Foundation
** GRAMMY Foundation*	*Private Foundation*
Heinz Endowments	Private Foundation
Houston Endowment, Inc.	*Private Foundation*
James F. and Marion L. Miller Foundation, The	Private Foundation
* Jerome Foundation	Private Foundation
* Joyce Foundation	Private Foundation
* Kentucky Foundation for Women	Private Foundation
Knight Foundation, John S. and James L.	Private Foundation
* Kresge Foundation, The	Private Foundation
Land o'Lakes Foundation	*Private Foundation*
Leeway Foundation	Private Foundation
Lesher Foundation, Dean and Margaret	*Private Foundation*
MacArthur Foundation, The John D. and Catherine T.	*Private Foundation*
Matisse Foundation, The Pierre & Tana	Private Foundation
Mertz Gilmore Foundation	Private Foundation
* Nathan Cummings Foundation	Private Foundation
* Open Society Foundations, Documentary Photography Project	Private Foundation
Pacific Pioneer Fund	Private Foundation
* Polk Bros. Foundation	Private Foundation
Roberts Foundation, Edward C. and Ann T.	*Private Foundation*
Skillman Foundation	Private Foundation
* Valentine Foundation	Private Foundation
Whitman Institute, The	Private Foundation
Woods Fund	*Private Foundation*
Potlatch Fund	Private Foundation (Other: Native American foundation)
Public Domain Foundation	Private Foundation (Other: private operating foundation)
Allen Family Foundation, Paul G.	*Family Foundation*
Carl and Ruth Shapiro Family Foundation	Family Foundation
* Compton Foundation	Family Foundation
* CrossCurrents Foundation	Family Foundation
Emily Hall Tremaine Foundation	*Family Foundation*
Gerbode Foundation, Wallace Alexander	*Family Foundation*
* Herb Alpert Foundation	Family Foundation

Funders Participating in Arts for Change Survey and Interviews

* Interview participants (Other interviewees beyond survey participants are listed on the last page.)
Italics indicate those funders who responded that they do not currently fund arts for change work.

Homestead Foundation	Family Foundation
Hunt Alternatives Fund	Family Foundation
Klorfine Foundation	Family Foundation
Laird Norton Family Foundation	Family Foundation
LEF Foundation	*Family Foundation*
Linde Family Foundation	*Family Foundation*
* Pabst Charitable Foundation	Family Foundation
* Quixote Foundation	Family Foundation
Still Water Foundation	Family Foundation
Union Square Awards	Family Foundation
Vradenburg Foundation, Bee	*Family Foundation*
Boeing Corporate Grants	Corporation
JPMorgan Chase & Company	*Corporation*
Arkansas River Valley Arts Center	*Individual Donor*
David Geffen Foundation, The	*Individual Donor*
* Lambent Foundation	Individual Donor
Martha Richards	Individual Donor
Arts & Business Council of New York	*Local Arts Agency*
Arts & Culture Alliance of Greater Knoxville	Local Arts Agency
Arts & Science Council Charlotte-Mecklenburg, Inc.	Local Arts Agency
Arts Council, Inc., The	*Local Arts Agency*
Arts Council of Fairfax County, Inc.	Local Arts Agency
Arts Council of Indianapolis, Inc.	Local Arts Agency
Arts Council Silicon Valley	Local Arts Agency
ArtsinStark	Local Arts Agency
Bronx Council on the Arts	Local Arts Agency
Broward Cultural Division	Local Arts Agency
City of Atlanta Office of Cultural Affairs	Local Arts Agency
City of Austin Cultural Arts Division	*Local Arts Agency*
City of Dallas Office of Cultural Affairs	Local Arts Agency
City of Honolulu Mayor's Office of Culture and the Arts	*Local Arts Agency*
City of Los Angeles Department of Cultural Affairs	Local Arts Agency
City of New Haven Department of Cultural Affairs	Local Arts Agency
City of Reno Arts and Culture Commission	Local Arts Agency

Funders Participating in Arts for Change Survey and Interviews

* Interview participants (Other interviewees beyond survey participants are listed on the last page.)
Italics indicate those funders who responded that they do not currently fund arts for change work.

City of San Antonio Office of Cultural Affairs	Local Arts Agency
City of San Diego, Commission for Arts and Culture	Local Arts Agency
City of Santa Fe Arts Commission	Local Arts Agency
City of Savannah Cultural Affairs	*Local Arts Agency*
City of Seattle, Office of Arts & Cultural Affairs	Local Arts Agency
City of Ventura, Cultural Affairs Division	*Local Arts Agency*
Cultural Council of Santa Cruz County	Local Arts Agency
Division of Arts and Cultural Services	Local Arts Agency
Fairbanks Arts Association	Local Arts Agency
Harford County Cultural Arts Board	Local Arts Agency
Houma-Terrebonne Arts & Humanities Council	Local Arts Agency
Howard County Arts Council, Inc.	*Local Arts Agency*
Jackson Arts Council	*Local Arts Agency*
Los Angeles County Arts Commission	*Local Arts Agency*
McLean County Arts Center	*Local Arts Agency*
Northeast Louisiana Arts Council	*Local Arts Agency*
Sacramento Metropolitan Arts Commission	Local Arts Agency
San Francisco Arts Commission	Local Arts Agency
St. Louis Regional Arts Commission	Local Arts Agency
Stokes County Arts Council	Local Arts Agency
Tucson - Pima Arts Council	Local Arts Agency
United Arts Council of Raleigh and Wake County	Local Arts Agency
City of Minneapolis, Division of Cultural Affairs	Local Arts Agency
Baltimore Office of Promotion and the Arts, Inc	Local Arts Agency (Other: nonprofit organization and contractually designated LAA)
Montgomery County Arts & Cultural District	Local Arts Agency
Cultural Council of Richland & Lexington Counties	United Arts Fund and Local Arts Agency
Broome County Arts Council	*United Arts Fund*
COMPAS	United Arts Fund
Fine Arts Fund	United Arts Fund
High Point Area Arts Council, Inc	United Arts Fund
The Arts Partnership of Greater Spartanburg	United Arts Fund
United Arts of Central Florida	United Arts Fund
Alaska State Council on the Arts	*State Arts Agency*
Arizona Commission on the Arts	State Arts Agency

Funders Participating in Arts for Change Survey and Interviews

* Interview participants (Other interviewees beyond survey participants are listed on the last page.)
Italics indicate those funders who responded that they do not currently fund arts for change work.

Arkansas Arts Council	State Arts Agency
California Arts Council	State Arts Agency
Colorado Council on the Arts	State Arts Agency
DC Commission on the Arts and Humanities	State Arts Agency
Delaware Division of the Arts	State Arts Agency
Georgia Council for the Arts	State Arts Agency
Idaho Commission on the Arts	State Arts Agency
Kansas Arts Commission	State Arts Agency
Mississippi Arts Commission	State Arts Agency
Missouri Arts Council	State Arts Agency
Nevada Arts Council	State Arts Agency
New Jersey State Council on the Arts	State Arts Agency
New Mexico Arts	State Arts Agency
North Carolina Arts Council	*State Arts Agency*
Tennessee Arts Commission	State Arts Agency
Texas Commission on the Arts	State Arts Agency
Washington State Arts Commission	State Arts Agency
Wisconsin Arts Board	State Arts Agency
Council on the Arts & Humanities for Staten Island	Regional Arts Organization
Dane County Cultural Affairs Commission	Regional Arts Organization
Northwest Minnesota Arts Council	Regional Arts Organization
Polk Arts Alliance, Inc	*Regional Arts Organization*
Salt Lake County Zoo Arts & Park Program (ZAP)	*Regional Arts Organization*
South Arts	Regional Arts Organization
Dance USA	*National Arts Organization*
National Performance Network	National Arts Organization
Dorchester Center for the Arts, Inc.	Nonprofit Grantmaking Organization
3Arts	Nonprofit Grantmaking Organization
AEPOCH Fund	Nonprofit Grantmaking Organization
Alliance for California Traditional Arts	Nonprofit Grantmaking Organization
American Jewish World Service	Nonprofit Grantmaking Organization
Appalachian Community Fund	Nonprofit Grantmaking Organization
Artist Trust	Nonprofit Grantmaking Organization
Arts Council of Kern, The	Nonprofit Grantmaking Organization

Funders Participating in Arts for Change Survey and Interviews

* Interview participants (Other interviewees beyond survey participants are listed on the last page.)
Italics indicate those funders who responded that they do not currently fund arts for change work.

ArtsMemphis	Nonprofit Grantmaking Organization
* Astraea Lesbian Foundation for Justice	Nonprofit Grantmaking Organization
* CEC ArtsLink, Inc.	Nonprofit Grantmaking Organization
Center for Cultural Innovation	Nonprofit Grantmaking Organization
Chenango County Council of the Arts	Nonprofit Grantmaking Organization
* Creative Capital Foundation	Nonprofit Grantmaking Organization
Creative Capital Foundation / MAP Fund	Nonprofit Grantmaking Organization
Emanuel Arts Council, Inc.	Nonprofit Grantmaking Organization
Environmental Media Fund	Nonprofit Grantmaking Organization
Evergreen State College, Longhouse	Nonprofit Grantmaking Organization
Germantown Arts Alliance	Nonprofit Grantmaking Organization
Houston Arts Alliance	Nonprofit Grantmaking Organization
Johnson City Area Arts Council	Nonprofit Grantmaking Organization
McCormick Foundation	Nonprofit Grantmaking Organization
Metropolitan Regional Arts Council	Nonprofit Grantmaking Organization
New England Foundation for the Arts (NEFA)	Nonprofit Grantmaking Organization
Pew Charitable Trusts	Nonprofit Grantmaking Organization
San Diego Foundation for Change	*Nonprofit Grantmaking Organization*
SEIU	*Nonprofit Grantmaking Organization*
* Seventh Generation Fund	Nonprofit Grantmaking Organization
Sundance Institute	Nonprofit Grantmaking Organization
Women's Fund of Miami Dade	Nonprofit Grantmaking Organization
Thomas S. Kenan Institute for the Arts	Nonprofit (Other: privately funded program of the University of North Carolina School of the Arts)
Lexington Art League	Nonprofit (Other: visual art center that provides resources to implement visual art engagement programs)
* Alternate ROOTS	Other: regional arts organization with national impact
Arts of Citizenship	Other: university-based grants program
Asian Americans/Pacific Islanders in Philanthropy	Other: philanthropic affinity group (that makes grants)
Burns Sowder	*Other: marketing consultancy working with foundation and corporate funding*
Crossroads Fund	Other: public foundation
Maryland-National Capital Park and Planning Commission, The	*Other: quasi-public governmental agency*

Funders Participating in Arts for Change Survey and Interviews

* Interview participants (Other interviewees beyond survey participants are listed on the last page.)
Italics indicate those funders who responded that they do not currently fund arts for change work.

Medina County Arts Council, Inc.	*Other: county arts organization*
Park District of the City of Fargo Dept. of Culture	*Other: government*
Proteus Fund	Other: national public foundation

* The following organizations or individuals participated in interviews but were not survey participants:

Arts Rising Giving Circle
Fire This Time Giving Circle
Native Arts and Culture Foundation
Taij Kumarie Moteelall, former executive director, Resource Generation

APPENDIX 2 – SURVEY INSTRUMENT
Arts For Change Funder Survey

Welcome to the Arts For Change Funder Survey!

The Nathan Cummings Foundation, Open Society Institute, CrossCurrents Foundation, Lambent Foundation, and Americans for the Arts are pleased to enlist your participation in the Arts & Social Change Mapping Initiative's funder survey.

The survey will provide the funding community with a current portrait of support available for arts that foster civic engagement and social change. It is designed to collect information from a range of funders including: arts, social justice, and other funders; public and private sector; and agency and individual funders. Note that, in the survey, "I" refers to individual donors and "we" refers to funding agencies.

The survey's shorthand language of "arts for change" embraces a broad spectrum of ways that the arts are being activated to engage and make change. Civic or social change may be labeled or distinguished as: civic engagement, community organizing, social change, social justice, participatory democracy, community building, and community development. Arts may include creative process and product, any of the arts and humanities disciplines, all forms—traditional and contemporary and popular culture.

For questions regarding the survey or The Arts & Social Change Mapping Initiative contact: Barbara Schaffer Bacon (bsbacon@artsusa.org). Thank you for your participation!

You may save your survey and return to complete it later by hitting the "Save and Continue Later" button on the bottom right. If you'd like to review the survey ahead of time, click "Print Blank Survey" in the top right corner of this page to open a blank copy of the survey.

Please complete and submit the survey by Friday, December 18. It will take about 20 minutes of your time. Please note that information marked with an asterisk as "required" has been deemed particulary valuable by your peers and by Americans for the Arts in terms of portraying support of arts for change work.

_____

*** Required Information.**

* 1. Funder / Funding Agency Name:
* 2. Name of person completing survey:
* 3. E-mail of person completing survey:
4. Please enter your contact information.
    (a) Phone Number
    (b) Street Address
    * (c) City
    * (d) Zip Code
* 5. State:
6. If your organization has a website, please provide the URL below:

SECTION 1: BASICS

* 7. Does your answer to question number 1 operate in the private or public sector? (Select one option)
  - Private sector funder
  - Public sector funder

* 8. Please select the type of funding agency that most accurately describes your organization. (Select one option)
  - Individual donor
  - United Way
  - Private foundation
  - United Arts Fund
  - Family foundation
  - Local Arts Agency
  - Community foundation
  - State Arts Agency
  - Donor advised fund
  - Regional arts organization
  - Corporation
  - National arts organization
  - Donor circle
  - Nonprofit organization (that makes grants)
  - Other (REQUIRED -- please provide a description)

9. What is the mission statement that guides your grant making? Feel free to cut and paste from another document or your website.

10. Rate the importance of each of the following outcomes in the change work that you fund. We are interested in the social and civic outcomes that you seek through your grant making.

Outcome	Very Important	Somewhat Important	Not very Important	Not Important at All
*(a) Awareness, visibility for an issue	•	•	•	•
*(b) Education about a civic or social issue	•	•	•	•
*(c) Civic engagement	•	•	•	•
*(d) Dialogue and deliberation	•	•	•	•
*(e) Community building, building social capital, social networking	•	•	•	•
*(f) Leadership development	•	•	•	•
*(g) Youth development, youth organizing	•	•	•	•
*(h) Community development (neighborhood, placemaking, economic development, physical environment)	•	•	•	•
*(i) Community assessment, planning, visioning	•	•	•	•

*(j) Community organizing, advocacy, mobilizing	•	•	•	•
*(k) Community pride, identity	•	•	•	•
*(l) Fundraising for a cause	•	•	•	•
*(m) Problem solving, improved conditions, conflict resolution	•	•	•	•
*(n) Policy or systemic change	•	•	•	•

* 11. In which of the following issue areas do you fund projects and/or organizations? (Please check all that apply.)

- ○ Civic participation/engagement, democracy
- ○ Race/ethnicity
- ○ Economic development/justice
- ○ Lesbian/gay/bisexual/transgender
- ○ Education
- ○ Women and girls
- ○ Environment/environmental justice
- ○ Violence (domestic, gun, etc.)
- ○ Land use
- ○ Criminal justice/juvenile justice
- ○ Community revitalization/regeneration
- ○ Media justice/media democracy
- ○ Sustainability
- ○ Peace/conflict
- ○ Health and wellness
- ○ Diplomacy and international relations
- ○ Homelessness
- ○ Contested history
- ○ Human rights/civil rights
- ○ Arts and cultural policy
- ○ Immigration
- ○ NONE OF THE ABOVE
- ○ Other (REQUIRED -- please provide a description)

SECTION 2: THINKING ABOUT YOUR ARTS FOR CHANGE FUNDING

* 12. Do you as a donor or does your agency believe that arts and culture can be an effective strategy to make change? (Select one option.)

- Yes, in a significant way
- Yes, in a moderate way
- Yes, in a limited way
- No
- Not sure

* 13. Do you FUND arts and culture as a strategy to make change? (Select one option.)

- Yes, currently fund
- Not yet but plan to fund
- Funded in the past but do not currently fund

- No, do not fund

NOTE: Questions 14 - 19 were for respondents who answered "Funded in the past but do not currently fund" or "No, do not fund" to Question 13 above.

* 14. What challenges or barriers do you face in supporting arts for change work? (Please check all that apply.)
  - Does not fit the mission
  - Difficulty situating support for this work within a particular department
  - Unclear definitions or context for this work
  - Difficulty establishing cross-departmental/program coordination that would be required
  - Lack of understanding of the role of arts/culture as a strategy for achieving social/civic goals
  - Lack of funding
  - Staff or board are not convinced of the value or impact of arts as a strategy for achieving social/civic goals
  - Fiscal crisis
  - Lack of experience designing or administering funding in this area
  - No current challenges
  - Other (REQUIRED -- please provide a description)

* 15. What, if any, factors would drive you to support this work?

16. We invite your comment to help us understand the change you seek to make through your grantmaking and/or approaches to supporting civic or social issue concerns as checked above.

SECTION 3: CONNECTING FURTHER

17. Are there relevant reports, studies, or documentation about your own or other funders' support of arts and change work that you suggest we review? Please offer title and source below.

18. Are you willing to be interviewed to share further perspective? (Select one option)
- Yes
- No

19. Would you be interested in participating in a one-hour telephone focus group on the subject of arts for change funding? (Select one option.)
- Yes
- No

Note: Questions 20 – 48 were for respondents who answered "Yes, currently fund" or "Not now but plan to fund" to Question 13.

* 20. I / We would characterize our funding of arts and culture as a strategy for change as follows: (Select one option.)
- I/We directly support artists and/or arts organizations whose work aims for social change.
- I/We support social change or other community organizations that may include art and artists in their change-making strategies.
- I/We support both of the above.

21. In our materials, the arts are: (Select one option.)
- Explicitly framed as a strategy for making change.
- NOT explicitly framed, but we do support change efforts that apply arts and culture.

22. I / We make or plan to make grants supporting work that intentionally applies arts and culture strategies for change: (Select one option.)
- Exclusively
- Regularly
- Occasionally
- Rarely
- Unsure

* 23. What drives your support of arts for change work? (Please check all that apply.)

- Arts for change strategies fit with my/our mission/goals/strategic direction.
- The role of the arts in New Orleans' recovery has brought the value of the arts into focus.
- Arts for change strategies are supported by one or more trustees.
- I/We believe in the power of the arts for change.
- Arts for change strategies are supported by one or more donors.
- I/We see evidence that arts for change strategies are working.
- I/We are inspired by grantees' success and/or programs.
- I/We see that the arts can advance strategies for change.
- Other (REQUIRED -- please provide a response)

24. What was the approximate total funding granted to support arts for change work in your most recently completed fiscal year?

* 25. In which of the following issue areas do you fund or plan to fund ARTS and CULTURE STRATEGIES? Note: Previously you were asked about the entire scope of projects and organizations that you fund. Please check only the issues in which you fund ARTS and CULTURE strategies. (Please check all that apply.)
- Civic participation/engagement, democracy
- Race/ethnicity
- Economic development/justice
- Lesbian/gay/bisexual/transgender
- Education
- Women and girls
- Environment/environmental justice
- Violence (domestic, gun, etc.)

- Land use
- Criminal justice/juvenile justice
- Community revitalization/regeneration
- Media justice/media democracy
- Sustainability
- Peace/conflict
- Health and wellness
- Diplomacy and international relations
- Homelessness
- Contested history
- Human rights/civil rights
- Arts and cultural policy
- Immigration
- NONE OF THE ABOVE
- Other (REQUIRED -- please provide a description)

* 26. What challenges or barriers do you face in supporting arts for change work? (Please check all that apply.)

- Does not fit the mission
- Difficulty situating support for this work within a particular department
- Unclear definitions or context for this work
- Difficulty establishing cross-departmental/program coordination that would be required
- Lack of understanding of the role of arts/culture as a strategy for achieving social/civic goals
- Lack of funding
- Staff or board are not convinced of the value or impact of arts as a strategy for achieving social/civic goals
- Fiscal crisis
- Lack of experience designing or administering funding in this area
- No current challenges
- Other (REQUIRED -- please provide a description)

27. What do you require of grantees regarding assessment of the social or civic impact of their arts for change work? (Please check all that apply.)

- Evaluation with no particular conditions
- Benchmarks or indicators of success
- Evaluation and provide guidelines
- Evaluation conducted by an external evaluator
- Participation in our agency-led evaluation efforts or systems
- Do not require evaluation

28. Do you provide additional funds to support costs related to evaluation? (Select one option.)

- Always provide
- Sometimes provide
- Never provide

29. Please use this space to provide any comments that would help us understand the change you seek to make through your grantmaking and/or approaches to supporting civic or social issue concerns as checked above.

SECTION 3: SPECIFIC PROGRAMS THAT FUND ARTS FOR CHANGE

We would like to know about specific funding programs or initiatives that support arts for change.

* 30. The arts as a change strategy are supported: (Select one option.)
- Through general grantmaking
- Within one program area/department
- Through multiple discrete program areas or departments
- Through inter-program/department collaboration
- Not Applicable

31. Please list the program area(s)/department(s) that support the arts as a change strategy.

32. How many funding programs or initiatives do you currently operate that support arts and culture strategies for change?

SECTION 4: CONNECTING FURTHER

33. Are there relevant reports, studies, or documentation about your own or other funders' support of arts and change work that you suggest we review? Please offer title and source below.

34. Are you willing to be interviewed to share further perspective? (Select one option.)
- Yes
- No

35. Would you be interested in participating in a one-hour telephone focus group on the subject of arts for change funding? (Select one option.)
- Yes
- No

Your colleagues can benefit from specific information on your funding programs that support arts and culture strategies for making change. We appreciate your time to complete this part of the survey.

* 36. How many of your programs that support arts and culture strategies for change would you be willing to provide more information about (up to 3)?

- 0
- 1
- 2
- 3

You responded that you would like to provide information on ___one, two, or three____ program(s) or initiative(s) that support arts and culture strategies for change. This page will repeat itself ___one, two, or three___ time(s). Each time it repeats, dedicate the questions below to one of these unique programs. The goal is that we will collect this information for each of your programs (one program per page). If you have questions about this process, e-mail Barbara Schaffer Bacon at bsbacon@artsusa.org.
Note: All questions from Q37 to Q48 are looped and they need to be answered multiple times based on the answer to Q36.

* 37. Name of grant program/initiative:

* 38. Name and title of contact person:

* 39. Is there a website with further information about this program? (Select one option)

- No URL for this program
- Yes (REQUIRED -- provide the URL)

* 40. Funding program purpose and goals:

41. Types of activity funded (e.g. artist residences, arts presentations such as performance, exhibitions, campaigns, mobilizing events):

42. Information about recent grants made supporting arts and change work is: (Select one option.)

- Available on our agency website
- Available on request
- Not available at this time

* 43. Which disciplines are eligible for funding? (Note: If funding is restricted to certain disciplines and art forms, please check all that apply.)

- ALL artistic disciplines
- Visual art
- Theater/Performance art
- Dance
- Humanities/history
- Music
- Literature
- Media arts
- New media
- Multi/inter-disciplinary arts
- Design
- Public art
- Traditional/cultural

* 44. Who is eligible to apply? (Please check all that apply.)

- Arts organizations
- Community organizations
- Government units
- Individual artists

* 45. Restrictions: (Please check all that apply.)

- Grants to non-profit organizations only
- Geographic by city
- Geographic by state
- Geographic by region
- None
- Other (REQUIRED -- please provide a description)

46. What kind of support does the program provide? (Please check all that apply.)
- Project support
- General operating support
- Planning support
- Other (REQUIRED -- please provide a description)

* 47. Average grant amounts are within the following range: (Select one option.)
- Under $5,000
- $5,000 - $14,999
- $15,000 - $29,999
- $30,000 - $49,999
- $50,000 - $74,999
- $75,000 - $100,000
- Over $100,000

48. Approximate number of grants awarded through this program in the most recently completed calendar year: (Select one option.)
- Less than 10
- 10 - 25
- 26 - 50
- More than 50

To complete your survey, please press the "Submit" button! THANK YOU!

APPENDIX 3
INTERVIEW PROTOCOL
Arts for Change Grantmaker Research

The following questions formed the core of phone interviews conducted by one or both Animating Democracy co-directors. Questions particular to each funder were also asked based on their completed survey, a review of their web sites and materials, and to follow valuable threads that emerged in the interview. Most interviews were one-on-one but some were conducted with two or three grantmakers together who shared some affinity.

1. How does arts for social change support relate to your grantmaking goals?
   - How do you think about arts in the context of your social change funding (community development, community building, social justice)? OR
   - How do you think about social change (community, civic) in the context of your arts funding? OR
   - How are arts and social change integrated?

2. What does support of arts for social change look like in your grantmaking?
   - Describe one or two projects, organizations, or artists you've funded that you feel exemplify/have met the mark of your arts for change funding goals.

3. How does your funding organization think and talk about arts for change work?
   - Is this a conversation at all in your organization?

4. What drives you to support this work? What are barriers or challenges you encounter in supporting it?

5. What are your expectations for social (community, civic) change and what change do you observe as a result of your arts-for-change grantmaking?

6. What could be done to stimulate thinking, improve the environment, and/or increase support of this work?

As relevant in relation to the role of intermediaries:

7. As an intermediary that secures funds from other funders in order to carry out your own grantmaking interests; or to administer grants for other funders:
   - Describe your role and how you work in relation to other funders.
   - What are the challenges and opportunities of working as an intermediary to support arts for change work?

8. As a funder who supports work through intermediaries:
   - What role do intermediaries play in relation to your funding of arts for change?
   - What are the pros and cons of working through intermediaries to support this work?

APPENDIX 4
FUNDING REPORT REFERENCES

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In addition to this findings report, additional resources are available to funders on Animating Democracy's website (www.AmericansForTheArts.org/AnimatingDemocracy). A **Statistical Report** provides additional charts and graphs with data summaries based on the survey of grantmakers conducted by Americans for the Arts. The **Directory of Funders** identifies and profiles more than 150 private- and public-sector grantmakers that are supporting arts for change work. Please call Americans for the Arts (202.371.2830) for additional information and access to these resources.

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