Arts Data in the Public Sector

Strategies for Local Arts Agencies

Bloomberg Associates

ABOUT BLOOMBERG ASSOCIATES

Bloomberg Associates (BA) is the philanthropic consulting arm of Michael R. Bloomberg's charitable organization, Bloomberg Philanthropies. Founded in 2014, we work side by side with client cities to improve the quality of life for residents, taking a strategic, collaborative, and results-oriented approach to make cities stronger, safer, more equitable, and efficient.

Our team of experts and industry leaders has worked with cities across the globe on hundreds of projects in order to ignite change and transform dynamic vision into reality.

Building on our time at the New York City Department of Cultural Affairs during the Bloomberg mayoral administration, BA's Cultural Assets Management team works with clients to advance each city's cultural sector as a unique and vital element of its economy, identity, and quality of life.

This project started in 2019 in response to a question from our clients at Nashville Metro Arts, and we thank them and the many other colleagues around the country who have been so generous with their time and expertise.

CULTURAL ASSETS MANAGEMENT TEAM

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INTRODUCTION

Cities are increasingly using data to help shape policy and identify service gaps. With the Covid-19 pandemic and intensifying demand for equity, we believe the desire for reliable, longitudinal information will only increase in the coming years as municipalities with severely limited resources face critical decisions in trying to "build back better."

The trend toward data-informed decision-making poses challenges as well as opportunities for government agencies serving the nonprofit arts and cultural sector. Challenges, because of the long-standing difficulties in identifying meaningful metrics that capture quality as well as quantity in this unique field. As the saying goes, "not everything that can be counted counts." Opportunities, because the move toward putting funding applications online, along with increasingly robust data sets in related areas, makes it possible to approach cultural analytics in increasingly strategic and nuanced ways.

So how can cities leverage arts data to:

- **better serve grantees?**
- **promote equity in service delivery?**
- **fulfill regulatory requirements for tax-levy funding?**
- **track Covid-19-related changes in the local creative sector?**
- **demonstrate the impact of arts and culture across a range of significant policy priorities?**

These questions surfaced frequently in our client engagements with U.S. cities even before the pandemic because there is inconsistent information available about data collection by local arts agencies. Often there is reticence around data efforts, which is understandable given proprietary concerns about grant applications and reports — the primary sources of local data collection — and funding practices that are necessarily specific to each locality. But with increasing urgency around understanding the impact of government support for nonprofit culture, and the innovative work being done in many localities, the topic is timely and ripe for exploration.

In an attempt to help fill this information gap, we embarked on extensive sector research and supplemented it with deep-dive looks at the data practices of fifteen local arts agencies across the country to capture a meaningful cross-section of constituencies, resources, and strategies. These agencies range in size, location, and purview, and together they provide a useful array of data practices that demonstrate different but often complementary approaches to common objectives. Our research focused primarily on grantmaking data, though some agencies collect useful data related to their other work, such as public art and arts education.

This Guide summarizes our findings, sharing best practices and identifying areas of ongoing complexity and potential. The Guide is far from comprehensive, and won't be applicable to every agency's funding structure or local political landscape. But our goal is to offer useful insights and practical resources that can assist and inspire local government arts funders and advocates as they work both in the near term to emerge from the pandemic and in the longer term to establish more equitable and inclusive practices and to affirm the importance of arts and culture as a public service well into the future.

CONTEXT

Prior to the pandemic, the country's local arts agencies (as many as 4,500, as estimated by Americans for the Arts) collectively invested $2.8 billion in nonprofit culture each year, including $600 million of direct investment through grants, contracts, and loans. This makes local public funding one of the biggest sources of support for the arts in the U.S.[1] By way of comparison, the other key funding pillars have been states ($300 million)[2], the federal government ($100 million)[3], and private foundations ($4 billion)[4].

The mission and program areas of local arts agencies differ, but most often include funding for arts groups, community organizations, individual artists, and a range of initiatives that make the arts accessible to communities of all kinds.

The structure and size of these agencies vary as well. Some are positioned within government as departments or department subdivisions, while others are independent nonprofit organizations tasked with providing services to local governments.

In addition to structural variety, arts agencies differ in their data collection practices. Our approach in compiling this Guide has been to respect these many differences, while focusing on the most commonly shared elements of structure and process.

Regardless of their differences, since March 2020 all fifteen cities we researched were faced with the urgent and overpowering crisis of the Covid-19 pandemic. Many relied on existing data about their communities in order to respond appropriately, and, in the course of their relief efforts, many collected further data to understand the severity of the impact on the field. Having a reliable system for collecting and analyzing data (and having certain data already on hand) allowed many agencies to provide relief efforts in an efficient and targeted manner that was invaluable at a time when many arts organizations were facing financial disaster.

LOCAL ARTS AGENCIES INCLUDED IN THIS GUIDE

1. Arts & Science Council of Charlotte-Mecklenburg
2. Arts Council New Orleans
3. Austin Cultural Arts Division
4. Boston Mayor's Office of Arts & Culture
5. Chicago Department of Cultural Affairs and Special Events
6. City of Phoenix Office of Arts & Culture
7. Cuyahoga Arts & Culture (Cleveland)
8. Denver Arts & Venues
9. Houston Mayor's Office of Cultural Affairs
10. Los Angeles County Department of Arts & Culture
11. Nashville Metro Arts
12. New York City Department of Cultural Affairs
13. Philadelphia Cultural Fund
14. San Francisco Arts Commission
15. Seattle Office of Arts & Culture

"Data is critically important to us — for better understanding the audiences we serve, for making strategic and tactical decisions, and for sharing the community impact of our cultural grants and other programs."

Mark Kelly, Commissioner (2016-2021), Chicago Department of Cultural Affairs and Special Events

COMMON CONCERNS

While no two agencies have identical practices, the four following points – from philosophical to pragmatic – were consistently cited in framing the complexities of government data collection in the arts:

The Case for Culture

Benchmarking standardized service delivery is usually considered a hallmark of effective government; however, this practice doesn't easily apply to arts and culture, a field in which variety and differentiation are central. Reducing arts impacts to numbers risks losing the essential value of creative work, but there may be a greater risk of having the cultural field excluded altogether from civic policymaking in the absence of meaningful metrics.

Counting What Counts

Enumerating some aspects of the arts is not necessarily difficult – e.g., number of programs, artists involved, attendance, prices, etc. However, the metrics that can be easily collected are often unreliable in predicting short- or long-term cultural value. A common through line is that a focus on "popularity" is felt to run counter to artistic innovation. And some of the greatest civic benefits of having a robust creative sector – for the economy, safety, education, and public health – require additional, more complex data to adequately assess.

Uniforms for Unicorns

Even with robust data in hand, the diversity of arts activities can make it a challenge to reconcile numbers and outcomes across the sector. For example, saying that one arts activity served 10 people while another served 1,000 implies that the latter activity was 100x more impactful than the former. However, if the first activity was a semester-long dance intensive and the second activity was a single-day festival, value and impact are exceptionally hard to compare. As a result, within the field, data is often perceived as being secondary to the art and, at worst, a means of undermining it.

Resources for Results

Public funding entities are often under pressure to justify internal expenses that pull resources away from direct support of arts groups. So finding effective, low-cost strategies for extracting value from data – without overtaxing already stretched staff and budgets – can be an ongoing struggle.

"What data is the magic data? And what can we afford to spend in order to collect it and turn it into something?"

Barbara Silzle, Executive Director, Philadelphia Cultural Fund

PRIORITIES

The local arts agency leadership we interviewed were strongly aligned around the following four priorities when making decisions about data collection, all of which were amplified during the Covid-19 crisis:

Compliance

What information needs to be collected and reviewed to ensure compliance with all regulatory and oversight functions required for public funding?

The rich variety of cultural activities is a strength, but tracking delivery of many different kinds of funded services can require a range of strategies.

Field Knowledge

What data is most helpful in gaining and sharing a deeper understanding of the local arts sector?

Segmenting information by categories that help reflect the overall sector is essential, and the most reliable informational building blocks are artistic discipline, budget size, and location(s) of service delivery.

Tracking specific categories over time can yield important information about sector health, including trends in programming and management.

Advocacy

What actionable datasets can speed understanding of timely issues and garner more resources?

Ease of producing meaningful information in shareable form is essential to making the case for nonprofit culture when working with elected officials and private-sector funders.

Data broken down into targeted segments can garner support for audience development, partnerships, and other new initiatives, and, critically, it can also help make the case for new or expanded funding.

Equity

What data is essential to assessing the equitable access to public funding?

Capturing geographic and demographic reach of service delivery can reveal successes and gaps in funding processes, distribution of investments across communities, and other issues that would benefit from deeper analysis and, in many cases, changes in policy.

"With Bloomberg Associates' help in 2019, we created for the first time a heat-map showing how our programs are reaching all 35 Nashville City Council districts. This is a simple thing, but enormously impactful in advocating for our annual operating budget allocation."

Caroline Vincent, Executive Director, Nashville Metro Arts

BEST PRACTICES

COLLECT

The current state of data collection runs the gamut from user-friendly digital technologies to exclusively paper-based methods. Some local arts agencies use both, such as an online application form with supplementary materials collected in hard copy. Among the fifteen agencies we interviewed, the most common mechanisms for collecting data are:

- **Grant Applications:**
  Typically submitted annually in advance of the grant cycle (projected data about programs).

- **Final Reports:**
  Typically collected annually at the end of the grant cycle
  (data about programs will be actual).

- **SMU DataArts:**
  Roughly 75 grantmakers and service organizations nationwide use this system, which offers the additional benefit of comparative benchmarking across localities. (See page 17 for more information on SMU DataArts.)

A handful of agencies we spoke to also collect data through surveys or forms requested at various points during the grant cycle or at particular inflection points or moments of crisis. Some agencies also supplement with data from external sources (e.g., U.S. Census; local university research) regarding their cities' cultural producers and participants.

Common Challenge | Asking the Right Questions in the Right Format

- How to build applications and reports with data collection goals in mind. Reviewing and adjusting questions regularly can help ensure the most useful data is being solicited in the most efficient format.

- How to balance collecting necessary information while minimizing the burden on grantees to do tracking and data entry that may divert focus from an organization's programming and management goals.

(See page 13 for more information on designing data-friendly application and reporting questions.)

Questions to Consider:

- What information is needed…
  - to meet regulatory oversight responsibilities?
  - about grantees and agency impact to build an understanding of the local cultural sector?
  - on behalf of external parties like city government colleagues, elected officials, grantees, arts funders, stakeholders?
  - to respond quickly in a time of crisis (e.g., natural or financial disaster, public health emergency)?

- Which data points, alone or in the aggregate, can deliver the answers required?

- How burdensome is it for applicants and grantees to provide that information?

- What question formats or reporting platforms can make it easier for agency staff to analyze information, and reduce the need for redundant data entry?

- Are there other existing datasets that already collect some of this information, and can they be easily accessed?

- Are there any privacy concerns that must be addressed when collecting certain data, such as staff demographics?
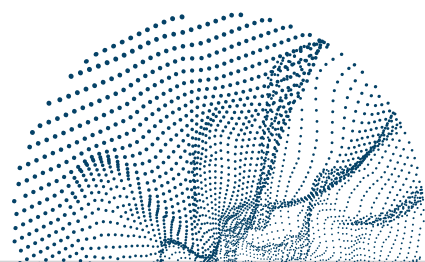
Data-Friendly Application & Reporting Questions

Several key steps surfaced repeatedly in our interviews around the process of becoming more "data-friendly":

- Assessing existing applications, reports, surveys, and other data collection mechanisms to gauge if the data being requested is actually what the agency wants and is reasonable for organizations to provide. For example, an agency may want numerical demographic breakdowns of audience, but that may be infeasible if not all applicants are able to provide comprehensive and accurate figures. In that case, requesting alternative data – such as audience zip codes – may be less nuanced but still relevant and easier to collect. Or, if the data is essential, ensure that applicants have the necessary tools and training available to them to support their data collection efforts.

- Designing questions to enable standardized responses allows for easier data analysis. Favored tactics include replacing short text fields with dropdown lists or isolating key data points out from narrative fields. For example, if the number of staff members is a key data point, an agency might ask for that number to be entered in its own field, rather than having to manually tally up a staff list.

- Evaluating which data is necessary for application review and which is better collected through a final report – streamlines the process for everyone involved. Information that may be useful for research efforts but isn't necessary for making funding decisions can be solicited as part of a later reporting process for grantees or a light-touch field survey. But asking for too much data in an application can unduly burden organizations that may never benefit from public funding, as well as the assessment work of staff and/or outside panelists.

- Providing clear, comprehensive instructional text is essential to receiving meaningful data. For example, when asking for staff numbers, it is important to clarify whether the request is only for full-time employees or a combination of full-time, part-time, and volunteers. As another example, in the case of a film series with ten screenings, there should be no confusion about whether this is reported as one program or ten.

(See "Data Categories" on page 45 for considerations and sample questions.)

Collecting Data During a Crisis

Data has proven to be especially valuable in times of crisis for cities to act swiftly to support artists and organizations in need. With the emergence of the Covid-19 pandemic in 2020, local arts agencies around the country employed different strategies for collecting and utilizing data to help them provide emergency relief support in various forms.

Methods of Collection: Some agencies issued surveys of their applicants or grantees to assess the impact of Covid-19 on their finances, employment, and programming. Others incorporated such questions into application or reporting forms for existing grant programs or new emergency relief funds. Many agencies also made use of national data collection efforts by various research firms and service organizations.

Advocacy Efforts: Several agencies reported using data collected about the impact of Covid-19 on artists and arts organizations to make a case for the dire situation that the creative sector was in and to advocate for allocations from relief funding or to block proposed budget cuts. In one example, the Los Angeles County Department of Arts & Culture (LACDAC) surveyed its grantee organizations and used the statistic that 83% planned to spend at least a portion of their relief funds on payroll to make the case that this support would be a significant investment in the art workforce.

Distribution of Relief Funds: Several agencies used existing or newly collected data to inform their distribution of available local and national relief funds. Chicago's Department of Cultural Affairs and Special Events used data about organizations' staff, facilities, assets, and financial loss due to Covid-19 to determine "need tiers" for distributing CARES Act funds. The NYC Department of Cultural Affairs leveraged its existing location-based funding process to allocate additional funds to organizations working in low-income neighborhoods and those most affected by Covid-19.

"In the early months of the pandemic, I recommended against conducting yet another survey at a time when our arts community was struggling to survive. But when LA County set aside $12M in CARES Act funds to distribute to nonprofit arts organizations, we used the grant application process as an opportunity to collect data on both losses and unanticipated expenses due to Covid."

Bronwyn Mauldin, Director of Research and Evaluation, LACDAC

Collection Methods

The online collection methods of local arts agencies vary, but fall into three main types, each with strengths and weaknesses:

1. Editable file
(e.g., PDF or Microsoft Word)

- Easy to create, use, and share
- Work can be saved and returned to later

BUT

- Often requires data to be manually extracted and entered into agency database

2. Basic online form (e.g., form created through Google, Submittable, or Survey Monkey)

- Easy to create and use
- Data automatically populates a database

BUT

- Often has to be filled out all at once
- Might not provide data in an easily readable view for panel/staff review or applicants' records

3. Customized grant portal

- Often allows applicants to create a unique account where they can access information related to their applications and grants, including previously submitted forms
- Work can be saved and returned to later
- Often lets agency create customized views/datasets for ease of review, aggregation, and analysis

BUT

- Costly to purchase or develop
- Often requires significant technical support, both for agency staff and for applicants

"Our Programming Location Report is a simple worksheet that allows our grantees to track where CAC-supported programs and events took place When combined, it provides a comprehensive picture of our impact — we can create a map of the public dollars we invest and see right away how they are reaching residents in neighborhoods across our service area."

Jill M. Paulsen, Executive Director, Cuyahoga Arts & Culture

Program Locations

Many agencies have begun collecting addresses of program sites in addition to administrative addresses, with a mind toward making maps of funded programs. While this is more work for an applicant organization if it has multiple programming sites, this kind of reporting can provide a much more accurate depiction of where funded activities are taking place than mapping only headquarters. (See page 58 for a representative map comparison)

A common method of collecting program addresses is using a Microsoft Excel spreadsheet that is submitted along with reporting requirements. This method requires agency staff to compile all of the submitted spreadsheets into a single dataset, and may require further cleaning of the data before inputting it into Google Maps or other mapping software.

(See page 57 for considerations about collecting Program Location data.)

Program Locations Spreadsheet

Nashville Metro Arts uses its "Project Locations and Participation Report" to collect useful data about the locations of its funded programs, including the type of facility, number of occurrences of the program, and number of participants. This data is then used for mapping purposes, both internally and also made public on Nashville's Open Data portal.

Organization	
Fiscal Year	

Please list all physical addresses (no P.O. boxes) where any project activities have taken place during the project time frame. This helps us identify where all arts and culture activities are happening across Davidson County and how many people are participating in the arts. Thank you in advance for helping us tell this compelling story!

Grant Category	Location Name	Location Type	Street Address	City	State	Zip Code	# Occurrences	# Participants

SMU Data Arts

Many of the agencies we interviewed partner with Southern Methodist University (SMU) DataArts, a national arts research center that collects in-depth data about arts nonprofits across the country. In a typical partnership, agencies require their applicants to complete SMU DataArts' Cultural Data Profile (CDP) with information about their organizational structure, finances, and programs. In return, agencies have access to all of the data their applicants have submitted, and the applicants get access to aggregate data about the sector as well as tools to use for benchmarking purposes and to identify internal trends over time.

Before adding the CDP as a requirement, some agencies have first assessed how many of their grantees already complete the CDP annually, and, for those that don't, how much work it would be for their staff to start. Agencies have also assessed their own application and reporting forms and determined if there are duplicative sections that can be removed after adoption of the CDP.

(See the chart on page 67 for more information about the data categories collected by SMU DataArts.)

INTERPRET

Interpreting data, once it has been collected, can require a significant investment of staff time. The core analytical focus of a local arts agency needs to be on whatever is necessary for its application review process to fulfill its funding mandate. But integrating data analysis into year-round workstreams has been prioritized by the fifteen agencies we interviewed, with meaningful outcomes. In addition to impact evaluation, these entities share an interest in assessing distribution of funding across their cities, both geographically and demographically.

Common Challenge | Sufficient Staff Time and Expertise

- How to cultivate internal capacity within agencies that generally have slim staffs whose expertise is grants management and nonprofit administration, not necessarily evaluation. One successful strategy is to foster in-house skills-building in combination with engaging other city/county resources or external research partners to assist with more comprehensive data analysis.

- How to mesh deep staff knowledge of the local creative sector with data-driven assessment. Some of the agencies we interviewed acknowledge a tension between invaluable on-the-ground experience and metrics that may seem counterintuitive or lacking nuance. Working toward a productive alignment in which staff expertise is reinforced and extended by data can be time-consuming, but is increasingly essential in developing new programs (e.g., by identifying gaps in service) and advocating for additional funding (e.g., by sharing the economic or social impact of the arts).

Questions to Consider:

- What are the best moments in an agency's annual workstream to allocate time for data analysis beyond what is required for application review and final reporting compliance?

- How can agency leadership prioritize and develop evaluation competencies as part of existing staff responsibilities? Is there a staff person who can be designated as the full-time "owner" of grantee data analytics?

- What other municipal resources may be accessible, for example, through an Open Data initiative?

- Are private-sector partnerships — for example, via a local university internship — a viable option for accessing dependable expertise?

- Are national research efforts helpful in providing impact frameworks and/or supplementary data analytics? (e.g., SMU DataArts, National Endowment for the Arts, Americans for the Arts, or the U.S. Census)

Baseline Analysis of Grantee Data

Establishing a robust baseline for each metric is essential to useful data interpretation. Without context, information in an area as nuanced as nonprofit culture may be misleading. For example, a drop in organizational revenue could signal an increase in free programming rather than fiscal stress.

Some agencies we interviewed spoke about the challenges of retrospectively constructing a baseline; several said they succeeded by doing it in increments, starting with a limited number of categories and building out over a few years. All found the effort to be worthwhile, illuminating trends and shifts in the grantee pool that can guide outreach efforts, technical assistance, and advocacy for additional funds. In addition, this kind of data can drive participation in policy conversations involving economic development, tourism, and other long-lead areas of civic interest.

(See page 48 for more information on Data Categories.)

The most common elements of baseline data analysis:

1. Overview of Grant Pool:

- Number of applicants
- Number of grantees
- Amounts awarded
- Can be further categorized by:
  - Artistic discipline
  - Organizational budget size
  - Administrative or programmatic locations or other neighborhood data

2. Program Information

- Number of activities funded
- Number of attendees/participants reached
- Number of program hours
- Demographics of attendees/participants (depending on mission, may analyze race, age, gender, disability status, etc.)
- Ticket prices
- Can be further cross-referenced with:
  - Organizational budget size
  - Artistic discipline
  - Administrative or programmatic locations
  - Demographics of attendees/participants

3. Facility Information

- Facility type (e.g., museum, school, senior center, office space)
- Facility status (e.g., owned, rented, donated)
- Hours open to the public
- Square footage
- Accessibility to people with disabilities
- Can be further cross-referenced with:
  - Organizational budget size
  - Artistic discipline
  - Administrative or programmatic locations

4. Workforce & Leadership Information

- Number of staff (and whether full- or part-time)
- Number of board members
- Number of artists (and % paid)
- Number of volunteers
- Demographics of staff, board, and leadership
- Can be further categorized by:
  - Organizational budget size
  - Artistic discipline
  - Administrative or programmatic locations
  - Demographics of attendees/participants

5. Program Locations

- Presence of program sites in each zip code, neighborhood, or other geographic unit
- Number of activities, participants, and/or program hours at each site
- Can be further cross-referenced with:
  - Organizational budget size
  - Artistic discipline
  - Number of attendees/participants
  - Facility type (particularly non-arts venues)
  - Ticket prices

Overlaying Complementary Data

Many local arts agencies turn to existing external datasets to deepen their understanding of constituent needs and impact. Among the fifteen agencies we interviewed, the most common external data sources were SMU DataArts, the U.S. Census, and, when available, their city's Open Data platform. Some have also utilized the Urban Institute's National Center for Charitable Statistics to access publicly available IRS 990 data.

The most successful use of this strategy is typically through place-based analyses, literally mapping grantee information alongside complementary neighborhood data get a more nuanced view of how funded programs serve the city's communities and residents. While these efforts don't substitute for information collected by cultural organizations about their actual attendees, this use of data can offer helpful perspectives on the networking effect of culture and the value of the arts to local development projects.

"Gathering program locations from all the grantees creates a powerful dataset. You can marry that data with important community metrics."

Neville Vakharia, Board Member, Philadelphia Cultural Fund

The two main strategies that have been productive:

1. Participation: Looking at the locations of funded programs by neighborhood side by side with demographic or socioeconomic information about the populations in those neighborhoods for insights into attendance and access.

- Program location does not indicate where attendees may be traveling from, but this strategy can still generate insights into the likely beneficiaries of programming, especially for activities that are community-focused.

- Agencies that fund programs for public school students may find value in utilizing available data (such as race/ethnicity or eligibility for free lunch) to get a better understanding of the student populations being served and how cultural programming may be aligned with educational goals and policies.

- When available, some agencies make use of street address lists of organizations' subscribers or program participants (anonymized for privacy purposes) to get mappable participation data that can be overlaid with complementary datasets.

2. Partnerships: Looking at the locations of grant programs alongside other neighborhood assets, such as parks, libraries, or community centers.

- These kinds of overlays can help document existing partnerships as well as suggest important new opportunities to leverage public realm programming, which can provide a sense of existing and potential partnerships outside the arts sector and cross-collaborations among sectors.

(See "Census Data Analysis" Case Study on page 23)
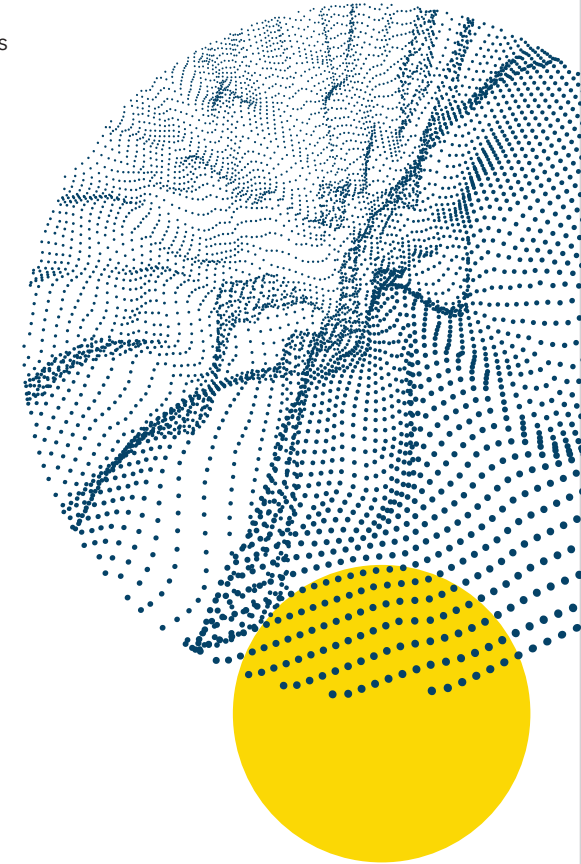
Census Data Analysis

Agency: Los Angeles County Department of Arts and Culture (LACDAC)

Catalyst: In 2015, LACDAC piloted a new grant program for non-arts nonprofits that have arts programs, with the dual goals of: making arts services available to residents who might not experience them through traditional arts venues and encouraging the intesection of the arts in cross-sector work in local nonprofits.

Goal: LACDAC needed a way to compare the new program against its flagship program and answer the question of whether it had reached different communities. If the answer turned out to be yes, a strong argument could be made for extending and expanding the pilot program.

Process: LACDAC created a new "community reach" metric by overlaying zip codes of grantee headquarters (and later of all service locations, not just headquarters) with U.S. Census data about race/ethnicity and socioeconomic status, downloaded from the Census (data.census.gov). For each grant program, they calculated what percent of grantees were headquartered in zip codes where the population was majority Latinx, majority African American, majority Asian American, or majority White. They calculated what percent of grantees were headquartered in zip codes where more than a quarter of the population lived in poverty, and what percent were headquartered in zip codes where the median household income was lower than the countywide median.

Zip code tables used from the Census:

- Percent of residents in each zip code for each of the major Census race and ethnicity categories
- Percent of residents in each zip code living in poverty
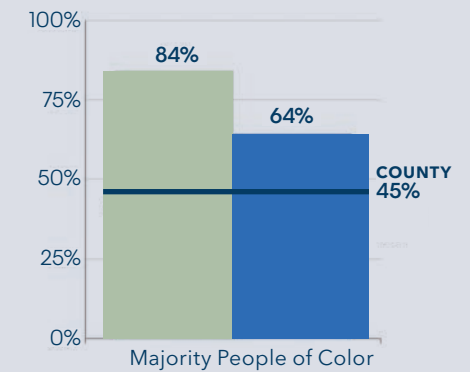- Median household income for residents in each zip code

"We're using this research to advocate for a program that has turned out to be remarkably successful in achieving its goals of reaching communities that historically have not had as much exposure or access to nonprofit arts programming."

Bronwyn Mauldin, Director of Research and Evaluation, LACDAC

Findings:

- Both programs' grantees provided services in more zip codes where the majority of residents are people of color (in particular Latinx residents) than the countywide average.

- Between the two programs, the new program's grantees served more zip codes where the majority of residents are people of color, as well as in zip codes where most residents earn lower than the countywide median household income.

- Nearly a quarter of the zip codes served by the new program's grantees were zip codes that the flagship program did not serve at all.
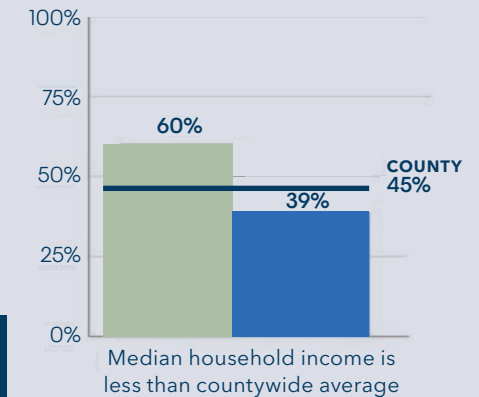
New Program

Flagship Program

Outcome: LACDAC used this research to successfully advocate for increased funding for its new program: in 2018, the County Board of Supervisors extended the program for an additional three years with a 50% increase in funding (from $500,000 to $750,000 per year), and, in 2021, the Board voted to budget it as an ongoing program after six years as a demonstration project.

Grantee-served zip codes with majority people of color

Majority People of Color

New Program: 84%
Flagship Program: 64%
COUNTY 45%

Grantee-served zip codes with low median household income

Median household income is less than countywide average

New Program: 60%
Flagship Program: 39%
COUNTY 45%

Local arts agencies that do not have data and research experts on staff or want to undertake projects that require greater expertise may benefit from engaging research entities as partners. As with all data-related initiatives, the key is to have a clear set of goals rather than predetermined outcomes and to offer access to unique and meaningful information. Protecting the data privacy of grantees is essential to a successful outcome, as are meaningful commitments to making findings available to all interested stakeholders.

- **Short-term:** Many local universities have research fellows who undertake special projects, graduate class requirements for doing local analytical assignments, and data science classes; these individuals may be interested in some "real world" opportunities.

- **Long-term:** Some agencies have developed ongoing partnerships with universities or national nonprofits such as SMU Data Arts or have leveraged private foundation support to commission multi-year studies from private research firms. Americans for the Arts produces regularly updated resources on topics such as the economic impact of the arts.
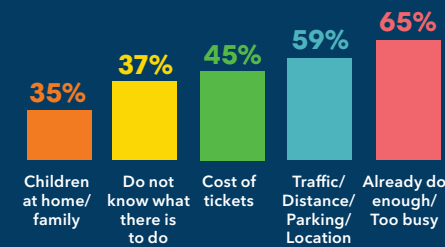
Depending on their interests and capabilities, the research partner could conduct an analysis of various external data alongside the agency's grantee data, including:

- Demographic or socioeconomic data by census tract or other geographic unit

- Ticket or transaction data collected by larger cultural institutions

- Cultural participation numbers by artistic discipline and/or audience demographics — often collected by a survey of a representative sampling

- Audience satisfaction/sentiment survey data

Cultural Participation Survey

For over a decade, the UNC Charlotte Urban Institute has conducted an annual Cultural Life Survey of residents in Charlotte and Mecklenburg County on behalf of the county's Arts & Science Council (ASC). Each year, ASC's annual report includes data from the survey about the cultural participation of county residents. Below are sample figures from ASC's 2018 report.

Top 5 Barriers to Access:

Barrier	Percentage
Children at home/family	35%
Do not know what there is to do	37%
Cost of tickets	45%
Traffic/Distance/Parking/Location	59%
Already do enough/Too busy	65%

Residents would like to see more:

Category	Percentage
Science/Nature	9%
Dance/Music	9%
History	9%
Visual Art	12%
Culturally Diverse Programs	12%
Experiences for Children & Youth	14%

85% of residents are satisfied with the availibility of cultural experiences that meet the community's interests
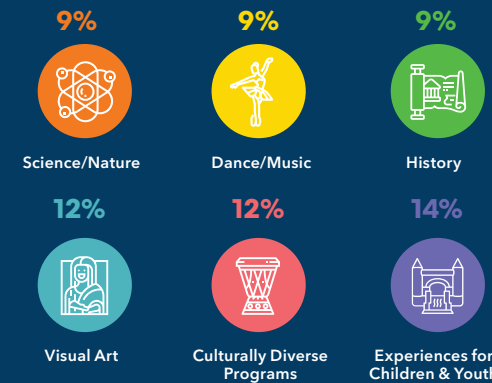
67% of residents are satisfied with the availibility of cultural experiences near their home

58% of residents feel that cultural programming reflects the diversity of their community

85% of residents are satisfied with the variety of programming available

Social Impact of the Arts Project

Agency: New York City Department of Cultural Affairs (DCLA)

Catalyst: In 2011-2013, the University of Pennsylvania Social Impact of the Arts Project (SIAP) in collaboration with Reinvestment Fund, a community development financial institution, conducted an in-depth assessment of culture and social well-being in Philadelphia. In 2014, the Surdna Foundation approached SIAP about continuing the investigation in other U.S. cities, and DCLA invited SIAP to conduct its next study in NYC.

**Goals:** The research goals were to document and understand:

- the relationship of cultural engagement to other dimensions of social well-being of NYC neighborhoods

- the distribution of cultural resources across NYC neighborhoods of different social classes and ethnicities

- how city arts funding played a role

Process: SIAP collected a wealth of data about arts and cultural assets from various sources (including DCLA applications and grantee reports, NYC borough arts council grants, and Foundation Center listings of embedded and unincorporated programs) as well as neighborhood data about other dimensions of social well-being (including community health, child welfare, school effectiveness, crime rates, and economic status). SIAP conducted its study over two years, publishing its main report in 2017 as well as a working paper based on DCLA grantee program site data. The partnership was mutually beneficial: SIAP used DCLA's data as the basis of its research, and DCLA went on to use SIAP's findings to provide additional support for underresourced neighborhoods.

Key findings of main report: Low-income neighborhoods (lowest 40% by per capita income) with many cultural assets demonstrated better outcomes than those with fewer cultural assets on health (less obesity, child abuse, and neglect), school effectiveness (higher test scores), and personal security (lower crime rates).

Key findings of the working paper about DCLA grantee data: Low-income neighborhoods with many cultural assets have stronger and more diverse institutional networks than low-income neighborhoods with fewer cultural assets.

Outcomes: When additional funding was made available to DCLA through an agreement between the City of New York and the Metropolitan Museum of Art, the agency awarded the additional funds to grantees located in or working in underinvested neighborhoods as identified by the SIAP findings. In 2018, the agency awarded $1.4 million in additional funds; in 2019, it awarded $2.8 million.
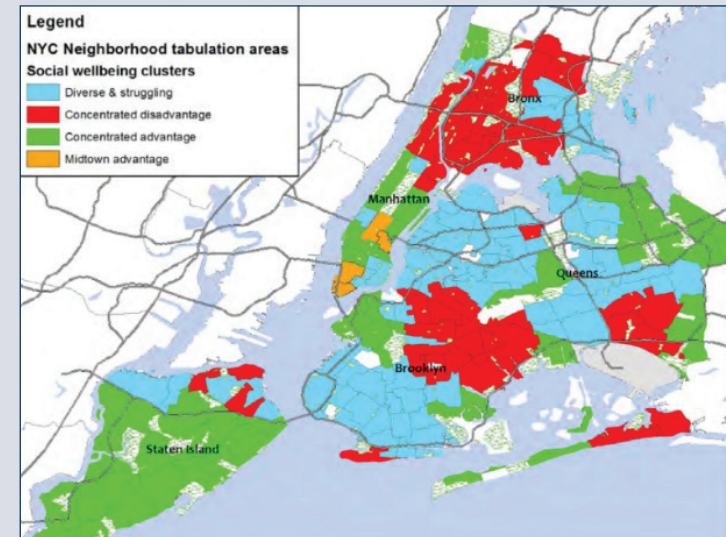
Social well-being clusters, New York City Neighborhood Tabulation Areas, 2013-15.
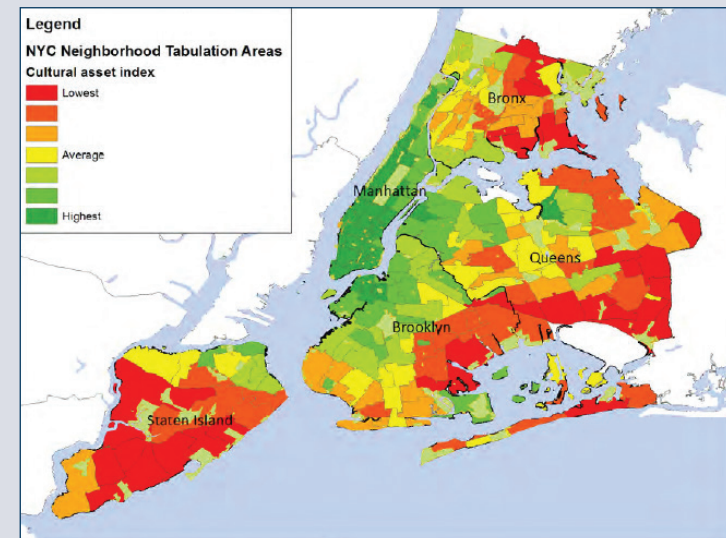
Cultural Asset Index, New York City Neighborhood Tabulation Areas, 2013-15.

"We've looked for ways to address historical lack of cultural assets and investments in underserved communities. This agreement with the Met… [provided] a much-needed boost to organizations that anchor communities across the city."

Tom Finkelpearl, Commissioner (2014-2019), NYC Department of Cultural Affairs

RESPOND

Agencies adjust and improve practices both from deep staff knowledge and experience in the field and from evaluation of available data. Data can sometimes be seen as unnecessary in decision-making, but many agencies have made their data work in valuable ways.

Findings from data analysis can illuminate strengths and inequities in an agency's current systems and can help determine where to focus future efforts. Data can also provide transparent, objective confirmation of staff decision-making that might otherwise seem idiosyncratic or based on personal taste to other entities less familiar with the sector.

Common Challenges | Matching Findings to Funding

- How to compile enough years of consistent data to develop a solid rationale for changing funding procedures.

- How to cultivate the political will to change procedures, which can be extremely time-consuming and can require additional funding to balance the expectations of current and prospective grantees.

- How to be responsive without requiring new allocations of tax-levy support — such as adjusting outreach efforts, eligibility requirements, or scoring criteria.

Questions to Consider:

- How can expectations be set constructively for grantees, elected officials, agency staff, and other stakeholders, especially in times of crisis?

- Do the findings show service gaps or opportunities to strengthen the alignment of the agency's grant programs with its mission and priorities?

- What is the agency's internal capacity to respond to the findings?

- Are there opportunities to use the findings to leverage additional resources for responsive strategies?

- Are there opportunities to respond that don't require additional funds to implement?

Application Seminar Locations

Phoenix Office of Arts & Culture analyzed the locations of its applicants and grantees and chose locations for its application seminars within a five-minute drive of at least five previously unsuccessful applicants. During the pandemic, the agency held virtual workshops and found those provided easier access to technical support for some applicants that had not previously been reached.

Outreach and Technical Assistance

Comparing successful applicants against the overall applicant pool can reveal service gaps based on geography, discipline, organizational longevity, budget size, and other discrete categories, which can then shape a targeted response.

Depending on the kind of underrepresentation, agencies have used data to determine in which communities they should strategically expand outreach and technical assistance in different ways, including:

- Placing notifications about grant opportunities in email lists targeted at particular artistic communities, kinds of organizations, or neighborhoods.

- Enlisting partner organizations or individuals that are familiar with the underrepresented communities to help identify and do outreach to potential applicants.

Community Ambassadors

Agency: San Francisco Arts Commission

Goal: To increase the number of applicants from communities currently underrepresented in their applicant pool.

Process: In 2017, the agency compared the demographics of grantees with city Census figures and confirmed long-held staff observations of low representation of Latinx, Pacific Islander, and Native American grantees in both individual and organizational grant programs.

Program: In the summer of 2018, the agency hired seven community ambassadors to target individual artist applicants from the above demographics. Six ambassadors held technical assistance workshops, and one ambassador worked with a cohort of nine individual artists through one-on-one grantwriting support. The ambassadors were individuals deeply engaged in the targeted communities; they used their networks to identify new applicants and ideal locations for workshops.

Outcome: In the 2019 grant cycle, the percentage of Latinx grantees went from 4% to 14% (compared with 15% from Census data). All nine artists in the cohort received grants through the panel process.

Scoring Criteria

Data analysis showing persistent demographic- or location-based underrepresentation has led some agencies to adjust application scoring rubrics in response. The key to this approach is identifying service gaps in specific communities and being able to show that an applicant's proposed programming will be responsive to those gaps.

Formulaic score adjustments must be implemented thoughtfully and consistently to ensure that the process is fair and accurate.

Most commonly, these score adjustments are location-based and are determined by zip code, neighborhood, or other geographic unit.

Geography-Weighted Scoring

An integral part of Houston's Arts & Cultural Plan was to disperse funds to art entities across Houston, easily accessed by residents in a variety of neighborhoods. The Houston Mayor's Office of Cultural Affairs worked with their contracted service provider, Houston Arts Alliance, to create a new mechanism to evaluate the geographic distribution of public dollars and prioritize geographic equity. Applicants report the zip codes where their proposed programs will take place. After reviewing applicant data, applications serving areas with fewer other proposed arts activities are weighted. As a result, city resources are more likely to reach communities that historically have not been funded. Geographic data reported by applicants also serves as a guide in expanding outreach to ensure that funding continues to flow into underrepresented areas of Houston.

Scoring Process:

- The zip codes reported from the entire applicant pool are totaled.
- Each zip code listed earns points.
- Points are calculated using this formula: $1/(\text{Natural logarithm (ln) of the total number of activities reported by applicant pool for each zip code}) \times (10 \text{ points})$
- Points are totaled and averaged per applicant.
- Total possible points for programs location is 10.
- These points are then incorporated alongside the jury review score for each application.

Sample applicant data with completed applicant score:

Data Submitted by Single Applicant	Data Submitted by All Applicants		Calculations Verified by HAA	
Top zip codes reported with principal activities	All zip codes reported from total applicant pool	Total number of activities in each zip code reported by total applicant pool	Score Calculation	Score per zip code
	770XX	145		
	770XX	101		
	770XX	86		
770XX	770XX	40	(1/ ln 40) x 10	2.7
770XX	770XX	4	(1/ ln 4) x 10	7.2
770XX	770XX	2	(1/ ln 2) x 10	14.4
	770XX	1		
				Total Cumulative Score: 24.35
Total # Zip Codes Listed = 3				Total Average: 24.35/3 = 8.12

> "One of the things we ask is: how good are our systems at providing opportunity? Six years ago, with grants reaching into just a few zip codes, the answer was not that good, so we changed the system."

Debbie McNulty, Director (2015-2021), Houston Mayor's Office of Cultural Affairs

Cultural Facilities Fund

Agency: Seattle Office of Arts & Culture

Catalyst: In 2017, the Seattle Office of Arts & Culture was allocated additional funds to expand its Capital Facilities Fund from $250,000 to $1,000,000.

Goal: The agency utilized the Racial Equity Toolkit model designed by the Seattle Race and Social Justice Initiative to ensure that the additional funds were being distributed in a racially equitable way.

Process: Through a mix of paper and online surveys, interviews, and group sessions, the agency engaged the cultural community around how to encourage more organizations of color to apply. From this community engagement came a series of recommendations for structural changes to the application, panel review, and funding processes. Many of the recommendations were implemented, including broadening the eligibility criteria to allow for new kinds of applicants (e.g., unincorporated nonprofit organizations, for-profit community venues) and projects (e.g., planning projects, post-build equipment purchases).

Outcome: The program went from 28% of its funding going to organizations of color to 76% ("of color" being determined by racial and/or ethnic composition of leadership and of constituency served).

"Data isn't always numbers listed in a spreadsheet. Often the valuable data is in the subjective, anecdotal, relationship-based conversations we can have with cultural communities. It's then up to us, as policy strategists, to aggregate that community input into actionable "data" and design programmatic responses to community's needs."

Matthew Richter, Cultural Space Liaison, Seattle Arts Commission

Eligibility Criteria

Applicant pool analysis can help identify specific eligibility criteria that may be challenging to meet. This could be supplemented by gathering information about potential applicants from underrepresented communities through surveys, interviews, or group conversations.

Arts agencies that are a part of local governments have strict requirements about what kinds of entities and programming can receive public funding, so it may not be possible to remove some of these barriers. However, in some cases, municipal arts agencies have been given legal dispensation to adjust matching requirements for smaller grants, or accept applications from unincorporated entities through a fiscal sponsor. Some agencies have developed long-term contracts with cultural nonprofits to administer dedicated regranting programs to reach a wider network of artists and entities that may not be eligible to receive direct government funds.

It can be extremely helpful to understand the role of certain criteria in limiting an agency's ability to distribute funding. And, since the point of data collection is to provide actionable insights, identifying a significant constituency that is not currently served by government may offer an opportunity for a reassessment of the agency's eligibility criteria or may help focus private-sector resources or otherwise drive new partnerships that benefit stakeholders.

Key elements that local arts agencies have screened for include:

1. Organizational Criteria
- Nonprofit incorporation and/or 501(c)3 status
- Number of years in operation
- Location of administrative headquarters and/or primary programming
- Religious or political affiliation

2. Budget Criteria
- Organizational budget size
- Number of years receiving public funds
- Percentage required to be matched by other funding sources

3. Programmatic Criteria
- Types of eligible activities
- Required insurance coverage for activities

"National data shows that artists and arts groups from Black, Indigenous, and people of color (BIPOC) communities are primarily supported by members of those communities, and, unfortunately, they often have fewer resources for private philanthropy, so the matching requirement could be tough for them."

Jesús Pantel, Contract Management Specialist, Austin Cultural Arts Division

Venue Partnerships

Another promising strategy for responding to location-based underrepresentation is to offer programming in "non-arts" venues, including city-administered spaces (e.g., libraries, parks and recreation centers, public schools) as well as private facilities (e.g., churches, community/senior centers, other nonprofit spaces). Identifying promising partnership opportunities can be cumbersome and time-intensive, but data analysis can assist in:

- **Discovering Opportunity:** Data overlays can help identify venues that are not fully programmed and focus staff resources around following up to see if cultural programming would be welcome.

- **Matchmaking:** A longer-term system for matching programming with vacancies could be a worthwhile undertaking for a local arts agency with cooperative venue partners.

(For an example of venue partnerships, see the "Culture Blocks" Case Study on page 37)

New Funding Stream

While an adjustment to the scoring rubric or formula can be used to promote equity in an existing grant program, it will essentially shuffle around existing funds. Organizations that meet the new scoring criteria will benefit, but those that don't may have a harder time accessing funds.

At opportune moments when new funding has become available, several agencies have used their data as an evidence base to direct the creation of a new funding stream targeted to any identified service gaps. This has involved creating an entirely new grant program or augmenting/restructuring an existing grant program, usually aimed at supporting geographic or demographic communities that have been underrepresented in the applicant pool.

Incorporating data into the funding process requires a commitment to keeping that data up to date to be responsive to changing communities. This may require long-term resources or partnerships for research and analysis.

(For two examples of new funding streams, see the "Culture Blocks" Case Study on page 37 and the "Social Impact of the Arts" Case Study on page 27.)

Neighborhood Access

When Chicago Mayor Lori Lightfoot took office in 2019, one of her stated priorities was ensuring access to the arts in all 77 of the city's neighborhoods. In keeping with this priority and as part of the city's Covid-19 recovery efforts, the Department of Cultural Affairs & Special Events (DCASE) launched Arts77, a citywide arts recovery and reopening plan for all of Chicago's 77 community areas with an initial investment of over $60 million. Arts77 includes a newly designed, citywide Neighborhood Access Program that offers direct grants for community-based arts and cultural activities. The program places special emphasis on twenty-one neighborhoods – ten of which are priority neighborhoods identified through the city's INVEST South/West economic development initiative and eleven of which are LMI (Low- and Moderate-Income) neighborhoods that did not receive direct funding through DCASE's Cultural Grants program in the prior two years.

The Neighborhood Access Program accepts submissions from individual artists, arts organizations, and nonprofit organizations, including social service and religious institutions that offer arts programming. In its pilot year in 2021, the Neighborhood Access Program issued $1 million to 40 projects, 70% of which were in priority neighborhoods.

In addition to the Neighborhood Access Program, Arts77 will provide funding to support a partnership between DCASE, the Chicago Parks District, and the Chicago Public Library to expand arts offerings in neighborhood parks, cultural centers, and local library branches.
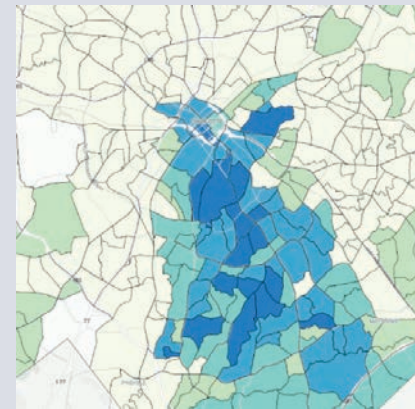
Culture Blocks

Agency: Arts & Science Council of Charlotte-Mecklenburg County (ASC)

Process: In 2012, ASC contracted with ArtsMarket, Inc., to research cultural participation among county residents in order to help organizations increase earned and contributed income. ArtsMarket collected whatever transactional data it could from ASC grantee organizations (e.g., donor records, ticket purchases, education program registrations). Most of the data came from the city's major cultural institutions with the capacity to collect it. The consultant then cleaned the data and used the address records to map it. Since then, ASC has independently utilized program site addresses to update its geographic assessments of arts activity. The resulting maps revealed a number of geographic areas in the county with historically low levels of participation in ASC-funded programs. These maps also mirrored county socioeconomic and racial maps (i.e., showed high participation in predominantly white, higher income neighborhoods).

Program: ASC used the maps to identify five initial geographic areas with especially low engagement with the major arts institutions and proposed to the county a new program called Culture Blocks, which would first engage with residents to listen and learn about their needs and desires, and then contract with artists, nonprofit arts organizations, and unincorporated arts groups to provide corresponding arts activities in those specific geographic areas. The money would be distributed on a fee-for-service basis, not as a grant, which allows for unincorporated arts groups to apply in addition to registered 501(c)3s. In 2016, the county agreed to devote $300,000 to start Culture Blocks in five geographic areas and has expanded the program every year since. In 2020, the program had expanded to $950,000 in ten areas.

One of the main hesitations that ASC faced from cultural institutions seeking to diversify audiences was a lack of awareness about where they could offer programs in neighborhoods in which they were not customarily working. As a result, a key aspect of Culture Blocks is the partnership ASC has developed with county-run libraries and parks & recreation centers, as well as other local community facilities searching for programming. ASC staff scouts for venues and is in close communication with neighborhood residents and the directors of partner facilities; together, they work on matching contractors with available facilities.

Outcome: In its first five years (2016-2020), Culture Blocks invested over $2,700,000 to deliver 2,541 programs with 92,876 participant experiences across the county.

Cultural transactions by neighborhood (lighter=fewer)
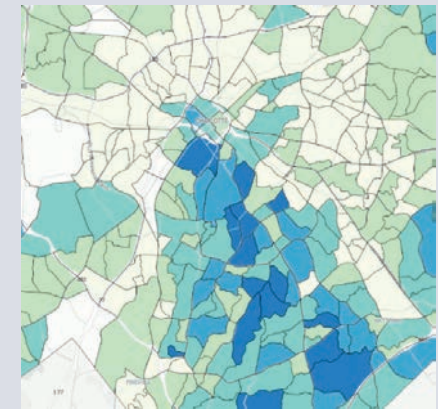
Median household income (lighter=lower)
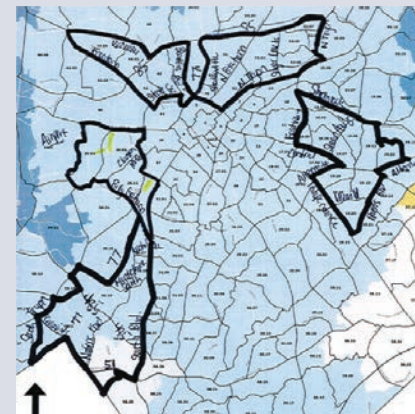
Original hand-drawn map of first five Culture Blocks

"The data was how this idea emerged. We were seeing clear service gaps in the map."

Katherine Mooring, Senior Vice President of Community Investment, Arts & Science Council of Charlotte-Mecklenberg

SHARE

Local arts agencies have long been repositories of crucial data about arts and culture in the U.S. However, many have not had the tools or motivation to share that information and any corresponding analysis back to the field, though organizations like Americans for the Arts have worked to assist these efforts for decades. Making this data public not only helps establish or reinforce the leadership provided by local arts agencies, but can also be of enormous value to a broad range of stakeholders, from equipping legislators with tools to advocate for cultural funding to empowering arts organizations to benchmark against their peers.

Common Challenge | Access to Tools and Technology

- How to access effective data-sharing tools, such as visualization software that may be part of a citywide software license and not otherwise available to individual agencies.

- How to ensure staff has access to adequate training when tools are available.

Questions to Consider:

- Does the agency have a mechanism for sharing data publicly?

- What data will be most valuable to different audiences? (e.g., grantees, elected officials, private funders, researchers)

- Have the data collection systems been designed for maximum ease of extracting and sharing information?

- Is the way the data is visualized telling the most effective and accurate story?

- How does the agency deal with grantee concerns about privacy and proprietary information?

- Does the city have an Open Data platform? What about GIS or other mapping technology?

■ Mapping

Both static and interactive mapping are increasingly popular among arts agencies and can be customized for different audiences (e.g., mapping grantees and cultural venues in a particular neighborhood for local elected officials). Two common options are in use:

Google Maps can be used to generate a free, interactive map from a spreadsheet of addresses. This tool is relatively easy to use and, while it can support fairly elaborate features like pop-up boxes, the required dataset is very basic:

- Street address

- City

- Zip code

Additional information often added via the spreadsheet includes:

- Grantee name

- Artistic discipline

- Program name

- Facility name and/or type

- Number of participants/attendees

- Number of days/occurrences

GIS mapping tools are used in many cities, and local arts agencies have had some success in creating internal partnerships to access these tools for use in visualizing cultural data. This proprietary software may require some training to use, but can produce highly sophisticated maps and layer complex datasets from other sources. Some Open Data platforms have mapping tools embedded.

(See the section on collecting location data on page 57 for considerations and challenges of mapping arts data.)

"The data we capture does not only support our internal efforts, but supports our agency "storytelling." As a social and cultural enterprise, we can tell an inspiring and powerful story of how we invest in the community and how community members are also investing in our programs through their participation."

Tariana Navas-Nieves, Director of Cultural Affairs, Denver Arts & Venues

Program Site Map
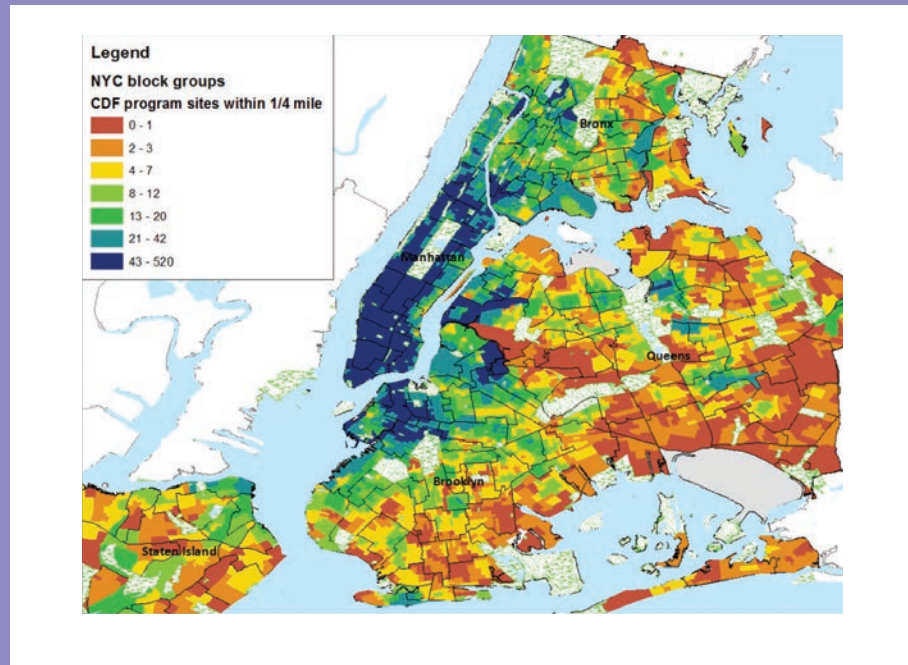
Map of the NYC Department of Cultural Affairs' Cultural Development Fund (CDF) — funded programs in 2015 indicating the number of program sites within ¼ mile of each NYC block group, the smallest geographic unit for which Census data are available. This map was created by the University of Pennsylvania's Social Impact for the Arts Project.

Annual Report Stats

Sample pages from the 2017-2018 Chicago Department of Cultural Affairs and Special Events impact report.

Annual Report

Local arts agencies are making increasing use of annual reports, often designed in-house, to share data with stakeholders and the public at large. More than just a list of grantees and budget, these reports are opportunities to advance data portraits of the field.

The elements most commonly included are:

- Major agency milestones and accomplishments
- List of grantees and award amounts
- Map of grantees or program locations
- Spotlights on individual grantees or funded programs
- Information about additional agency services

Interactive Annual Report Dashboard

Since 2014, the Seattle Office of Cultural Affairs' annual report is designed as a dashboard on its website that includes an interactive map of its investments.

Interactive Dashboard

One of the challenges of sharing data with the public is user-friendliness. A few agencies have developed tools for sharing information about their programs and constituents through customized interactive dashboards, often with map components. A major advantage of this format is the ability to present large amounts of data in ways that are easily digestible and customizable.

However, the variety of cultural organizations and activities can be challenging to represent accurately across large aggregated datasets, so the dashboard approach requires special attention to visualization techniques and interpretive context for represented information.

Open Data

In an effort to make government more transparent and accountable, some U.S. cities and counties have developed Open Data platforms that make local government datasets available to the public. Some platforms even incorporate tools for basic data analysis, visualization, and/or mapping.

Local arts agencies that post to Open Data platforms often include basic information such as:

- List of grantee organizations
- Award amount
- Artistic discipline
- Budget size
- Administrative address

Posting programmatic locations (in addition to grantee administrative addresses) enables assessment of the equitable distribution and investment in cultural assets in communities across a city or county. This requires the funding agency to collect program site data (via grantee final reports) and do additional data scrubbing in advance. However, there is potential for geographic and demographic analyses as both data collection techniques and Open Data platform software continue to evolve.

"Sharing our data in this easily accessible format is a huge win for public transparency and accountability. Several times it's been used for public hackathons and research projects."

Caroline Vincent, Executive Director, Nashville Metro Arts

This section offers a deeper dive into the categories of data that local arts agencies commonly collect about their grantee organizations, unpacking options and issues around each data point. It was developed through a comprehensive materials review of the fifteen agencies that so generously shared information with us, including applications and reporting forms. We also reviewed SMU DataArts' Cultural Data Profile, which is utilized by over half of the agencies we interviewed.

Our goal here is to identify the data points most commonly requested and most easily aggregated. By no means a definitive or recommended data collection model, this should serve as a reference for local arts agencies in developing and refining their practices.

The section is organized into five subject areas, with accompanying considerations about collecting, interpreting, and sharing the associated data:

1. **Organizational Profile (Page 48)**
   General information about the organization, including its budget and facilities

2. **Workforce & Leadership (Page 51)**
   Information about the organization's staff, board, artists, and volunteers

3. **Programming (Page 53)**
   Basic information about the organization's activities and attendees/participants

4. **Locations (Page 57)**
   Administrative and programmatic addresses, as well as key information about those venues

5. **Demographics (Page 61)**
   Information about the populations that make up the organization's staff, board, artists, and attendees/participants

ORGANIZATIONAL PROFILE

General information about grantee organizations can be helpful for understanding the kinds of organizations that are and aren't applying for funding, and how they fare in the funding process relative to one another. This can be useful in assessing field trends and understanding where to focus efforts to increase outreach or build capacity.

Data Categories:
- Artistic Discipline
- Operating Budget
- Facility Information
- Crisis Impact

Artistic Discipline | Collected by all 15 agencies

Artistic discipline is often used to group applicants together for comparison (e.g., number of music grantees vs. number of visual arts grantees).

Collection Note: Most agencies collect this on the application, using a dropdown box with standard categories for ease of analysis. The below sample list is from the *National Standard for Arts Information Exchange*:

Discipline: A descriptor designed to enable an agency to select particular groups of constituents by their primary area of work in the arts. Agencies desiring to use more than one discipline code may do so provided one category or subcategory is primary. The primary classification resides in a field labeled "Discipline." All others can be stored in fields labeled "Discipline 2," "Discipline 3," etc.

- Dance
- Music
- Opera/Music Theatre
- Theatre
- Visual Arts
- Design Arts
- Crafts
- Media Arts
- Literature
- Interdisciplinary
- Folk/Traditional Arts
- Humanities
- Multidisciplinary
- Non-arts/Non-humanities

Operating Budget | Collected by All 15 Agencies

- Operating budget is often used to group applicants together for comparison by budget size (e.g., 75% of funds went to organizations with budgets over $1M, and 25% went to organizations with budgets under $1M).

- Budget size is sometimes used to approximate how community-focused an organization is; this is not an exact science, but often smaller organizations are likely to be more localized in their reach than larger.

- Collecting standardized budget breakdowns can also be useful to gauge economic impact of the arts and assess trends in staff/artist pay, amount of money spent on space, and other critical sector information.

Collection Note: Some agencies ask for a budget breakdown as part of their application form (using standardized categories), and others ask for the budget to be attached to the application, with only the Total Operating Budget entered into the form. Collecting standardized budget data makes for easier analysis (e.g., agency staff could easily extract how much their collective grantee pool is spending on staff).

Below are the operating budget categories listed in the *National Standard for Arts Information Exchange*. In addition, some agencies collect information on in-kind contributions and non-operating expenses such as capital acquisitions.

Operating Income

- Admissions
- Contracted Services Revenue
- Other Revenue
- Corporate Support
- Foundation Support
- Other Private Support
- Government Support – Federal
- Government Support – State/Regional
- Government Support – Local
- Applicant Cash

Operating Expenses

- Personnel – Administrative
- Personnel – Artistic
- Personnel – Technical/Production
- Outside Artistic Fees & Services
- Outside Other Fees & Services
- Space Rental
- Travel
- Marketing
- Remaining Operating Expenses

Facility Information | Collected by 10 of 15 Agencies

- This data can help gauge an individual organization's sustainability, and also illuminate trends in the field regarding space availability and accessibility.

- This data may also prove helpful in natural disaster relief efforts.

Collection Note: When this information is collected, it is usually about the grantee's primary facility, whether it is purely administrative or also programmatic. While many grantees may not own or control their facility, this information can still be valuable in understanding the landscape of cultural space across a city.

Sample types of facility information collected:

- Whether facility is just administrative or also programmatic

- Whether facility is publicly accessible (and number of hours per week open to the public)

- Whether facility is accessible to people with disabilities (i.e., ADA-compliant)

- Whether facility is owned, rented, or donated

- Percent of budget spent on space (sometimes determined from operating budget)

Crisis Impact

- During times of crisis, whether financial, public health, or natural disaster, having access to data about the impact on organizations can be critical for agencies to determine the focus and scale of their relief efforts. Baseline data can be critical to making a compelling case for help.

- During the Covid-19 crisis in 2020, many agencies asked organizations to estimate the financial impact of the pandemic to get a basic understanding of the scale of the financial need of the sector. During natural disasters, agencies may ask about damage to facilities or storage.

- This information often must be collected in a timely fashion, so sometimes agencies choose to issue a separate survey unless an existing application or final report deadline happens to be timed such that questions can be added to an existing form.

WORKFORCE & LEADERSHIP

Collecting information about grantee organizations' staff, board, artists, and volunteers can paint a picture of the people involved in providing arts programming across the city.

Data Categories:

- Staff
- Board
- Artists
- Volunteers

Staff | Collected by All 15 Agencies

- Collecting numbers and/or categories of staff can be useful to get a sense of the creative workforce.
- Cross-referencing this information with personnel costs from the operating budget breakdown can add another layer of nuance, particularly in terms of measuring economic impact.

Collection Note: Many agencies just ask for the total number of paid staff, though that does not provide nuance on the kinds of staff involved. Some agencies ask for a part-time vs/ full-time breakdown, or for a "Full-Time Equivalent" (FTE) count. Some ask for staff breakdown by administrative, artistic, or technical. (See page 65 for collecting workforce demographics.)

Artists | Collected by 13 of 15 Agencies

- Many agencies use the number of artists involved as a critical figure in demonstrating impact/reach.
- Since many agencies advocate for fair artist pay, a particular emphasis is often placed on how many artists are paid.

Collection Note: Some agencies only collect the number of paid artists, and others collect the number of artists involved and the % paid.

Board | Collected by 14 of 15 Agencies

- Collecting number of board members can be useful to gauge governance.

Collection Note: All agencies ask for a board list, and some separately ask for the number of board members. Some agencies ask for additional board governance information.

Sample types of board governance information collected:

- Term length (average and/or maximum)
- Number of meetings per year
- % contributing
- "Give/get" amount (average and/or minimum)
- Whether there is a Conflict of Interest policy

Volunteers | Collected by 12 of 15 Agencies

- The number of volunteers can be useful in understanding involvement beyond paid staff for all organization sizes.

Collection Note: Beyond the overall number of volunteers, it can be hard to collect information about them (such as number of hours, type of work, or demographics), since they often do not have formal relationships with the organization.

PROGRAMMING

Most interviewed agencies collect information about grantees' programs, particularly the number of activities and attendees/participants. These figures are commonly used to measure the output of the funded programs, though they are not always clear indicators of the actual impact of the public funds. Having further detail about the level of engagement can add nuance.

Data Categories:

- Number of Activities
- Number of Participants/Attendees

Number of Activities | Collected by All 15 Agencies

It can be challenging to collect representative numbers for multiple reasons:

- Quantity does not always equal quality. Some activities are longer term or much more intensive than others.

- Numbers can have different meanings for different kinds of activities.

  Are a month-long exhibition and a two-hour performance both considered one activity?

Other information collected about activities includes:

- Number of activities by type (e.g., performances, exhibits, classes, etc.) (Collected by 13 of 15 agencies)

- Number of activities that are free (vs. fee-based) (Collected by 11 of 15 agencies)

- Number of school/youth-related activities (Collected by 12 of 15 agencies)

**Number of Participants/Attendees |** Collected by All 15 Agencies

It can be challenging to collect accurate and standardized figures for several reasons:

- Some participants have a much longer or deeper art experience than others (even within a single program)

- Some participate in multiple programs (and thus might be double-counted)

- For some kinds of activities, it can be a challenge for grantees to collect accurate participant numbers

  If a semester-long class has 10 students and 100 people come to the recital at the end, is saying 110 program participants really a meaningful measure of the impact of the class without explaining the different levels of engagement?

Other information collected about participants/attendees includes:

- Number of primary vs. secondary participants (i.e., number of people served directly by the project vs. number served indirectly) (Collected by 2 of 15 agencies)

- Number of participants broken out by type of activity (Collected by 12 of 15 agencies)

- Number who participated for free vs. paid to participate (Collected by 10 of 15 agencies)
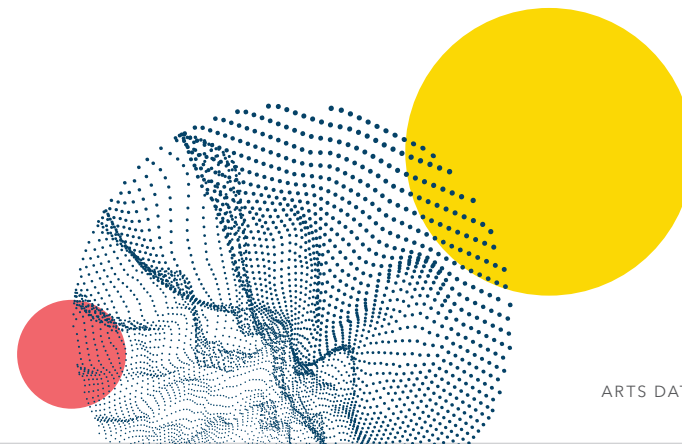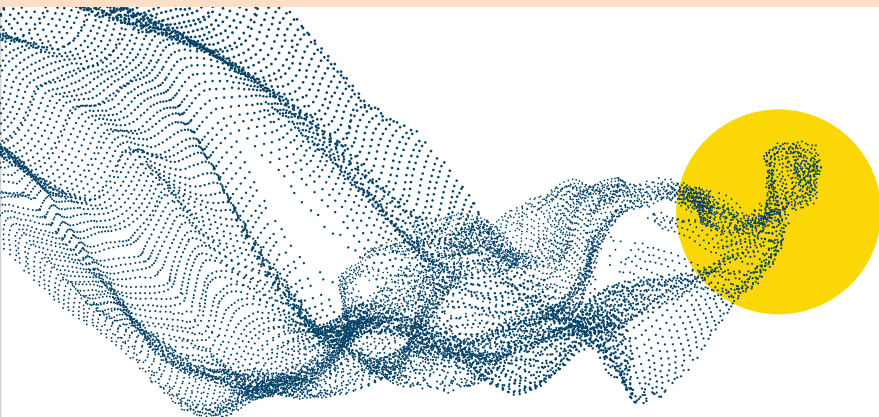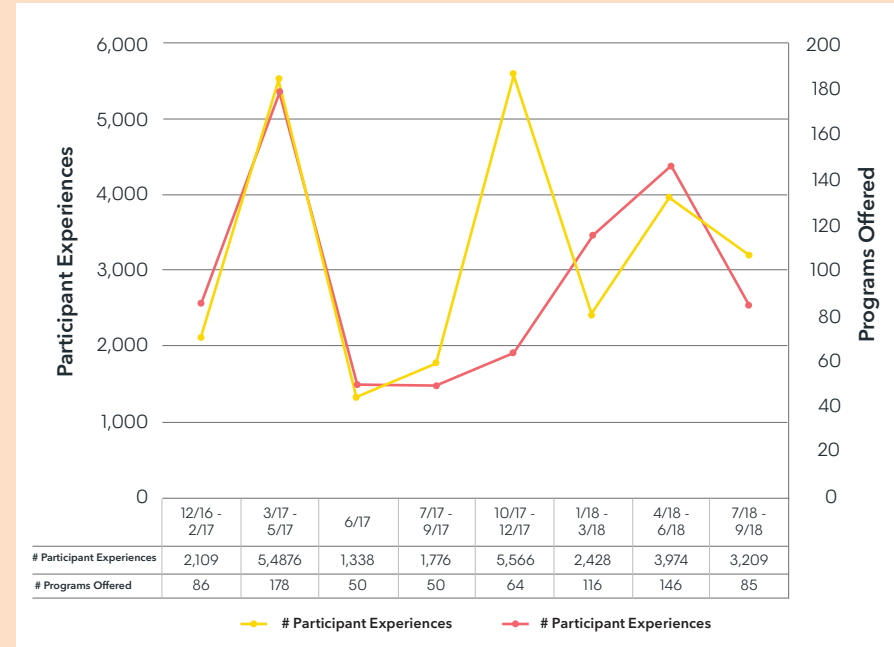
Ways agencies address the challenges of collecting programmatic data:

- **Collect:**
  - Writing clear, specific instructions to get standardized data, e.g.,
    - what is considered an activity
    - who is considered a full participant, and
    - what to do about double-counting
  - Asking for number of participants to be broken out by primary and secondary participants (i.e., direct and indirect service recipients) to get a more nuanced understanding of the depth of participation.
  - Asking for the number of activities and/or participants to be broken out by activity type to get a more nuanced understanding of kinds of participation.

- **Interpret:**
  - Rather than using either activities or participants to measure impact, reviewing them in tandem with each other may give a rounder picture, and
  - Pairing them with number of occurrences of an activity or number of program hours can add nuance to understanding the depth of engagement.

- **Share:** When sharing the stats, being very clear about what these numbers really mean (and what they don't).

Culture Blocks Quarterly Report Data

	12/16 - 2/17	3/17 - 5/17	6/17	7/17 - 9/17	10/17 - 12/17	1/18 - 3/18	4/18 - 6/18	7/18 - 9/18
# Participant Experiences	2,109	5,4876	1,338	1,776	5,566	2,428	3,974	3,209
# Programs Offered	86	178	50	50	64	116	146	85

— # Participant Experiences   — # Participant Experiences

This chart measures the output of the Arts & Science Council of Charlotte-Mecklenberg County's Culture Blocks program in two ways: the number of programs per quarter and the number of participant experiences. Those two measurements don't always tell the same story. For example, 10/17-12/17 had one of the higher numbers of participant experiences and one of the lower numbers of programs. The could be due to many things; perhaps one program that quarter was a festival designed to attract higher numbers of people than most other Culture Block events. However, using only one of these metrics to tell the narrative gives a skewed story: in one case, that quarter had one of the highest amounts of activity, and, in the other case, it had one of the lowest. (Credit: UNC Charlotte, MPA class)

LOCATIONS

Collecting geographic data allows agency staff to determine where in the city grantees and their programs are, giving them a sense of where the agency's investments are going. It also allows them to make maps, which can be powerful tools for demonstrating the agency's reach and for assessing equity across neighborhoods.

Data Categories:

- Administrative Location
- Programmatic Locations

Administrative Location | Collected by All 15 Agencies

It can be challenging to collect representative numbers for multiple reasons:

- All agencies interviewed collect an address for each grantee. However, the administrative address is not always where the organization runs its programming. For example, a musical ensemble may perform in multiple venues and may use a P.O. Box as its administrative address.

- Making a map of only the headquarters of cultural organizations may miss many actual venues where people are experiencing the arts.

"It's not about where their mailing address is. It could be in a high-rise, but that's not where they're working with kids across the city."

**– Barbara Silzle**, Executive Director, Philadelphia Cultural Fund

Programmatic Locations | Collected by 12 of 15 Agencies

- Many agencies have begun collecting addresses of the sites where grantees provide their programming, which is extremely useful in mapping cultural activities. However, one grantee may have multiple program locations, so it can be a struggle to design a report form that can accommodate varying numbers of addresses per submission.

- Activity location may be a better way of determining level of investment in a particular population than administrative locations, but it still doesn't account for where the program attendees actually come from. A community program might serve primarily people in the immediate neighborhood of the program site, but a museum likely draws people from across the city and beyond. Many institutions conduct periodic surveys of representative samples of attendees to better understand their reach, and that information may be useful for agencies as well.

- This metric is less useful for virtual programming, which became especially ubiquitous during the Covid-19 pandemic, as there is not a single representative location where the program took place. Some agencies are collecting information about virtual channels alongside in-person program sites.

- Agencies are beginning to collect more information about program sites, which can be very useful in understanding programming distribution across the city and through virtual channels:

  – Number of activities/occurrences at program site (collected by 4 of 15 agencies)

  – Number of participants/attendees at program site (collected by 2 of 15 agencies)

  – Type of facility at program site (collected by 6 of 15 agencies)

  – Type of activity at program site (collected by 3 of 15 agencies)

Administrative vs. Programmatic Locations

Home Locations:
2019 Art & Culture Grantees
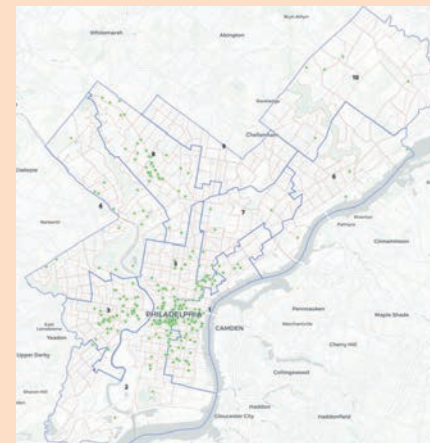
Home and Programming Locations:
**2019 Art & Culture Grantees**
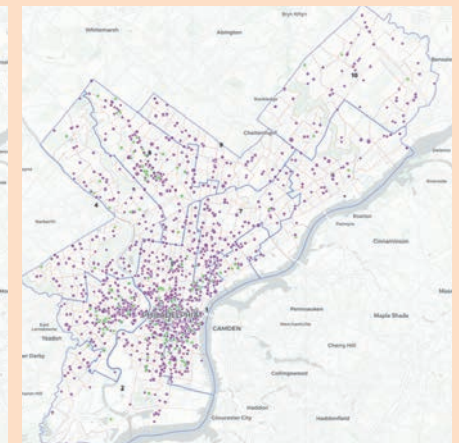
These two maps compare the administrative and programmatic locations of Philadelphia Cultural Fund grantees, showing that arts activities are occurring in many places outside arts organizations' headquarters.

Ways agencies address the challenges of collecting location data:

- **Collect:** A number of agencies require grantees to fill out an Excel spreadsheet with addresses of their program sites. The agency then manually compiles all the sheets into one dataset. This sheet can include additional fields like activity type, facility type, or number of days of activity at each program site.

- **Interpret:** Analyzing administrative and program locations in tandem with other data (such as number of activities and participants, activity type, facility type, budget size, or artistic discipline) can provide a robust understanding of the cultural landscape of a city or region. It is important to remember that even program location data doesn't capture where participants came from, just where they are experiencing the activity; however, it can still be helpful in assessing notable gaps in investments.

- **Respond:** Maps of this data can be used as the basis of targeted outreach or to direct funds to underinvested communities to address inequities.

- **Share:** Maps can also be used by elected officials to demonstrate investment spread across a city or region. These maps can also be valuable resources to private funders to help them determine where to direct their resources.

(See page 16 for a sample Program Locations Spreadsheet.)
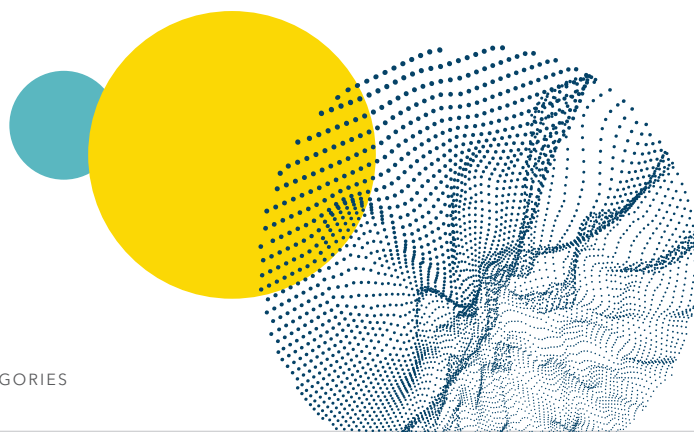
A note about geographic units:

Agencies use different geographic units to aggregate data about organizations or programs in ways that may make them easier to analyze or take action on. Some considerations about which geographic unit to use:

- **Zip codes** have agreed-upon boundaries and are relatively easy to collect, but they are often quite large geographic areas and may encompass multiple neighborhoods with varying populations, so may be less useful for demographic analyses.

- **Neighborhoods** are inexact as geographic units because boundaries aren't always universally agreed upon, but they are often well-known and can be identified through selection from a dropdown list embedded in an application.

- **Other units** (such as council district, ward, census tract, or census block group) may represent smaller geographic areas that more closely align with colloquially defined neighborhoods. Some arts agencies leverage available data expertise within their local government (or with an external research partner) to "geocode" the addresses of their funded program locations by the desired geographic unit. While gathering and geocoding data at smaller geographic units may be more resource-intensive, it allows for more flexibility in data analysis. Smaller units can be more easily aggregated up to larger units than vice versa.

> **"Zip codes are an excellent tool because 1) they're relatively easy to collect and 2) they can be combined with easily accessible data from Census. It's not perfect, but it's a great proxy when you don't want to burden your grantees or don't have a ton of resources for data collection."**
>
> **Bronwyn Mauldin**, Director of Research and Evaluation, Los Angeles County Department of Arts & Culture

(For examples of how geographic units can be used, see the "Census Data Analysis" case study on page 23 and the "Geography-Weighted Scoring" spotlight on page 32.)
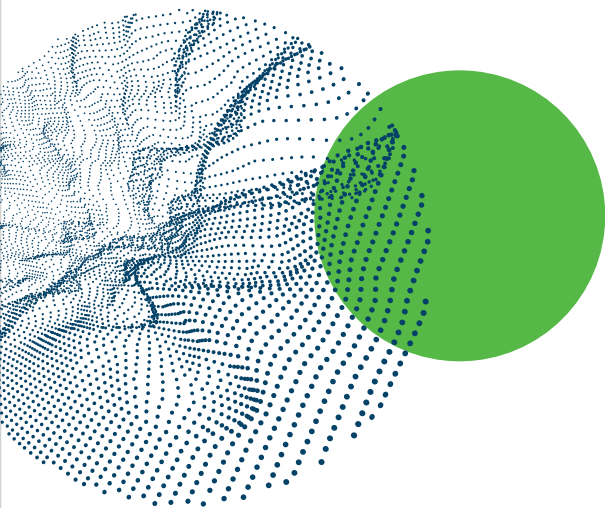
DEMOGRAPHICS

Demographic data is some of the most sought after, but also some of the most challenging to collect.

But if agencies avoid analyzing demographic information entirely because of these challenges and the inevitable imperfections of the data, they miss out on essential knowledge in understanding who they are serving.

Most agencies use demographic data to assess who is leading, participating in, and benefitting from their programs, and whether public funds are being distributed equitably across different communities. This understanding is critical for a public funder to assess the impact of its grantmaking, so many agencies try to find a "sweet spot" that gets them as accurate an approximation as possible, so that they can assess their impact and take action in response.

Data Categories:

- Audience Demographics
- Staff, Board, and/or Artist Demographics
- "Primary Race/Ethnicity" of Organization

Considerations for collecting demographic data:

- **Self-Identification:** The most objective way to collect demographic data is by self-identification. However, it can be prohibitively time-consuming for arts organizations to collect demographic surveys from all of their program participants and attendees. In practice, many demographic numbers are estimated by arts groups by "visually surveying" their program participants and guessing which categories they fall into, which is an unreliable and potentially problematic method of data collection.

- **Privacy:** Collecting demographic data may also raise privacy concerns. If an individual is attending a performance or taking a dance class, it may be intrusive to ask about their race, age, or disability status. As a result, personal data collected from program participants or attendees should always be optional, not required.

- **Impact on Funding Decisions:** Collecting demographic data on application forms (as opposed to a report or a separate survey) may lead to questions about how demographic considerations might affect funding outcomes. Some agencies include language on their application forms indicating that demographic information will not be used to determine grant awards.

- **Categories of Race/Ethnicity:** There are ongoing discussions in the field about which categories are the most accurate and inclusive. On the following pages, we include examples from the *National Standard for Arts Information Exchange*, though there are numerous models in use.

Audience Demographics | Collected by All 15 Agencies

- This information is used by agencies to assess who is being served by taxpayer-funded programs. However, there are significant challenges in collecting this data, both with how to get accurate information without violating anyone's privacy, and how to do so in a way that isn't prohibitively time-consuming for grantees.

- A couple of agencies ask grantees to provide exact numbers of audience members and participants who fall into different demographic categories (e.g., we served 327 Asian-American people), but an accurate number is almost impossible to achieve (and the numbers collected may be unreliable as noted above).
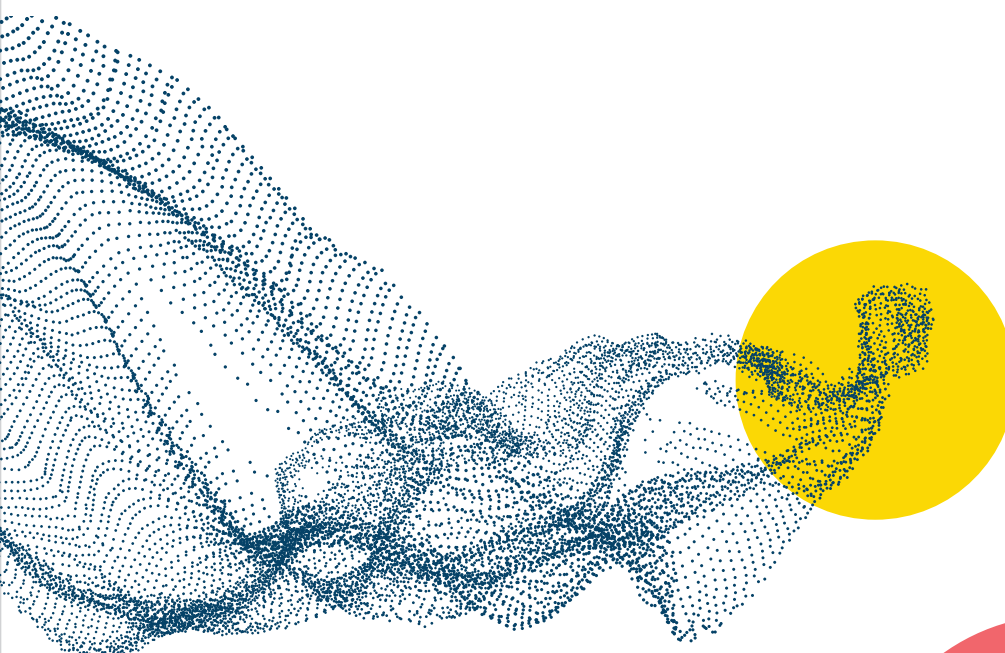
Collection Note:

- Agencies use a wide variety of question formats to collect this information, though many ask for estimated percentages, as opposed to actual numeric values.

- Some have adopted the below model recommended by the *National Standard for Arts Information Exchange*. This model is not a scientific approach, but can be used as an indicator of participation by specific communities.

Populations Benefited: Select any of the categories that, by your best estimate, made up 25% or more of the population that directly benefited from the award during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or online programming.

By race:

- American Indian/Alaska Native

- Asian

- Black/African American

- Hispanic/Latino

- Native Hawaiian/Other Pacific Islander

- White

- No single race/ethnic group listed above made up more than 25% of the population directly benefited.

By distinct groups:

- Individuals with disabilities

- Individuals in institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)

- Individuals below the poverty line

- Individuals with limited English proficiency

- Military veterans/ Active-duty personnel

- Youth at risk

- No single distinct group made up more than 25% of the population directly benefited.

Staff, Board, and/or Artist Demographics | Collected by 8 of 15 Agencies

- This information is important for assessing the make up of the cultural workforce. However, there are challenges in collecting this data, particularly in how to get accurate information without violating anyone's privacy.

Collection Note:

- Some resources/models are available for collecting staff, board, and artist demographics. Particularly if the individuals are paid, this can sometimes be done through an organization's Human Resources team.

- Other agencies contract with external parties to conduct workforce demographic surveys, keeping data anonymized for privacy purposes.

"Primary Race/Ethnicity" of Organization | Collected by 8 of 15 Agencies

- This categorization is a way of coding organizations by primary race or ethnicity of their audience, artists, members, leadership, or participants. This can be a controversial designation, and agencies that use this make efforts to do it objectively.

- Some agencies do not ask for a specific race or ethnicity, but instead ask organizations to indicate if they are "BIPOC-led and serving" or "by, for, and about people of color."

"Starting in 2019, we asked applicant organizations to identify as BIPOC-led and serving organizations. This may seem like a small step, but it provided baseline data to where our money is going (and where it isn't)."

Jill M. Paulsen, Executive Director, Cuyahoga Arts and Culture

Collection Note:

- Some agencies identify the designation entirely from grantee self-reporting (e.g., the grantee indicates that over 50% of its audience is of a certain demographic and/or that it is part of its mission to target that community).

- Some agencies additionally verify the grantee's self-selection by staff research or, in one case, by an external community assessment.

Model from the *National Standard for Arts Information Exchange*

Grantee Race: For organizations, grantees should code themselves based on the predominant group of which their staff or board or membership (not audience) is composed. Use the list below. Organizations should choose the one code that best represents 50% or more of their staff or board or membership:

- 50% or more Asian

- 50% or more Black/African American

- 50% or more Hispanic/Latino

- 50% or more American Indian/Alaska Native

- 50% or more Native Hawaiian/Pacific Islander

- 50% or more White

- No single group listed above represents 50% or more of staff or board or membership.
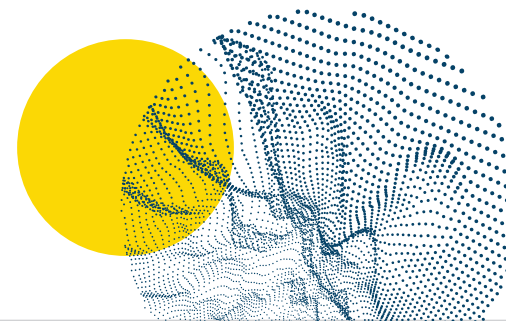
The following chart shows the categories of quantifiable data available to fifteen U.S. local arts agencies about their grantees. The agencies collect much of their data through grant applications and reports. In addition, eight of the agencies require their grantees to complete a Cultural Data Profile through SMU DataArts (identified with Ⓓ), giving those agencies access to additional information beyond what they collect on their own.

Each agency has a unique data strategy, and structural differences in their grant programs affect the kinds of data they collect. This chart does not show how the collected data is used by each agency, but see page 29 for innovative ways they analyze their data and respond to their findings.

Chart Legend

● Data collected is quantifiable and comprehensive

○ Data is collected, but is partial or approximated

Ⓓ Data is not collected directly by agency, but is available to them via SMU DataArts

	Austin	Boston	Charlotte (County) Ⓓ	Chicago Ⓓ	Cleveland (County) Ⓓ	Denver	Houston Ⓓ	Los Angeles (County) Ⓓ	Nashville	New Orleans	New York City	Philadelphia Ⓓ	Phoenix Ⓓ	San Francisco Ⓓ	Seattle	Data Arts
Organizational Profile																
Primary cultural discipline	●	●	●	●	Ⓓ	●	Ⓓ	●	●	●	●	●	Ⓓ	Ⓓ	●	Ⓓ
Operating budget breakdown	●	●	●	Ⓓ	Ⓓ	●	●	●	●	●	●	●	●	Ⓓ	●	Ⓓ
Facility info (e.g., owned/rented, size, ADA)			Ⓓ	Ⓓ	Ⓓ	●	Ⓓ	Ⓓ			●	Ⓓ	Ⓓ	Ⓓ		Ⓓ
Workforce & Leadership																
Number of paid staff	●	○	●	Ⓓ	Ⓓ	○	Ⓓ	Ⓓ	●	●		Ⓓ	●	Ⓓ	●	Ⓓ
Number of staff by type (e.g., full-time/contractor)	●		●	Ⓓ	Ⓓ		Ⓓ	Ⓓ	●	●	●	Ⓓ	Ⓓ	Ⓓ		Ⓓ
Number of volunteers	●		●	Ⓓ	Ⓓ		Ⓓ	Ⓓ	●	●	●					Ⓓ
Number of artists	●		●	●					○	●					●	
Number of paid artists	●	○	●	Ⓓ	Ⓓ		Ⓓ	Ⓓ	○			Ⓓ	●	Ⓓ	●	Ⓓ
Number of members			Ⓓ	Ⓓ	Ⓓ		Ⓓ	Ⓓ				Ⓓ	Ⓓ	Ⓓ		Ⓓ
Number of board	○	○	●	Ⓓ	Ⓓ	○	Ⓓ	Ⓓ	●	○	●	Ⓓ	Ⓓ	Ⓓ		Ⓓ
Program Information																
Number of activities	●	●	Ⓓ	●	Ⓓ	●	Ⓓ	Ⓓ	●		○	Ⓓ	Ⓓ	Ⓓ	●	Ⓓ
Number of activities by type	●	●	Ⓓ	Ⓓ	Ⓓ	●	Ⓓ	Ⓓ			○	Ⓓ	Ⓓ	Ⓓ		Ⓓ
Number of free vs. fee-based activities			Ⓓ	Ⓓ	Ⓓ	●	Ⓓ	Ⓓ	●		○	Ⓓ	Ⓓ	Ⓓ		Ⓓ
Number of school/youth-related activities			Ⓓ	Ⓓ	Ⓓ	●	Ⓓ	Ⓓ	○		○	Ⓓ	Ⓓ	Ⓓ		Ⓓ
Number of participants/attendees	●	○	●	●	●	○	●	Ⓓ	●	●	●	●	●	Ⓓ	●	Ⓓ
Number of primary vs. secondary participants		○									●					
Number of participants by activity type	●	○	Ⓓ	Ⓓ	Ⓓ	○	Ⓓ	Ⓓ			○	Ⓓ	Ⓓ	Ⓓ	Ⓓ	Ⓓ
Number of free vs. paid attendees			Ⓓ	Ⓓ	Ⓓ	○	●	Ⓓ				Ⓓ	Ⓓ	Ⓓ	●	Ⓓ
Location Data																
Administrative address	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	Ⓓ
Program site address(es)	○		●	●	●	●	●	○	●		●	●	Ⓓ	Ⓓ		Ⓓ
Number of activities at program sites						●	●									
Number of participants at program site(s)						○				●						
Number of days/occurrences at program site(s)		●				●	●			●						
Activity type at program site(s)						●	●				○					
Facility type of program site(s)				●	●	●				●	○				●	
Demographics																
"Primary ethnicity" of org	●		○	○	○		●				○				●	
Staff - race/ethnicity	○	●				●	●			○			○	○		○
Board - race/ethnicity	○	●				●	●			○						
Artists - race/ethnicity	○		○			○									○	○
Participants - race/ethnicity	○	○	○	○	Ⓓ	○	○	○	○	○	○	Ⓓ	Ⓓ	○	○	Ⓓ
Participants - gender	○	○	Ⓓ	Ⓓ	Ⓓ			○				Ⓓ	Ⓓ	○		Ⓓ
Participants - differently abled	○		Ⓓ	○	Ⓓ							Ⓓ	Ⓓ	○		Ⓓ
Participants - students/youth	●	○	●	●	●		Ⓓ	Ⓓ	○	●	●	●	●	●	●	Ⓓ
Participants - immigrants		○						○			○			○		
Participants - senior citizens	○	○	Ⓓ	Ⓓ	Ⓓ		Ⓓ	Ⓓ	○	●	●	Ⓓ	Ⓓ	Ⓓ		Ⓓ
Participants - tourist/local	○	○														
Participants - low income		○		○				○		○	○					

APPENDIX

RESOURCES

Organizations

- SMU DataArts
- Americans for the Arts
- Grantmakers in the Arts
- National Assembly of State Arts Agencies (NASAA)
- National Endowment for the Arts (NEA)
- PEAK Grantmaking
- World Cities Culture Forum

Tools & Services

- US Census Bureau Data
- National Center for Charitable Statistics - Urban Institute
- Local Arts Agency Dashboard - Americans for the Arts
- Research and Survey Services - Americans for the Arts
- Racial Equity Tools
- Audience Opportunity Tool - SMU DataArts
- Culture Track
- DataKind
- Two Sigma Data Clinic
- Data Science for Social Good

Articles & Reports

- "National Standard for Arts Information Exchange" – NASAA & NEA
- "Quick and Easy Guide: Field Definitions and Data Coding" – National Endowment for the Arts
- "A Benchmark for Understanding the Workplace: Workforce Demographic Survey" – SMU DataArts
- "Identity and the Cultural Workforce" – Grantmakers in the Arts
- "How to Collect and Share Demographic Data" – Guidestar
- "Tips on collecting demographic info" – National Association of Law Placement
- "Insight, Impact, and Equity – Collecting Demographic Data" – PEAK Grantmaking
- "U.S. Patterns of Arts Participation: A Full Report from the 2017 Survey of Public Participation in the Arts" - National Endowment for the Arts
- "Engaged by the Arts: Greater Houston Arts and Culture Demographics, and Audience Opportunity" – SMU Data Arts

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For questions or to learn more, visit: **associates.bloomberg.org** or email **arts@bloomberg.org**

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