

**ASSESSMENT OF INTERMEDIARY  
PROGRAMS – CREATION AND  
PRESENTATION OF NEW WORK**

**FUNDED BY THE DORIS DUKE  
CHARITABLE FOUNDATION**

*Holly Sidford and Alexis Frasz*

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## INTRODUCTION

In Spring 2014, the Doris Duke Charitable Foundation commissioned Helicon Collaborative to conduct an assessment of six re-granting programs that the Foundation funds to support the creation and presentation of new work in dance, theater and jazz. The six programs are:

- Creative Capital Performing Arts Grants
- French-American Jazz Exchange (administered by Chamber Music America / Mid Atlantic Arts Foundation and FACE)
- MAP Fund (administered by Creative Capital)
- National Dance Project (administered by the New England Foundation for the Arts)
- National Performance Network Creation Fund
- New Jazz Works (administered by Chamber Music America)

The purpose of the assessment was to capture artists' reflections on the strengths and limitations of these programs in supporting the creation and presentation of new work, and to gather observations from leaders in the performing arts field about the major issues surrounding the creation and presentation of new work more generally.

### Methodology

The assessment included six components:

- An electronic survey of 1,253 artists who received grants from these programs between 2000 and 2014. The survey had a good response rate (223 completed surveys or 18%).
- Interviews with 27 leading performing artists and presenters, representing a range of views and positions in the field.
- Conversations with the leaders of the six re-granting programs.
- A review of relevant research and summary of key trends.
- An analysis of patterns in the aggregate grantmaking of the 2,204 grants to artists made between 2000 and 2014 by intermediaries supported by Duke.
- A synthesis of the findings.

This report summarizes the major findings of the assessment and offers ideas for moving forward. In the appendices, it also includes a summary of key trends and bibliography (Appendix A), a list of interviewees (Appendix B), a Duke Foundation funding portfolio analysis (Appendix C), and an analysis of the artists' survey and full survey results (Appendix D).

## KEY FINDINGS FROM THE FIELD

### General Trends

The large-scale trends affecting artists and nonprofit organizations in dance, theater and jazz have been documented in numerous national surveys and studies. These trends center on issues related to:

- The economics of the sector (including the increasing number of practitioners, elevated competition for resources, rising costs, and structural under-capitalization and mis-capitalization);
- Cultural participation habits (declining attendance at benchmark cultural organizations and growth in “participatory” cultural options outside the formal nonprofit cultural system, including technology-aided activities);
- Demographics (the increasing diversity of our population, including substantial increases in immigrant populations; rising income inequality and challenges to achieving higher education);
- Changing aesthetics (artists’ increasing interest in cross-disciplinary and inter-disciplinary forms; mixing of commercial and nonprofit practices; artists making technology-based work or work that is intended to be experienced outside of traditional venues);
- Changing revenue model for the arts (plateauing of foundation and government funding; increasing importance of individual donors, online giving and earned income).

These trends interact differently with the various segments of the performing arts field and distinct artist cohorts, but the major challenges and opportunities in the sector relate in one way or another to these essential elements.<sup>1</sup>

### Duke’s Support for the Ecosystem

In our interviews and artists’ survey, Helicon heard widespread appreciation for the Duke Foundation’s leadership in supporting and developing the performing arts field, and its sustained investment in new work in dance, theater and jazz. Many interviewees complimented the Foundation for having carefully thought through the trajectory of an artistic work and an artists’ career as a whole, and for providing support at different stages across these trajectories. The Foundation staff considers the six intermediary programs it funds as a suite of investments that are supporting the progression of artistic work and artistic careers – from the emerging to the most mature artists, and from the initial stages of creation to production and touring of fully realized work. This span of support for the field is widely recognized and valued. As one

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<sup>1</sup> See Appendix A for more detail on these themes and a selected bibliography.

person said, “Duke has supported creation, development and touring through these intermediaries in a really, really significant way.” Another noted, “They have done a great scan of the landscape. The Duke grants are ‘life changing.’”

Overall, the perception of the six re-granting programs by survey respondents and interviewees was very positive. One person said, “Without these intermediaries, it would be a radically different playing field. The leadership at these programs has been steady and they continue to be really responsible about evolving as needed.” They have each had a positive influence in their domain, and were commended for their awareness of field issues and their efforts to adjust their programs to adapt to trends. Interviewees appeared generally aware of the particular niche each program is meant to fill, and were able to evaluate challenges and strengths on that basis.

The artists’ survey reinforced comments we heard in interviews. Almost all respondents (95%) said that the grant they received had a very important or critical impact on their project. Large majorities said that this support enhanced the quality of their project (95%), moved their work to a new level (89%), gave them exposure or validation they wouldn’t have gotten otherwise (84%), or enhanced their professional or administrative skills (58%). Two-thirds of respondents felt that their relationships with presenters or commissioning organizations were strengthened as a result of the grant. In the open-ended comments, artists praised the grants for enabling them to take risks and cross aesthetic boundaries, partner with other artists and presenters in new ways, and finance experimentation and long-term development of artistic ideas. A number of artists recognize that the Duke-funded programs offer support for multiple phases of the artistic process, from early experimentation through production, recording and touring, and said that this systemic support has had powerful impacts on artists’ work. One artist said, “The Duke grants have given me the mental wherewithal to create – to stop cramming in a thousand things, and to really think, generate and then organize myself to get it performed.”

### **Changes in Context Influencing New Work**

The cultural and economic context of the nonprofit performing arts has changed in the past 10-15 years in ways that have some significant implications for the creation and presentation of new work. Some key factors mentioned by interviewees include:

- A dramatic increase in the number of professional artists and nonprofit cultural organizations.
- Increased costs of production and plateaued revenue from traditional sources of support—foundations and audiences—which has led to risk aversion and less support for new work among many nonprofit producing and presenting organizations.
- The rising costs of living and producing work as an artist, even for those artists who are most “successful.”

- New options for artistic creation, cultural engagement and financing as a result of technology, especially for younger generations.
- Changing audience tastes — less interest in attendance at traditional venue-based performances and growing interest in participatory, collaborative experiences that mix artistic media (dance, music, food, and craft, for example) and diminish distinctions between “artist” and “audience.”
- Changes in the way artists are making work — more are acting as their own producers and working across disciplines and platforms.
- A growing number of artists and organizations are seeing the impact they have on their community as their primary criterion for success, in addition to (or even above) the artistic product.

The lack of sustainable business models coupled with the need for more nimbleness and adaptive capacity — for nonprofit cultural organizations and for individual artists — are critical factors influencing the creation and presentation of new work. This was mentioned by all interviewees as something that needs to be addressed in order to sustain a vital field in the future.

### **Time to Re-think the System?**

The intermediaries receiving Duke support were praised for making regular improvements to their programs to better serve artists within their domain, but several interviewees suggested that it may be time to reconsider the *system* of support for new work as a whole, in light of the larger trends and overarching issues facing artists and presenters. As one person said, “Some of these programs are ten or fifteen years old. They have evolved, yes, but the larger landscape in which they exist has changed very dramatically. If we were starting again today, would these be the programs we would design to meet the needs? It’s just a good discipline to occasionally step back and ask ourselves whether there’s a better way.”

Some specific areas for change were suggested by interviewees and survey respondents:

#### **1. Beyond project grants to sustained support for artists**

Project grants are great, and Duke’s are some of the most generous in the field, but they are not enough to sustain an artists’ career over time. We heard from almost all interviewees that more than anything, “artists need financial sustainability” — they need reliable income, health care, stable housing, and retirement accounts. If these basic needs are not met, even artists who receive multiple large grants find themselves living a precarious existence, which threatens their ability to make and present new work. Artists need help developing sustainable business models for their creative life. This includes building a base of individuals who will support their work over time and creating relationships with presenters/producers who will commit over a

long term to supporting the artist's arc of work. It may also include identifying new kinds of investors and sources of support outside of the nonprofit sector.

Many interviewees and some narrative responses in the artists' survey commented negatively on what some people perceive as a "star system" – a pattern in which the same artists receive awards repeatedly. We did not look at all available grant awards in dance, theater and jazz, but our portfolio analysis of the 2204 grants awarded from these six re-granting programs between 2000 and 2014 counters this view. In these Duke-funded programs, 75% received only one grant, and 86% of recipient artists have received just one or two awards over the 14 years. Just 7% – 101 artists – received more than three awards, and 7 individual artists received more than ten awards each. Of course, the Duke-funded grants are only a portion of the arts grantmaking landscape, and it is possible that those perceiving a "star system" are commenting on the grant system more broadly. It is undoubtedly true that the number of performing artists who receive any grant funding is only a small segment of the more than 350,000 performing artists in the U.S.<sup>2</sup> Whether that is a problem to be solved is a larger question.

## 2. Funding to fit the way artists work today

Currently, the funding system does not adequately address what many artists need to create successful work today. There are several areas where respondents thought the field of support could adapt:

- Project-based funding, even if multi-year, does not always take into account the long gestation period some work needs to be really successful. This often leads to work being presented before it is ready because artists do not have funds to fully refine it, or – in some cases – the dramaturgical and production support they need to do so. This can create a negative feedback loop where the work is presented prematurely, poorly received by audiences and critics, and then artists struggle to recover from the negative responses. (NDP and National Theater Project technical residencies and NPN's Forth Fund are seen as positive responses to this need.)
- Project-based funding criteria don't always fit with artists' intentions for the work. For example, "tour-ability" isn't always appropriate for work that is place-based or designed to be experienced outside of a traditional presentation venue.
- Artists at different career stages need different things and should not be in competition with each other for the same grants. "Early in their careers artists are boot-strapping, improvising, testing a lot of ideas; more mature artists need real capital to realize more mature ideas." For many artists, the scale of their ambition increases with age, experience and maturity, and financial demands escalate when artists take on managers or

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<sup>2</sup> National Endowment for the Arts. *Artists and Arts Workers in the United States*. Research Note #105. October 2011.

organizational responsibilities and facilities. Artists also need different things at different stages of their lives, just like people in any other profession. While younger artists may be able to compromise on saving for retirement or health care, for example, this becomes increasingly difficult as artists age, start families and face various mature life-stage needs.

- Artists are increasingly working across disciplines and platforms (stage, internet, installations, etc.) and sectors (commercial and nonprofit), as well as across thematic lines (e.g., art and health, art and justice). A growing number of artists don't fit into traditional discipline categories, and some artists are left out of the funding framework entirely (for example, improvisational artists who are not working in the jazz idiom). Almost a quarter of the artists who have received support from these programs since 2000 are categorized as multi- or inter-disciplinary in Duke's database. Funding programs need to adjust to stay current with the increasing hybridity of practice.
- Most of the key collaborators that artists work with – the designers, producers and even dancers — don't have access to grants. Many artists see their work as collaborative and are put in a hard position when funding levels aren't sufficient for them to pay their partners.

### **3. Support for presentation**

Many feel there is a particular gap in support for the presentation of new work. “The work needs a place to land,” and presenters are key to preparing the ground for landing. The funding system puts substantial resources into the process of creation, but not enough on the full process of production and presentation.

There is a need to invest in and recognize visionary presenters in particular. Their creativity is fundamental to the development of new work, the maturation of artists, the meaningful connections between artists and audiences, and the evolution of the system as a whole. Many of the most forward-looking presenters think of themselves as civic as well as artistic leaders, responding to the need to build deeper connections with audiences, and aligning with many artists' interest in working deeply in communities. One interviewee said, “What artists need most is audiences that want their work,” and innovative presenters are essential to forging these connections.

Respondents felt that funding could better recognize the important differences in the scale, artistic orientation and exigencies of different types of presenters, and do more to maximize the strengths of each and encourage collaboration among and between them. One person suggested that she sees “three tiers” of presenting organizations, each with different roles within the ecosystem and distinct challenges. “This is over-simplifying it, but as I see it: the smallest presenters help artists at developmental stages, but often lack the capacity to present fully realized work; mid-sized presenters are heavily dependent on box office, so tend to be more cautious curatorially; and the largest presenters have the greatest capacity but often

operate under larger institutional constraints. Can we better acknowledge the differences but also make more of the sum of the parts of the presenting system?”

Interviewees registered the need for support for partnerships among presenters to take more risks in presenting challenging and untested work and bringing international artists to the U.S.

#### **4. Rethinking the role of intermediaries**

Intermediaries are a critical piece of the system of support for the creation and presentation of new work. At their best, they provide much more than money — they provide access to information, networks, services, and professional development. They facilitate connections and the flow of resources within the decentralized network of artists and presenters. Interviewees and survey respondents were very complimentary about these particular intermediaries, and many of the aspects they appreciated most were non-financial, including the knowledge, connections and “human support” that they offer.

However, many of the people we interviewed suggested that there is an opportunity to reconsider the purpose of intermediaries and how they operate, individually and together, in light of current conditions and needs in the field. One person said, “We need to ask: ‘What is each of these programs trying to change? How do the programs complement or duplicate each other and, together, anticipate the future? Could we make more future-looking investments?’”

In particular, many felt that there is an opportunity for better coordination among and between these six programs, to avoid duplication of effort for applicants and re-granting staff and make the funds go farther. One person said, “With great respect for the programs’ staff, I wonder if there’s a less expensive way to distribute these funds, so more of the money could go to the artistic work and less to the administrative systems.” Others wondered whether there could be greater intention in supporting stand-out artists, many of whom have received support from multiple re-granting programs over several years. Could the programs annually identify a group of artists who had received awards from several of them, and then act together to provide special assistance to these artists, for example? Could this help provide security and sustainability for some of the most talented artists?

### **IDEAS FOR THE FUTURE**

Duke is perceived as being uniquely suited to spark a fresh conversation about the ecosystem of support for new work in the performing arts, and the Foundation may want to lead a more structured conversation about this in the future. We heard specific recommendations that could improve the operation of these six re-granting programs, or inform more large-scale changes in support:



- **Review and re-think the intermediary programs (both their goals and evaluative criteria) in light of important changes in the field, including:**
  - New ways of making work, including cross-disciplinary work and socially-engaged artmaking
  - Technology and its impacts on artmaking, audiences and fundraising
  - Rising costs related to making work and touring it
  - Artists’ needs for support for general and ongoing life expenses (e.g. consider “operating” grants to accompany project grants for artists)
- **Better coordinate the intermediary programs**
  - Review guidelines and applications forms to diminish overlaps and duplication of effort by applicants and program administrators; consider the possibility of unified application form
  - Create a unified, clean and searchable database of applicants and recipients
  - Consider additional ways to support the artists being recognized across multiple programs
- **Support more long-term relationships**
  - Between artists and presenters
  - Between presenters of different types
  - Fund both artists and institutions
  - Provide “fellowships” or other significant awards to visionary presenters that have supported the arc of specific artists’ work over a long period
- **Support artists lives, not just their work**
  - Invest in local and national initiatives that are developing jobs for artists
  - Facilitate networks to share resources (information, back office services, funding, etc.)
  - Provide more assistance to help artists with the business side of their operations
  - Support the development of technological capacity for artists
- **Convene intermediaries and other thought leaders to imagine the future**
  - What do we want ten years from now, and how can we aim toward that collectively?

## APPENDIX A: KEY TRENDS AND BIBLIOGRAPHY

### General Trends in the Nonprofit Cultural Sector

- *Growth in the number of nonprofits* -- From only a few thousand in the 1960s to over 100,000 today. In 2012, about 40,000 groups had budgets over \$25,000; approximately 20,000 had budgets over \$100,000; approximately 6,700 had budgets over \$1 million.<sup>3</sup>
- *Inequities in distribution of funding* — in 2012, groups with budgets greater than \$5 million represented only 6% of the total population of arts and culture groups, yet these organizations received 68% of all contributions, gifts and grants from individuals, government and foundations.<sup>4</sup> Few of these 6% are rooted in non-Western European aesthetics or founded and run by people of color or explicitly have a community-based mission.<sup>5</sup>
- *Attendance patterns at cultural institutions* — Approximately one-third of American adults attend “benchmark” cultural organizations (museums and galleries, symphonies, operas, theaters), and those that do tend to be much whiter, older, wealthier and more highly educated than the general population.<sup>6</sup> The demographics of the audiences, staffs and boards of cultural institutions, broadly speaking, is continuing to diverge more and more from the demographics of the general population.
- *Cultural participation habits* – For large segments of the population, cultural participation is happening outside of the formal cultural system—in churches, in homes, in parks, in the street—unmediated by a formal institution or “professionals.”<sup>7</sup>
- *Technological mediation of arts experiences* — More than two-thirds of adults (and at least as many young people) consume culture in technologically mediated forms, and this is only likely to grow.<sup>8</sup> Most nonprofit cultural institutions are behind the curve in terms of understanding and integrating technology across their programs and operations.
- *Structural issues with the nonprofit business model* — Most arts nonprofits are “under-capitalized,” they don’t have the money that they need to accomplish their mission in a sustainable way. In 2014, 60% of nonprofit cultural organizations responding to the

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<sup>3</sup> National Center for Charitable Statistics 2012 data.

<sup>4</sup> NCCS 2012 data. It is worth noting that this data counts grants to funding intermediaries, such as the New England Foundation for the Arts, as one grant, when in reality that money is distributed in re-grants to a more organizationally and culturally diverse group of grantees than the single data classification would suggest.

<sup>5</sup> Sidford, *Fusing Arts, Culture and Social Change*. [http://heliconcollab.net/wp-content/uploads/2013/04/Fusing-Arts\\_Culture\\_and\\_Social\\_Change1.pdf](http://heliconcollab.net/wp-content/uploads/2013/04/Fusing-Arts_Culture_and_Social_Change1.pdf)

<sup>6</sup> National Endowment for the Arts, *Survey of Public Participation in the Arts*, 2012.

<sup>7</sup> Brown, Alan et. al. *Cultural Engagement in California’s Inland Regions*. October 2008. [http://irvine.org/assets/pdf/pubs/arts/CulturalEngagement\\_ExecutiveBriefing.pdf](http://irvine.org/assets/pdf/pubs/arts/CulturalEngagement_ExecutiveBriefing.pdf)

<sup>8</sup> NEA SPPA, 2012.

Nonprofit Finance Fund’s national survey reported that they have less than three months of cash on hand.<sup>9</sup> Many are also “mis-capitalized”—the resources they do have are not flexible, or structured in ways that help them adapt to changing circumstances or support long-term health. The growth in number and size of nonprofit institutions makes the environment for funding more competitive. The cost of doing business continues to rise: organizations name insurance premiums, travel costs, real estate and utilities, and salaries and benefits as significant cost pressures.<sup>10</sup>

- *Competitive landscape* — The proliferation of commercial and nonprofit cultural offerings, both live and digital, has created more competition for audience attention.
- *Next generation leaders* — The nonprofit model has long relied on discounted labor from artists and arts leaders. The next generation of artists and arts leaders *as a whole* is proving to be less interested in or able to discount their labor to work in the nonprofit world, and increasingly seek more remunerative options for doing meaningful, creative work. In addition, the field lacks effective professional development trajectories for young leaders and artists, especially those from diverse backgrounds.<sup>11</sup>

### Trends in Arts Presenting

- *Earned income and individual donor contributions are becoming more important* as revenue streams from foundation and government sources decline or remain stagnant.<sup>12</sup>
- *Economic pressures on presenters diminish in risk taking* — Because presenters are increasingly reliant on box office, there is growing reluctance to program unknown artists or challenging work.
- *Mid-size presenters face particularly challenging economic conditions* because they lack the flexibility of smaller presenters and the capacity of larger organizations to do blockbusters.<sup>13</sup>
- *Technology continues to have an impact* in the way that art is made and accessed. Many presenters are still figuring out how to navigate this.
- *Challenges for international exchange* — The global situation has made securing visas for international artists increasingly difficult and expensive. Rising costs have made international touring by U.S. artists increasingly difficult.

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<sup>9</sup> Nonprofit Finance Fund, *State of the Arts and Culture Sector 2014 Survey*. <http://tinyurl.com/k9ecy6s>

<sup>10</sup> Helicon Collaborative. *Challenges and Opportunities Facing Contemporary Dance, Theater, Jazz and Presenting Organizations*. 2012. <http://www.ddcf.org/Global/Arts/DDCF%20Report%20March%202013%20.pdf>

<sup>11</sup> Markuson, Ann. *Nurturing California’s Next Generation Arts and Cultural Leaders*. 2011. [http://www.hewlett.org/uploads/Nurturing\\_Californias\\_Next\\_Generation\\_Arts\\_and\\_Cultural\\_Leaders\\_-\\_Full\\_Report.pdf](http://www.hewlett.org/uploads/Nurturing_Californias_Next_Generation_Arts_and_Cultural_Leaders_-_Full_Report.pdf)

<sup>12</sup> Helicon. *Challenges and Opportunities Facing...*

<sup>13</sup> WolfBrown. *An Analysis of the Mid-Sized Presenting Organizations Initiative for the Nonprofit Finance Fund*. 2010. <http://www.ddcf.org/PageFiles/1103/MPO%20Initiative%20Evaluation%20-%20Final.pdf>

- *More “presenters” entering the market* — A growing number of museums and visual arts institutions are presenting exploring cross-disciplinary or performative work, representing a new kind of competition for traditional performing arts presenters.<sup>14</sup>

### Trends among Artists

- *Vast and diverse field of artists* — Artists come in many forms, from diverse backgrounds, and trajectories. In 2012 there were 1.2 million working artists in the U.S.; only 16% had an arts-related bachelor’s degree.<sup>15</sup>
- *Artists earn relatively little* — Professional artists continue to support themselves any way they can, and tend to cross into multiple sectors to do this. Most professional artists find themselves on the lower end of the income scale: 60% make less than \$40,000 in annual income, more than 20% below the average for full-time workers. The majority of artists make less than \$7,000 a year from their artwork and 70 percent hold at least one other job in addition to making art.<sup>16</sup> Some estimates say practicing artists who *don’t* expect to make a living from their work outnumber those who do by as much as 30 to 1.<sup>17</sup>
- *Artists worry about “life” issues* — A 2010 survey of almost 7,000 artists nationally found that “many of artists’ biggest worries mirror the concerns of the larger population, including health care, debt, income, and retirement plans. Artists are most anxious about loss of income (77%); a majority of artists are fearful about losing their health insurance and having their retirement plans derailed.”<sup>18</sup>
- *Artists are working across disciplines and genres* — Increasing numbers of artists are reluctant to put themselves into established genre categories because they are working in multiple genres or doing inter-disciplinary work. In Duke’s own database more than one-fifth of the arts are categorized as multi- or inter- disciplinary. A Future of Music Coalition survey of over 5,000 musicians found that 22% of respondents did not select one of the 32 given genres for their music and instead chose to write in a description of their music.<sup>19</sup>

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<sup>14</sup> Helicon. *Challenges and Opportunities Facing...*

<sup>15</sup> <http://bfamfaphd.com/>. Some estimates say that as many as two-thirds of Americans are engaged in making art themselves at either a professional or amateur level. See reports by Alan Brown, “Cultural Engagement in California’s Inland Regions,” and Maribel Alvarez, “There’s Nothing Informal About It: Participatory Arts Within the Cultural Ecology of Silicon Valley,” Cultural Initiatives Silicon Valley, 2005.

<sup>16</sup> LINC. *Artists and the Economic Recession: A Summary of Findings*. May 2010.

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<sup>17</sup> RAND via Brooklyn Commune report.

<sup>18</sup> LINC. *Artists and the Economic Recession*. 2010.

<sup>19</sup> <http://money.futureofmusic.org/survey-snapshot/>

- *Increases in costs of living* — The cost of living is rising much more quickly than artists' income, especially in arts centers such as New York, Los Angeles and San Francisco<sup>20</sup> which rank among the most expensive cities in the U.S.<sup>21</sup>.
- *Artists becoming their own producers* — We heard frequently in our conversations with artists that they are adapting to the current funding and producing landscape by increasingly self-producing work.

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<sup>21</sup> "Most Expensive U.S. Cities to Live In." Kiplinger. May 2014.

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## APPENDIX B: INTERVIEWS

Kyle Abraham  
Adam Bernstein  
Maira Brennan  
Stanlyn Breve  
Polly Carl  
Sarah Coffey  
Deborah Cullinan  
Lane Czaplinski  
Kristy Edmunds  
Russ Gershon  
Ed Harsh  
Wayne Horvitz  
Judy Hussie-Taylor  
Adam Huttler  
Marc Bamuthi Joseph  
James Kass  
Liz Lerman  
Ruby Lerner  
Margaret Lioi  
Taylor Mac  
Sam Miller  
Jane Preston  
Sarah Nash  
Bill Rauch  
Elizabeth Streb  
Pamela Tatge  
MK Wegmann



## APPENDIX C: FUNDING PORTFOLIO ANALYSIS

Helicon conducted an analysis of the Duke database of funding provided by these intermediary programs from 2000 – 2014. The database represented 2,204 grants awarded over this time period to 1,370 artists. The number of distinct projects funded is around 1,340.<sup>22</sup>

### Programs included in the analysis:

- CMA FACE French American Jazz Exchange
- CMA New Jazz Works
- Creative Capital (including CCF Performing Artists)
- MAAF FACE French American Jazz Exchange
- MAP Fund (also called MAP, CCF MAP Fund)
- NEFA National Dance Project (including Tour only)
- NEFA National Theater Project
- NPN Creation Fund (including Summer and Winter)

### Discipline break-down of awards:

DISCIPLINE	# OF GRANTS	% OF TOTAL
Theater	540	25%
Dance	791	36%
Music	380	17%
Inter- / Multi-disciplinary	493	22%
<b>TOTAL</b>	2204	

Almost one quarter of artists were categorized as inter- or multi-disciplinary, lending support to the suggestion of survey respondents that discipline categories have diminishing relevance for artists today and should be reconsidered.

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<sup>22</sup> The exact number of distinct projects is difficult to determine from the database because project names are listed as “new work” or change slightly over development. However, the majority of artists are funded once per project.

### Artists receiving multiple awards

There was a common belief shared in interviews and surveys that there is a “Star System” in the grantmaking from the intermediary programs, where the same artists are receiving awards over and over. From the data, this appears to be unfounded—86% of artists have received either one or two awards over the course of 14 years and 75% have received just one grant. Only 7% have received more than 3 awards.

# OF AWARDS	# OF ARTISTS WHO RECEIVED	% OF TOTAL
1	1006	73%
2	183	13%
3	80	6%
4	30	2%
5	30	2%
6	13	1%
7	6	0%
8	11	1%
9	4	0%
10	4	0%
11	1	0%
12	1	0%
15	1	0%

The artists who have received more than 8 awards are listed below with the length of time that it has taken them to receive this number of awards.<sup>23</sup>

<sup>23</sup> From the first to the most recent award received. Not all received an award every year during that period of time, and occasionally they received more than one award in a year.

ARTIST NAME	# OF AWARDS RECEIVED	OVER HOW MANY YEARS	FOR HOW MANY PROJECTS
Miguel Gutierrez	9	9	5
Reggie Wilson	9	11	8
Yasuko Yokoshi	9	13	6
Emily Johnson	10	7	5
John Malpede	10	10	9
Nora Chipaumire	10	7	7
Tere O'Connor	10	12	7
Bebe Miller	11	11	8
Sarah Michelson	12	11	7
John Jasperse	15	15	11

All of these artists received awards from more than one of the six intermediary programs over many years, for multiple different projects. It might be argued these artists are both prolific and at the top of their craft and their career (only one, Emily Johnson, is under 40 years old).

Interestingly, all but one of these top awardees, John Malpede, work primarily in the discipline of dance. Artists working in dance represented 29 of the 40 artists who have received more than five awards from these six programs. This may simply be because there are several different Duke-funded grant opportunities available to artists working in dance—through Creative Capital, MAP, NPN, and two NDP programs. The discipline of Jazz, in contrast, has only one Duke-funded grant opportunity.

It may be worth considering whether providing support to a small cohort of exemplary artists over time is actually a *good* thing, rather than a problem. If these particular artists are truly making the best work in their field, is there a more intentional way of identifying them and providing them with operating support, so that they do not have to continually reapply to multiple programs, year after year. There are some younger artists, such as Kyle Abraham, that seem to be on this trajectory and could benefit from more coordinated, longer-term support. (The Doris Duke Artists Awards offer just this kind of support for artists who have been recognized by three nationally significant awards in a ten-year period.)

### Projects receiving multiple awards

Two-thirds of funded projects received only one award, and approximately 31% received between two and four awards. Only 43 projects out of 1,337 received more than four awards. The projects that received a substantial number of grants were ensemble projects, and the awards went to a number of different artists. For example, the 12 total grants for *The Method Gun* were distributed among six artist members of the Rude Mechanicals and came from two different grant programs.

# OF AWARDS	# OF PROJECTS WHO RECEIVED	% OF TOTAL
1	867	65%
2	243	18%
3	148	11%
4	46	3%
5	14	1%
6	12	1%
7	4	0%
8	1	0%
9	1	0%
12	1	0%

## APPENDIX D: SUMMARY RESULTS OF ARTISTS SURVEY

The full survey results are attached at the end of this report, and can also be accessed via this link: <https://www.surveymonkey.com/results/SM-FFWCPTZL/>. The online Survey Monkey tool can be used for filtering and analyzing the results in different ways.

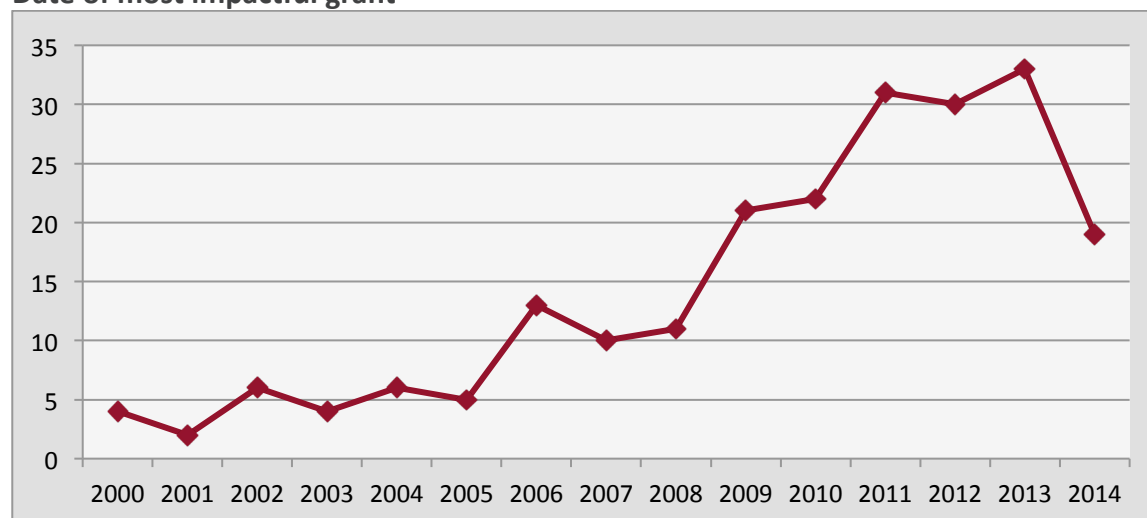
### Profile of Respondents

#### Respondents receiving at least one grant from the program

PROGRAM	RESPONSES	PERCENT
MAP Fund	99	45%
New Jazz Works	65	30%
National Dance Project	61	28%
National Performance Network	50	23%
Creative Capital	39	18%
French-American Jazz Exchange	17	8%

Because many respondents received grants from more than one program, the total adds up to more than 100%.

#### Date of most impactful grant



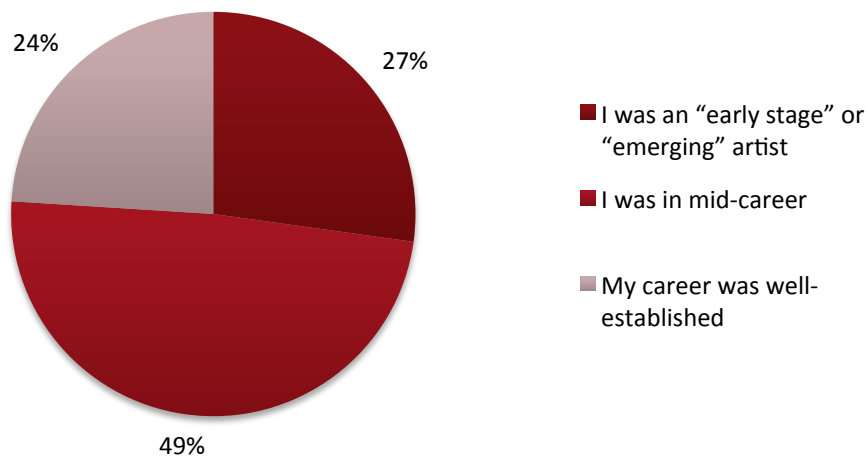
Respondents were asked to answer questions in reference to their “most impactful grant,” which, for most people, they received between 2011 and 2013. It is not unexpected that survey respondents would be more likely to be from recent grant cohorts and / or might consider recent grants to be most impactful.

### Artist or organization

The majority of respondents (76%) answered the survey as an individual artist, while 24% answered on behalf of an organization. Comments reveal, however, that many respondents don’t see a clear defining line between artist and organization. Many work as collectives or in collaborative groups at least some of the time.

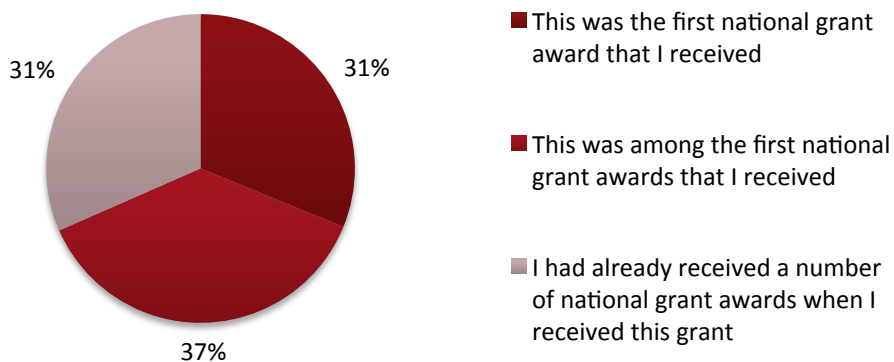
### Career stage

Survey respondents were at a range of career stages when they received their most impactful grant. About half (49%) of respondents described themselves as “mid-career” when they received the grant, while a quarter were “emerging” (27%) and a quarter were “established” (24%).



### Number of national grants prior to this one

Survey respondents were nearly evenly split in terms of whether and how many national grants they had received prior to this grant.



### Impact of the Grant

#### Impact of the Grant on the Project

95% of respondents felt that the grant had a very important or critical impact on their project. Specifically:

IMPACT	PERCENT
The quality of the project was enhanced in ways that would not have been possible otherwise	95%
It moved their work to a new level	89%
They got exposure they would not have gotten otherwise	84%
They got more validation for their work	84%
They obtained engagements to perform work that they would not have had otherwise	74%
Their relationship with the presenter was strengthened	66%

Their relationship with the commissioning organization was strengthened	63%
It opened up more opportunities for subsequent projects	63%
Their administrative skills were enhanced	58%
It was easier to make or present innovative new work subsequently	57%

Other specific impacts include:

<b>ADDITIONAL FINANCIAL SUPPORT ATTRACTED AS A RESULT OF THE GRANT?</b>	<b>PERCENT</b>
Yes, substantial additional support	20%
Yes, some additional support	48%
No, and no additional support was needed	15%
No, and additional support was needed	7%
Don't know	10%

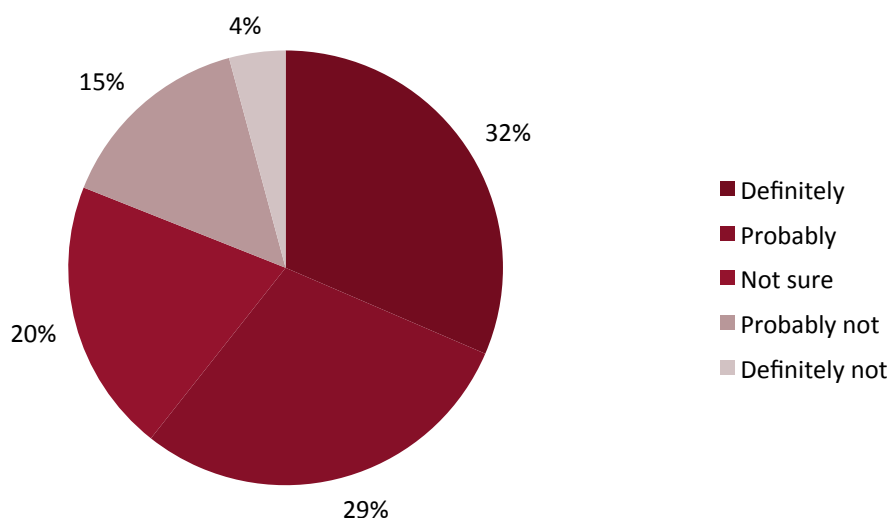
<b>IMPACT ON DEVELOPMENT AS AN ARTIST</b>	<b>PERCENT</b>
Absolutely critical	47%
Very important	40%
Somewhat important	7%
Important	5%
Not at all important	2%



WHERE THE FUNDED PROJECT FIT WITHIN WORK TRAJECTORY	PERCENT
It was the continuation of a line of work already begun	53%
It was a turning point, the beginning of a new line of work	34%
It was the culmination, or end point, of a line of work already begun	7%
It was a departure, tangential to the work that came before and after	6%

### Whether they would have undertaken the project without the grant

Nearly two-thirds (61 percent) of respondents said they would probably or definitely have undertaken the project without the grant. However, nearly one in five of the projects would probably or definitely not moved forward without this support.



### The most impactful part of the grant

Almost all of the survey respondents (92%) responded to the open ended question: “what was the most impactful part of this grant program for you?”

*Themes mentioned by a significant number of people:*

- Validation of award
- Exposure for the work / artist as a result of the award

- Support for work over time at many phases and in many ways, from “early stage” through production, touring and recording / distribution, production residencies, etc.
- The ability to travel / have cultural exchange with artists from other places
- Skill building or professional development opportunities that the grant supported or intermediaries provided
- Support for touring and presenting the work
- Support for risk taking, boundary crossing or new and untested work
- Access to new or different venues and presenters
- Connections made with other artists
- Connections made with presenters
- The financial amount which enabled artists:
  - To realize the full scope / ambition of their vision
  - To be able to pay collaborators fairly
  - To be able to take the time off of other responsibilities to create
  - To be able to experiment without knowing the outcome
  - To be able to develop work over a long period of time
  - To have peace of mind
  - To bring their work to a new level

*Mentioned by a smaller number of people:*

- The importance of early career support
- The structure of the process providing accountability
- The knowledge / support / humanity of the intermediary
- The opportunity to challenge oneself and grow as an artist
- The co-commissioning structure
- The ability to receive additional support (not included in the original grant) for activities related to creation and presentation
- There is a need for more support for artists from disadvantaged communities and underrepresented geographic areas

## About the Field in General

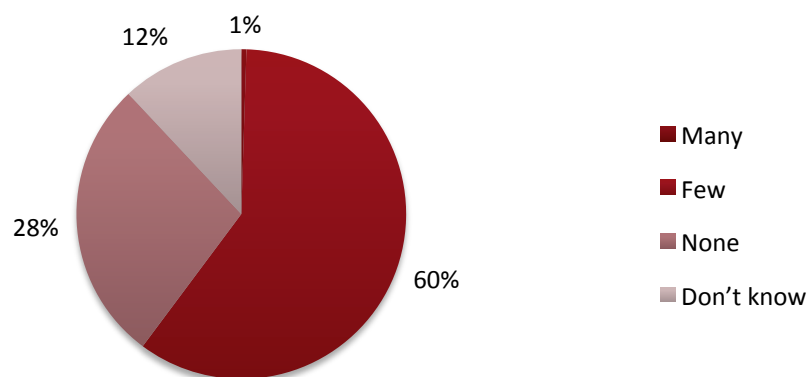
### Support for new work

Respondents were asked, “In your opinion, is it easier or more difficult today for emerging / established artists to find support for new work than it was when you received this grant?”

	FOR EMERGING ARTISTS	FOR ESTABLISHED ARTISTS
Much easier	2%	3%
Somewhat easier	12%	7%
About the same	19%	20%
Somewhat more difficult	23%	30%
Much more difficult	21%	22%
Don't know	23%	19%

### Other similar grant programs

Almost all respondents (99%) say they are aware of few to no other grant programs like the one from which they received their most impactful grant.



For those who listed other similar grant programs, 43 percent were programs supported by Duke or its intermediaries. Others listed frequently were the Guggenheim Fellowships, the Jerome Foundation, the NEA, and New Music USA.

The vast majority (94%) of respondents say that the impact of this grant program on the field of live performance is critically important or very important.

### Other Comments

People were given an opportunity to share other comments at the end of the survey in an open-ended comment box. Some of the most frequently mentioned ones were:

#### *Positive*

- The importance of receiving the support at a critical or transitional moment in a career (e.g. for an artist coming back after a hiatus)
- Praise for the programs in general, and gratitude. Many recognized that all of the programs have their unique and valuable niche in the field. Some praised particular programs, such as: “The MAP Fund speaks our language. It is aimed right down the pike of what we care about – new work, imaginative non-traditional staging, culturally transformative. There's nothing else quite like it.”

#### *Challenges / criticisms*

- The challenges for jazz, including: this is the only significant grant support for jazz in the field; jazz has become a “catch all” category for work that doesn't fit in another category; and receiving the grant can make it difficult for jazz artists to get regular fees from their usual for-profit venues
- Criticism of the programs' repeated grants to “star” artists. In the words of one person, “I feel that extremely large awards going to a selected few individuals is exclusionary and somewhat harmful. I would like to see this funding disseminated amongst a larger number of qualified artists, as opposed to being given those who already have established career momentum.”
- The difficulty of continuing the momentum an artist creates as a result of the grant because there aren't other financial opportunities of this size in the field
- The need for support over a longer period of time (3-5 years) for artist to sustain an arc of work and a life, not just project support (however generous it may be)
- The desire for a separate program (and set of criteria) for emerging artists vs. established artists
- The impossibility of making a living as an artist today with rising cost of living in many urban areas and the difficulty of finding reliable income. These grants help, but there is still a huge concern with the viability of a career as an artist.

- The unintended consequences of such large grants “attached” to artists – some presenters expect artists to use grant funds to pay for costs of presenting the work and some are less likely to present artists that don’t have this support.
- Criticism of the outdated notion of disciplines because many artists are working in hybrid ways.

There were a couple of individual comments that stood out as worth considering:

- One person praised the "sane submission process" of NDP and MAP, and criticized the CC individual grants process is "ridiculously involved and timeline for the grant cycle is onerous"
- One person criticized the culturally-biased value system for judging quality in the grantmaking world in general – it privileges art and artists from Western European traditions over others.