



Fund For Artists Donor Study
Consolidated Research Report

February 2010

Table of Contents

3	Executive Summary
9	In-depth Interview Findings
13	Donor Survey Results
14	Methodology and Response Rates
16	Donor Demographic and Other Characteristics
22	Involvement in Creative Activities
28	Giving Behaviors
41	Values, Motivations and Interests
60	Analysis of Causes Supported
65	Further Analysis of Values and Philanthropic Interests
71	Analysis of “High Touch” Donors
76	Supporters of Local Artists and Small Programs
80	Segmentation Results and Segment Descriptions
92	Detailed Segmentation Results
	92 Involvement in Creative Activities
	95 Giving Behaviors
	106 Values, Motivations and Philanthropic Interests
110	Appendix 1: Interview Guideline and Protocol
111	Appendix 2: Survey protocol

The logo for ENGAGE, featuring a large, stylized 'G' on the left and the word 'ENGAGE' in a bold, sans-serif font to its right. The entire logo is rendered in a light pink color.

Executive Summary

- In 2008, The San Francisco Foundation and East Bay Community Foundation commissioned Helicon Collaborative and WolfBrown to conduct a psychographic study of donors to the Fund For Artists (FFA) Matching Commissions program, a highly successful matching grant program that challenged Bay Area individual artists and small arts groups to raise funds from individuals.
- The goals of the study were as follows:
 - To understand the underlying motivations of the FFA donors
 - To see if FFA donors are different than donors to other Bay Area arts institutions
 - To identify typologies of donors based on their giving behaviors and attitudes about giving
 - To develop tools that can help small groups and individual artists with fundraising
- Research methods included an in-depth interviewing exercise with FFA grantees and donors in the summer of 2009, followed by an extensive effort to survey FFA donors as well as donors to other Bay Area cultural institutions.
- Overall, the study finds that donors to Bay Area arts groups are diverse with respect to their values, interests, giving behaviors and preferences for involvement.
- Interview findings suggest that giving is often precipitated by the making of one or more “**connection points**” with donors which, singly or in combination, can spark a gift:
 - A personal relationship with the artist or a board member: many of the donors who were interviewed were motivated by a sense of collegiality or reciprocity. Knowing a person who is involved with the project engenders trust (“I need to recognize some names on the staff or board.”) and confers an element of social currency between the two parties.
 - A “passion” connection to the art form or medium: many of the FFA donors were artists themselves, inherently and intimately connected to the art form, with a desire to support others pursuing similar paths. One donor said: “Music makes life worth living...when I’m singing nothing else matters.”
 - A value connection, which is either an emotional or intellectual connection to the subject matter or issue being addressed by the project: for many of the donors interviewed, a connection to something outside of the organization or art form was a significant motivator for giving. For example, one donor who felt strongly about her faith ended up giving to a music project because the music reflected her own sense of spirituality.
 - A cultural or community connection: we found that FFA’s focus on local and diverse groups generated participation amongst donors whose interest focuses on local and highly personal issues. In regards to the artist soliciting her gift, one donor stated “I knew he would portray Oakland in a way that would make me proud to be a resident of Oakland.”
- When two or more of these “connection points” can be made with a donor, the data suggests, the likelihood of a gift increases.

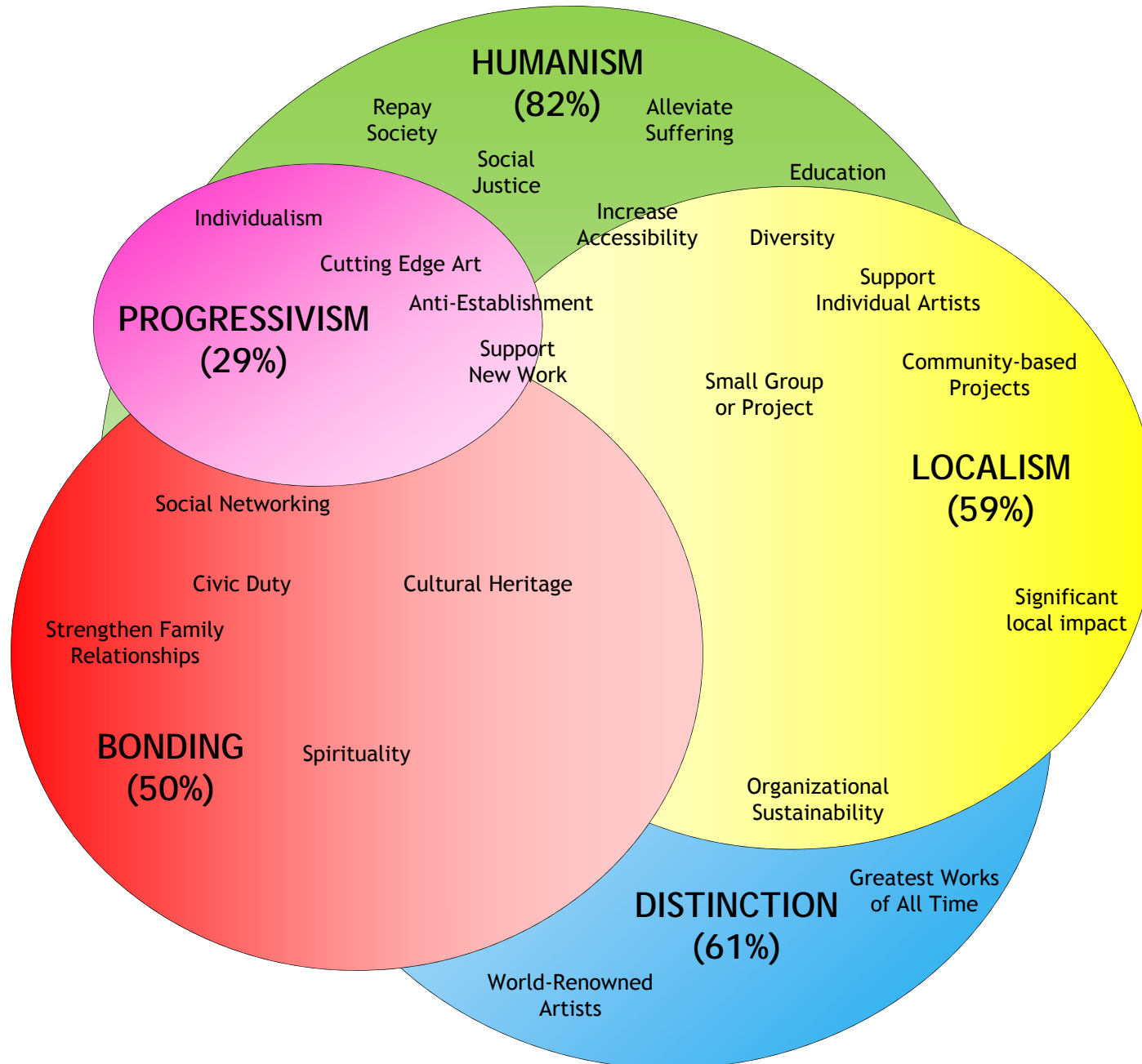


Executive Summary - Values

- A quantitative survey delved deeper into motivations for giving and the values that drive giving behaviors. Both interview and survey findings point to values as useful constructs in understanding the diversity of one's donor base and in thinking strategically about how donors develop emotional bonds with causes. A copy of the questionnaire may be found in Appendix 1.
- Exploratory factor analysis identified five 'value and interest factors' based on a consolidation of 23 different variables. The results are just one lens through which to view donors, alongside giving potential, past giving behaviors, and other relationships as described through the four connection points framework.
- Descriptions of the five value factors:
 - **Localism** is a focus on community, individual artists and access to art outside of existing institutional structures. Many of the FFA donors connected strongly to Localism, as they were interested in new works by individual artists, and supporting community-based projects, and small arts groups outside of the mainstream.
 - **Humanism** is about valuing social good, a sense of responsibility to the community and interest in cultural pluralism. This value is by far the most prevalent found within the sample of respondents. Most associate strongly with social justice, diversity, broadening access, and education.
 - **Distinction**: this value dimension revolves around world class artists and art works. As expected, donors to larger-sized arts organizations related to this value system more strongly than FFA and other donors.
 - **Bonding**: focuses on beliefs and practices that connect people and strengthen social bonds.
 - **Progressivism** is about valuing individualism and cutting edge art and ideas. As artists and younger donors were more likely to connect to Progressivism, not surprisingly, FFA donors, as well as those to mid-sized and diverse organizations, also reflected this value more strongly than others.
- Thinking in terms of these value factors can help artists and arts groups establish deeper and more productive relationships with existing and potential donors.
- The Venn diagram on the following page illustrates the prevalence of each factor within the sample and their relationships to one another (e.g., the degree to which they overlap).



Five Value and Interest Factors



Executive Summary - Typologies of Donors

- Another more complex lens through which to view donors is by typology or “cluster.” A statistical procedure called cluster analysis was performed on a large group of variables including giving behaviors, preferred levels of communication and desired recognition, alongside values and philanthropic interests. The analysis, conducted on the combined data set of FFA donors and donors to 17 Bay Area cultural institutions, revealed five typologies of donors:
 - **Values-Driven Intrinsic** (25% of entire sample): Strong feelings about the arts and deeply held values across the board, highly engaged with the groups to whom they give, offering time as well as financial support (33% of FFA donors are in this segment). They are most likely to be associated with Localism and Bonding as values, and are second most likely of all segments to be artists.
 - **Community Altruists** (22% of entire sample): Not necessarily focused on the arts, they give a significant amount to a range of causes, in particular politically-oriented ones like social justice and the environment (20% of FFA donors are in this segment). Half give over \$5,000 annually to all causes, among the highest of all segments. They are second most likely of all segments to be engaged in volunteer work.
 - **Progressive Artist Champions** (19% of entire sample): Young and diverse, most likely to be artists and support individual artists in local communities that are typically not supported by the mainstream (31% of FFA donors are in this segment). Although the overall sample skewed older (over 55), these donors are the youngest of all segments. They also have the lowest giving capacity and are most likely to be associated with Progressivism, and second to Localism.
 - **High-Touch Social Givers** (17% of entire sample): Influenced by their connection to the organization and people involved in the project, most likely to support world-class programming and internationally renowned visiting artists (7% of FFA donors are in this segment). They are second most likely to have “high touch” scores (i.e., a high need for communication before and after making a gift). They are also most likely of all segments to dedicate a significant portion of their giving to the arts, and most associated with the Distinction and Bonding value factors.
 - **Supportive Audiences** (17% of entire sample): Generally give on the basis of attending programs and do not need much attention before or after they make the gift; most likely on auto-pilot, giving to groups they already know (9% of FFA donors are in this segment). They are the oldest of all segments, and although they associate most with Bonding, they are not as driven by different values as other segments, and do not require a lot of communication around giving (e.g., the exhibit low “high touch” scores).
- The chart on the following page provides a quick reference guide to the five segments.



Snapshot of Donor Segments

SUMMARY SNAPSHOT OF SEGMENT CHARACTERISTICS	VALUES-DRIVEN INTRINSICS	COMMUNITY ALTRUISTS	PROGRESSIVE ARTIST CHAMPIONS	HIGH-TOUCH SOCIAL GIVERS	SUPPORTIVE AUDIENCES
Demographics					
% Under 45	21%	7%	27%	8%	6%
Diversity	M O R E	LESS	M O R E	LESS	LEAST
Values & Interests					
Localism					
Humanism					
Distinction					
Bonding					
Progressivism					
Giving Behaviors					
Average Annual Giving	\$\$	\$\$\$	\$	\$\$\$	\$\$
% Towards Arts	\$\$	\$	\$\$\$	\$\$\$	\$
Pre-Gift Touch					
Post-Gift Touch					
Tendency to Support Individual Artists					

Executive Summary - Implications

- The overarching implication of all findings is that organizations and artists need to spend time talking to their supporters and understanding their interests, values, passions and relationships to their communities and arts organizations in general. Knowing who your donors are and what makes them excited about engaging in a certain organization or project will generate more effective and fulfilling relationships where “making the ask” becomes part of a larger conversation.
- **Get to know your donors.** This doesn’t require expensive survey research, but rather sitting down and have a structured conversation with your donors, either one-on-one or in small groups, to learn more about their interests, passions and connection to your organization and art form. How much involvement do they want in your organization? How much evidence of impact do they want? We recommend that all major donors be interviewed using a protocol similar to the one provided in the appendix.
- **Diagnose your programming in terms of the underlying values** that it speaks to within the donor base. If you are creating a project about an immigrant’s experience in her adopted country, for example, note the value systems around women’s and immigration issues, as well as identity (e.g., culture, nation) construction. How would this speak to your donor base? Remember that many donors support arts projects because they tap into values that have nothing to do with the art (e.g., social justice).
- **Learn to tailor development approaches (e.g., cultivation events, messaging) to different value systems.** Take, for example, raising funds for a new commission by a local artist who is nationally renowned in his field. For some donors, a focus on the project’s new and contemporary attributes, as well as support for a local artist would be more appealing (i.e., those donors who are more likely to be inspired by Progressivism and Localism as values). Other donors might be more attracted to the fact that this artist is well-known and respected nationally, as they may be guided by Distinction more than Localism.
- **Understand from the outset what level of involvement they’d like**, and what evidence of impact they need to see. Then develop different communications strategies targeted towards the amount of communication and involvement your donors desire. Perhaps this information can be collected at the time the gift is made through an opt-in system (e.g., “Check here if you’d like to be kept apprised of how your gift is being used.”)
- When talking to donors, consider:
 - Messaging about values, and less about the specific details of the project
 - Making connections to value systems outside of the arts, when appropriate
 - The importance of personal connections and how you can improve them
 - How to follow-through on involvement opportunities and accountability





In-depth Interviews



Methodology

- Two intensive two-day cycles of individual depth interviews with FFA donors were conducted in June 2009, one cycle in San Francisco and another in Oakland.
- FFA grantees participated in a training session on interviewing techniques, and then worked in teams interviewing donors over the course of two days. A total of 31 organizations and project leaders participated, including individual artists and staff and board members of small and mid-sized arts organizations.
- Over 70 donors were interviewed in exchange for a \$50 honorarium.
- In each interview, grantees played one of two roles: 1) the interviewer, asking questions and leading the conversation, and 2) the recorder, taking notes. Partners traded roles after each interview. Each team met with four different donors, none of whom were their own donors. In this way, all grantees interviewed donors to other organizations or projects, thereby reducing positivity bias.
- A copy of the standard interview protocol, as well as the interviewing guidelines provided in advance to the interviewers, may be found in Appendix 1.
- Immediately following each cycle of interviews, the consultants facilitated a synthesis discussion. Grantees were asked to reflect on responses to each question, as well as the effectiveness of the question and the experience of interviewing in general. Most greatly enjoyed the experience, feeling as if they learned a lot and were better equipped to talk to their donors about values and connections.
- Interviews generated important input into survey protocol design, as well qualitative context for survey findings.



Overarching Themes

- Donors enjoy being interviewed, and want to share what they value. Some had a cathartic experience being interviewed and said that they learned something about themselves and why they give.
- Understanding a donor's passions and creative outlets opens a window into the priorities and values that drive giving behaviors.
- Some arts donor's gifts are inextricably tied to their personal involvement in the arts (e.g., artists supporting artists), and are often fuelled by a sense of reciprocity and collegiality. An underlying value is artistic freedom, sometimes couched as 'giving voice to artists outside of the mainstream.' Others expressed a desire to help artists by removing the barriers that can prevent them from realizing their creative potential.
- Many donors articulated strong value systems apart from arts and culture, especially social justice, the environment, urban renewal, community-building, youth development, cultural heritage and history, women's issues and others. Their gift to an arts group or project often furthered one or more of their values outside of the arts. The symbiosis between arts and non-arts values seems to be a powerful lever in their motivational calculus.
- Many donors consider volunteering (i.e., giving time) to be the equivalent of giving money. For some, volunteering can be a pathway to giving money, while others prefer giving money without the personal involvement.
- Some donors talked about the values and giving patterns of their parents and grandparents, illustrating how giving behaviors are sometimes passed down from generation to generation, and suggesting how nonprofits might start early with giving programs for young adults.



Overarching Themes

- Often, the purpose of giving is to create and/or support a sense of community, which is sometimes juxtaposed with a desire to afford individuals with a voice of their own – a community with a multiplicity of voices.
- Some donors seem to want to play the role of the benevolent “wish granter,” or, as one donor put it, “...to make someone “insanely happy.”
- The small scale of the arts projects that were supported often worked to their favor. Giving to smaller organizations or defined projects, according to some donors, can be especially rewarding for the donors, because they perceive that their gift will play a proportionately larger role in the achievement of the outcome. Several donors expressed the view that making gifts to large institutions is not as satisfying. One donor aptly put it this way: “Little for the big ones, big for the little ones.”
- While some donors want to have extensive engagement with the projects, others are quite happy to have none, but still feel that their gift was worthwhile. A key to satisfying donors is to understand at the outset what level of involvement they’d like, and what evidence of impact they would like to see.
- With several exceptions, the matching gift program did not influence the amount of people’s gifts, but did create a sense of urgency to giving (i.e., a deadline and a goal). This seemed to have a positive effect on their overall motivation.
- Even with limited resources, giving can be a meaningful act. In other words, small gifts carry a lot of meaning for small-gift donors. “It all feels important when you do not have a lot to give.” Several donors expressed disappointment that their gift was never acknowledged.





Donor Survey Results



Survey Methodology and Response

- The survey protocol was drafted with extensive input from staff at The San Francisco Foundation and East Bay Community Foundation. Findings from the donor interview exercise with FFA grantees also informed the questionnaire. A copy of the protocol may be found in Appendix 2.
- The sample consisted of about 1,900 Fund For Artists donors, compiled from participating FFA grantees. As one of the goals of the study was to discover what, if any, differences exist between FFA donors and donors to large arts institutions, other San Francisco arts programs were invited to participate in the study. Seventeen Bay Area arts organizations agreed to provide donor lists in exchange for a free topline report on their donors (see next page). Each organization provided a sample of approximately 500 donors.
- To maximize response, two data collection efforts were undertaken. First, an online survey was administered to those donors with email addresses. The overall response of the FFA sample from the online survey was 130 completed surveys out of 470 emails, or 28%. All donors, regardless of whether or not they had an email address, were mailed a copy of the survey with a postage-paid reply envelope. The mail approach generated another 220 responses, or 18% of those mailed. Altogether, 349 fully-completed surveys were received from FFA donors, representing an overall response rate of 18%. The response rates for the 17 organizations that provided additional sample were significantly higher.
- Throughout this report, results are presented for three cohorts of donors. Although some level of overlap was reported, donors were classified into one of the following three mutually-exclusive cohorts. For example, if an FFA donor also identified as a donor to another organization, they were only included in the FFA cohort:
 - FFA Donors (n=349): Respondents in this cohort made donations to small arts programs and projects that were matched through the Fund For Artists Matching Commissions Program. The response rate was 18%.
 - Donors to Mid-Sized/Diverse Arts Groups (n=485): Respondents in this cohort supported one of four mid-sized arts groups: Alonzo King LINES Ballet, CounterPULSE, Center for Asian American Media, and Yerba Buena Center for the Arts. The figures reported are unweighted averages. The response rate was 27% overall.
 - Donors to Mainstream/Large Arts Groups (n=2,200): Respondents in this cohort supported at least one of 13 large Bay Area cultural institutions. The figures reported are unweighted averages. The response rate was 38% overall.
- Results were not weighted. Although the sample includes a diverse cross-section of donors to a range of arts programs, this was strictly a convenience sample and is not representative of all Bay Area arts donors.

List of Participating Organizations

We are extremely grateful to the following Bay Area arts groups for opting into the donor survey project. The results would not be possible without their participation.

- American Conservatory Theatre (ACT)
- Asian Art Museum
- Berkeley Repertory Theatre
- Center for Asian American Media
- CounterPULSE
- Fine Arts Museums of San Francisco
- SFMOMA
- Alonzo King's LINES Ballet
- Oakland East Bay Symphony
- Oakland Museum
- San Francisco Ballet
- San Francisco Film Society
- San Francisco Opera
- San Francisco Performances
- San Francisco Symphony
- SFJAZZ
- Yerba Buena Center for the Arts





Donor Demographics and Other Characteristics



Demographics

FUND FOR ARTISTS DONOR STUDY - DEMOGRAPHICS	FFA	Mid-Sized/ Diverse	Large - Budget
Sample Size	349	485	2,200
Gender			
Female	68%	54%	59%
Male	32%	46%	41%
Age Cohort			
18-34	10%	13%	1%
35-44	15%	19%	5%
45-54	23%	14%	13%
55-64	32%	27%	28%
65+	20%	27%	53%
Race or Ethnicity			
White or Caucasian	69%	68%	89%
Hispanic	5%	3%	2%
Black or African-American	8%	5%	2%
American Indian or Alaska Native	2%	1%	1%
Asian	14%	20%	5%
Native Hawaiian or Pacific Islander	1%	1%	0%
Other or mixed race	5%	6%	2%

- The table at left reports a number of descriptive variables by analysis group. Some significant differences include:
- One-third of Mid-Sized/Diverse donors and one-quarter of FFA donors are under 45 years old, whereas half of Mainstream/Large donors are over 65 years old.
- One-third of FFA and Mid-Sized/Diverse donors are Non-White, as opposed to 14% of Mainstream/Large donors.
- A majority of all respondents have lived in their current residence for over 10 years (not shown)
- Please note that the sample sizes of individual ethnicities within the FFA sample are not large enough to report separately. Rather, throughout this report, we compare results for White/Caucasian FFA donors with results for Non-White FFA donors.



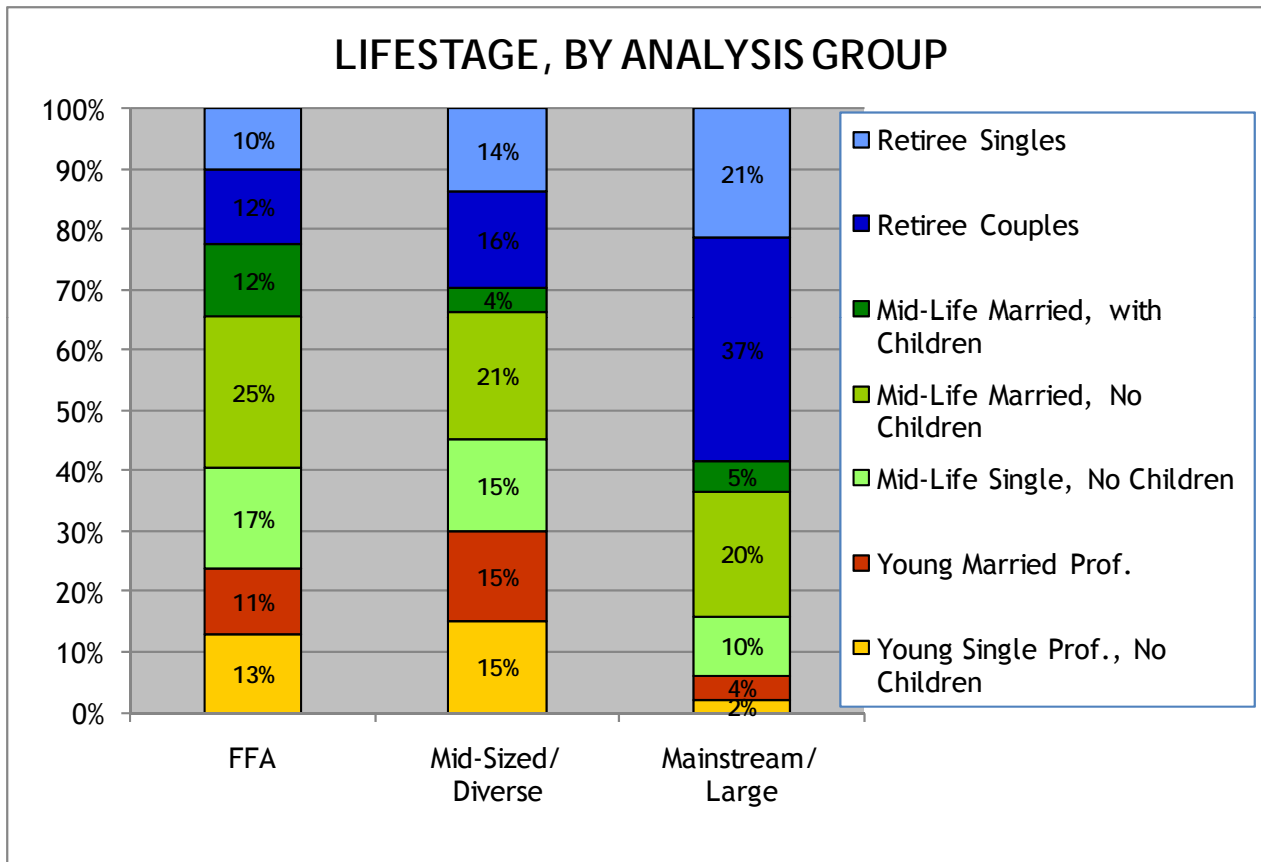
Demographics - continued

FUND FOR ARTISTS DONOR STUDY - DEMOGRAPHICS	FFA	Mid-Sized/Diverse	Mainstream/Large
Sample Size	349	485	2,200
Marital Status			
Married or Partnered	60%	56%	70%
Single/never married	22%	23%	11%
Previously married or partnered	18%	21%	19%
Household Size			
Avg. Household size	2.1	2.0	2.0
Presence of Children			
Avg. number of children under 18	1.5	1.4	1.7
Two-income Household			
% w/two-income household	33%	32%	21%
Work Status			
Working full-time	55%	52%	34%
Retired	21%	26%	47%
Full-time Family Caregiver	1%	2%	3%
Working part-time	18%	17%	12%
Full-time Student	1%	2%	0%
Not working or looking for work	6%	6%	6%

- Respondents were also asked about their marital status, household size, number of children under 18 years old, and work status.
- One in five FFA and Mid-Sized/Diverse donors are single and have never been married.
- Four in ten Mainstream/Large donors are retired, as might be expected given their older age skew, and only 22% of respondents in this analysis group have a two-income household.
- Overall, FFA and Mid-Sized/Diverse donors are similar to one another across a number of demographic characteristics. They tend to be younger, single, working full-time, and are more likely to be of a diverse ethnic background.
- Mainstream/Large donors, on the other hand, reflect the traditional donor profile: older (over 65), White, and retired, and, although income was not included in the survey, it is probable that they would've fallen into higher income brackets in comparison with FFA and Mid-Sized/Diverse donors.



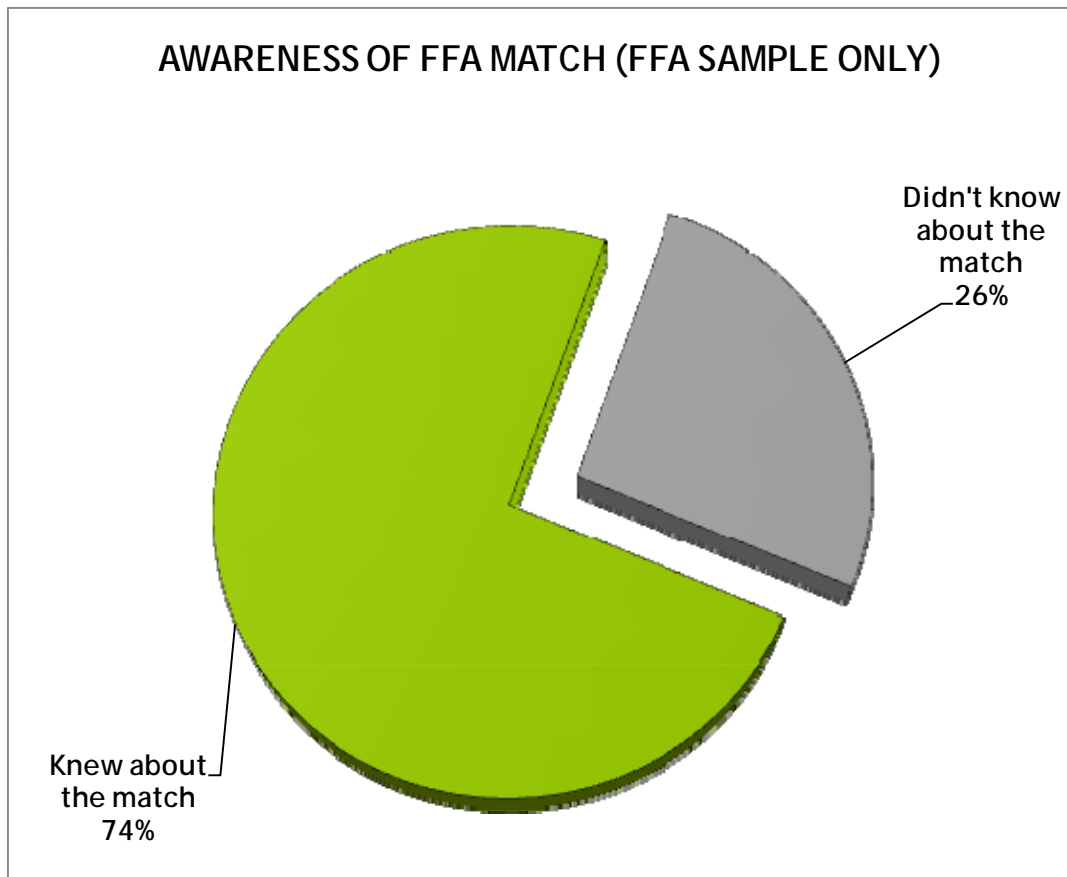
Lifestage Cohorts



- To aid in the analysis, lifestage cohorts were created based on a combination of age, marital status and presence of children. The proportion of each lifestage cohort found in each of the analysis groups is illustrated in the chart at left.
 - Young Professionals are respondents under 45 years old who are working full-time.
 - Note that Young Married Professionals include those with and without children.
 - Mid-Life Professionals are respondents between 45 and 64 years old working full-time.
 - Retirees are respondents over 65 years old.
- As expected given demographic results, both FFA and Mid-sized/Diverse donors are more likely to be Young/Single Professionals, whereas Mainstream/Large donors are most likely to be Retirees.



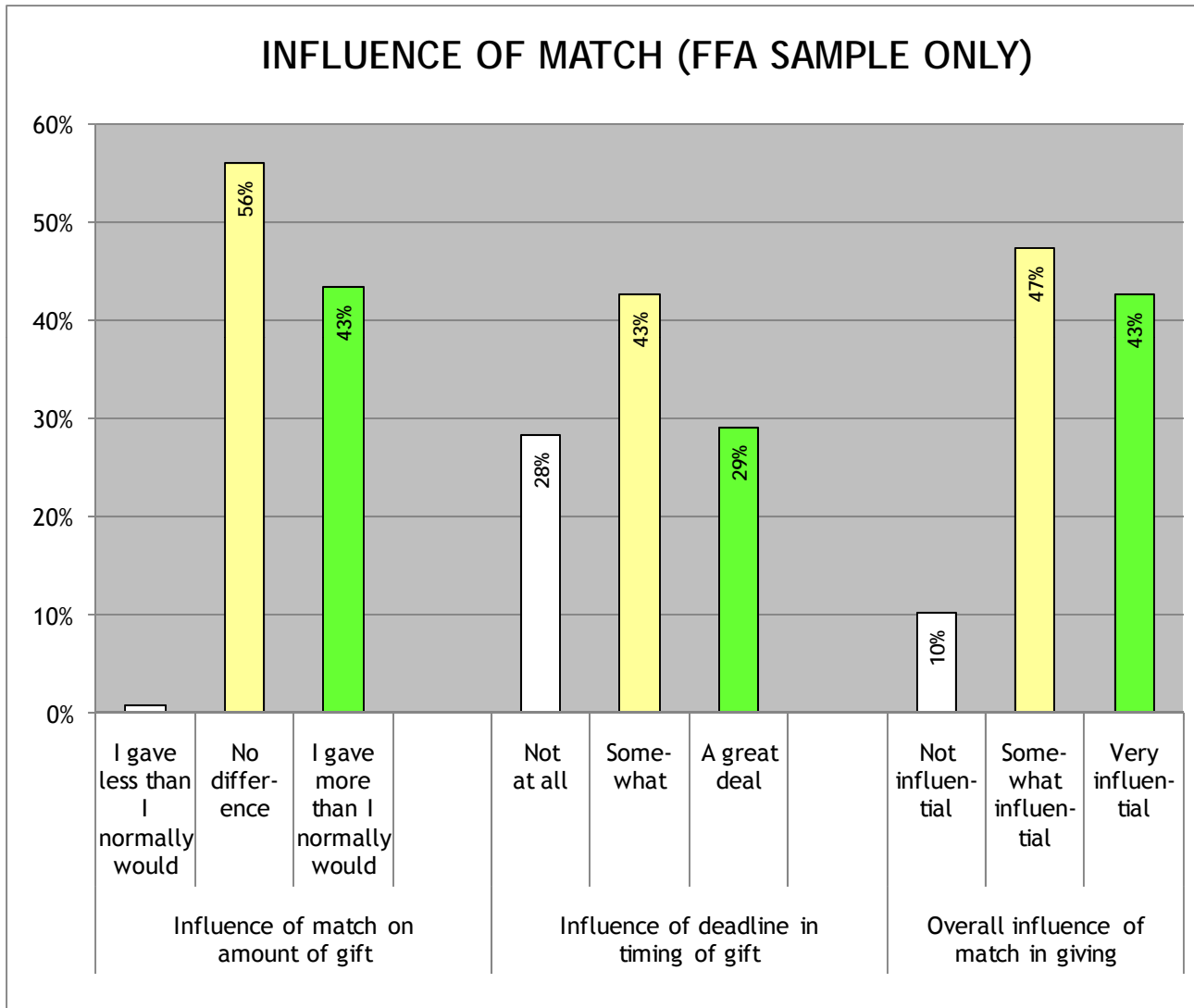
Awareness of FFA Program



- Fund For Artists donors were asked a series of questions about the matching gift program and its effect on their giving to the specific arts group, artist or project.
- First, respondents were asked whether or not they were even aware that their gift was being matched. One-quarter of FFA donors were not aware that their gift was being matched.
 - Was this a missed opportunity for the groups for leveraging these donors' gifts? How can the program insure that the match component is prominent in solicitation strategies for the grantees?



FFA Match Influence on Giving



- Next, respondents were asked a series of multiple choice questions about the influence of the match and deadline on the amount of the gift, on the timing of the gift and the overall influence in motivating the gift.
- It is clear that the matching program had a significant effect on gift amounts (43% ‘gave more than I normally would have’), timing (72% were somewhat or greatly motivated to give at that time due to the match), and overall motivation to give to grantees (90% reported it was somewhat or very influential) .
- Results indicate the program was a success in motivating donors to give in general and in greater amounts.

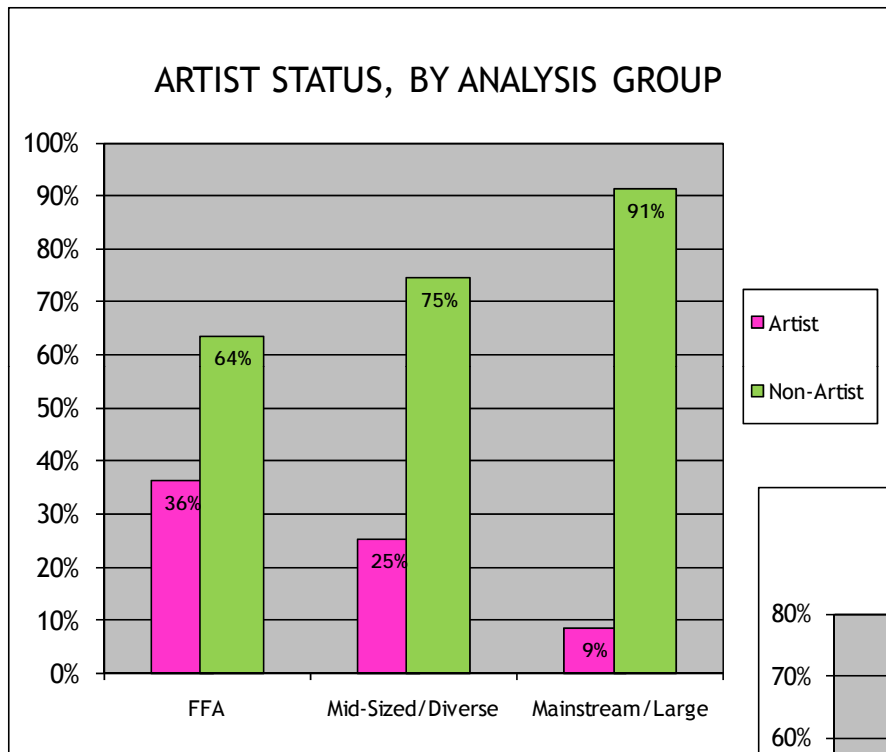




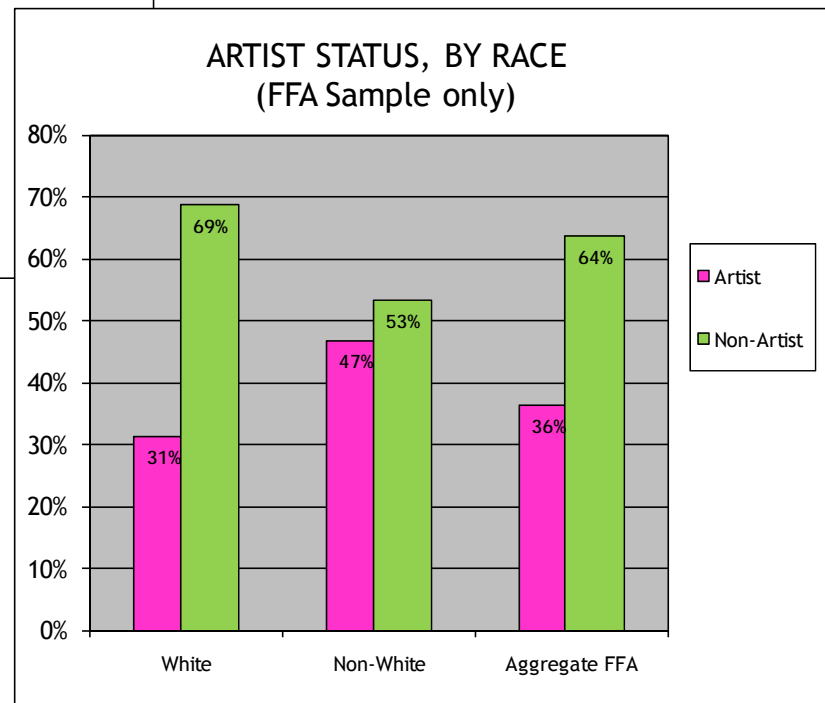
FFA Donors: Involvement in Creative Activities



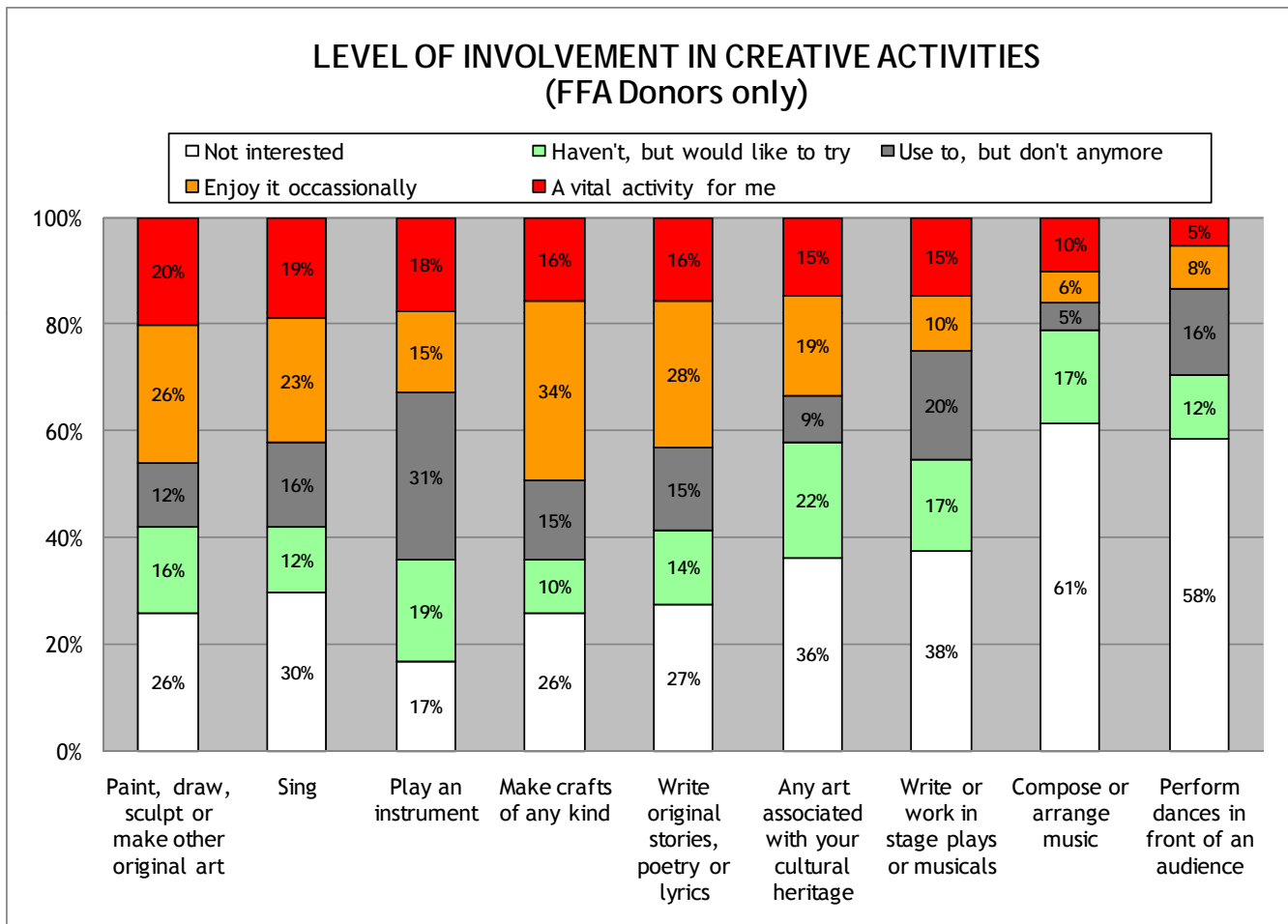
Artist Status



- Respondents were asked, “Do you earn a portion of your income from performing or creating art?”
- The graph at left shows the proportion of artists in each analysis group. It is clear that FFA donors are much more likely to be artists, followed by Mid-sized/Diverse donors. The prevalence of artists within the FFA cohort is one of their defining characteristics and distinguishes them from other donor cohorts.
- Further analysis of artist status by race within the FFA cohort of donors (see below) reveals that Non-White FFA donors are significantly more likely to be artists.
 - This supports findings about how diverse donors are more likely to be actively involved in participatory creative activities. How can arts organizations harness this deep vein of personal involvement to cultivate a more diverse donor base?



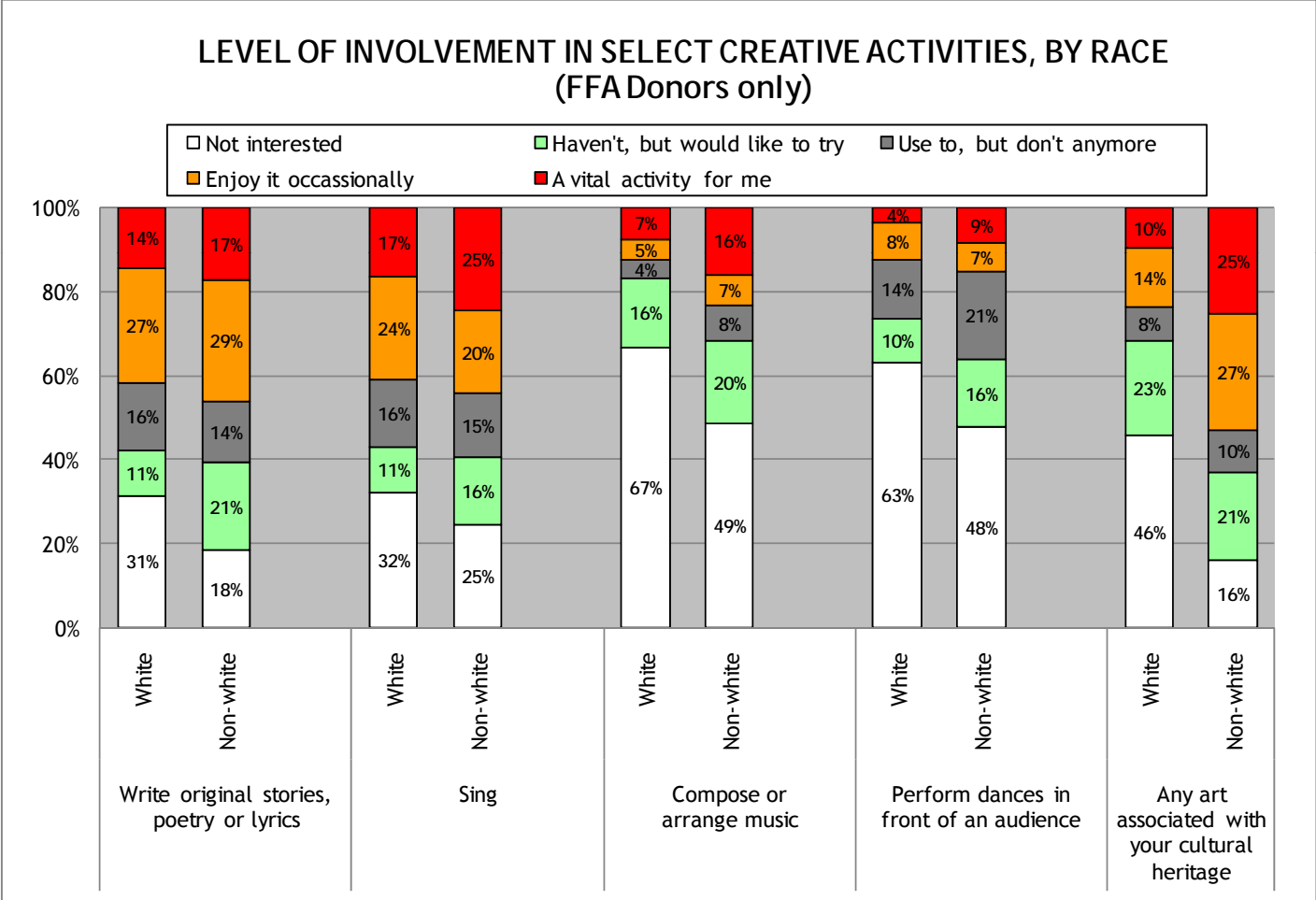
Level of Involvement in Creative Activities - FFA Donors



- Respondents were asked about their level of involvement in nine creative activities. Options for response are based on a combination of frequency and salience of the activity: 1) Not interested; 2) Haven't, but would like to try; 3) Used to, but don't anymore; 4) Enjoy it occasionally; and 5) A vital activity for me.
- The chart at left shows responses for the FFA donors only, by order of importance (i.e., 'a vital activity for me').
- 'Painting, drawing, sculpting or making original art' is the most vital activity for FFA donors, followed by 'singing' and 'playing an instrument.'
- One-third of FFA donors have past involvement in playing an instrument, and another 20% have previously been involved in theatre activities (i.e., 'write or work in stage plays or musicals').
- Approximately one in five FFA donors have unfulfilled interest – the green bars – (i.e., 'haven't, but would like to try') in engaging in art associated with their cultural heritage.



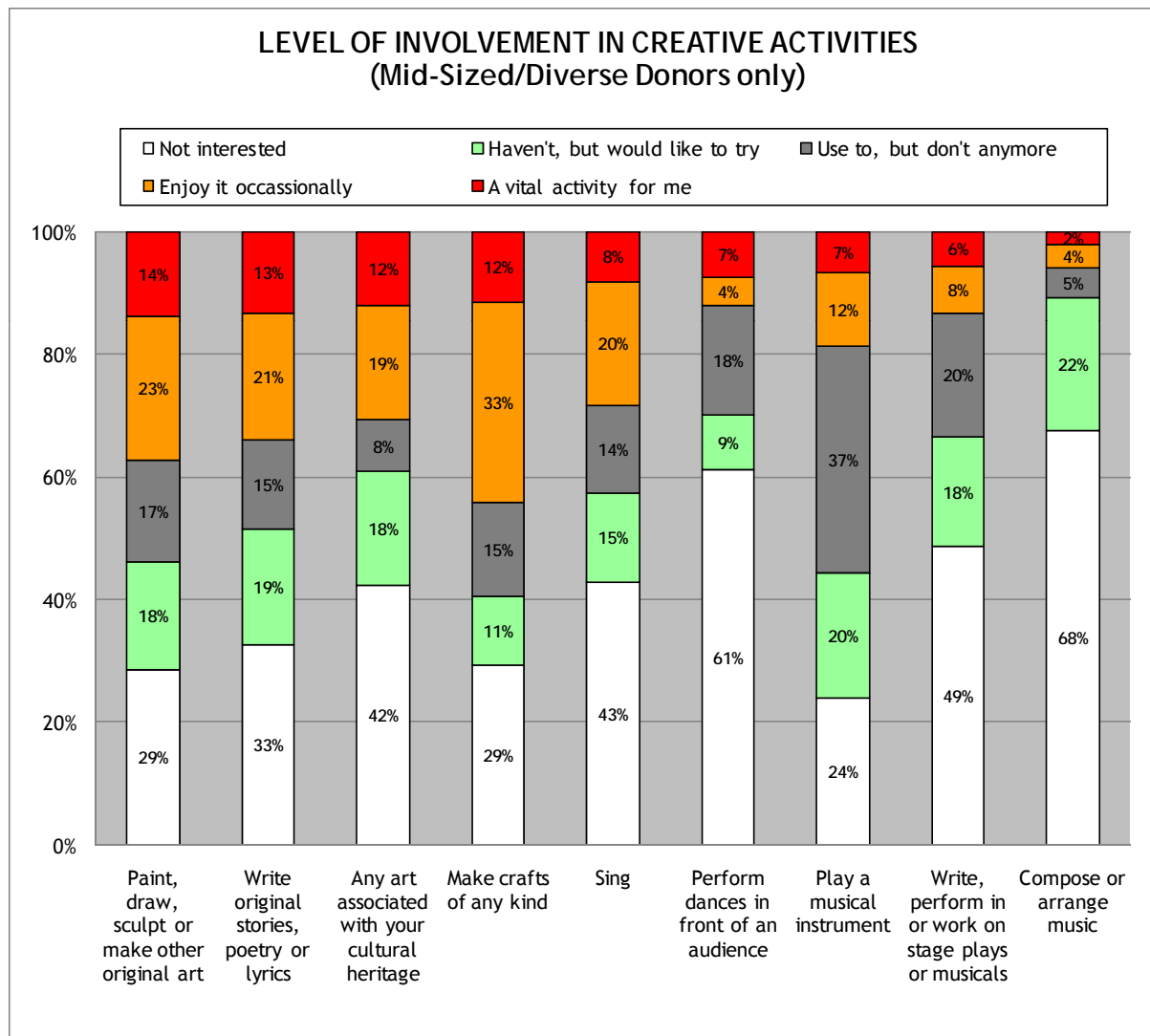
Level of Involvement in Creative Activities by Race (FFA Donors Only)



- The chart at left shows responses for a select number of creative activities of FFA donors by race.
- Some interesting differences for comparison:
 - On the whole, Non-White respondents are more likely to be involved in a range of participatory activities. This is consistent with findings from other research we've done.
 - As would be expected, Non-White respondents are much more likely to be engaged in arts activities associated with their cultural heritage, with about half reporting either that they 'enjoy it occasionally' or that it is 'a vital activity.'



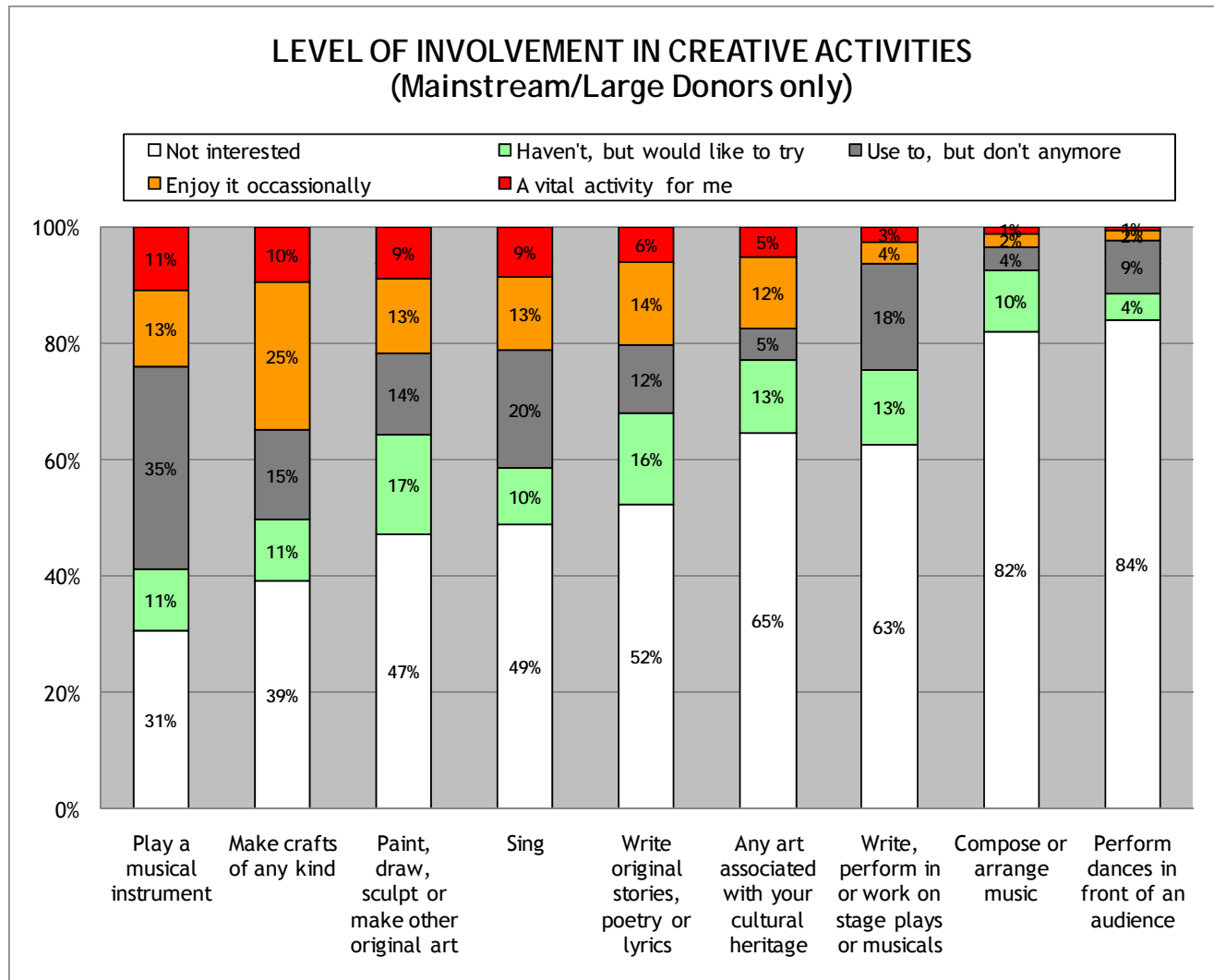
Level of Involvement in Creative Activities - Mid-sized/Diverse Donors



- The graph at left shows responses for donors within the Mid-sized/Diverse cohort.
- Overall level of involvement decreases across all activities, with ‘make original art’ the most vital of all activities (14% ‘vital’), followed by ‘write original stories’ (13%).
- Over one-third of all Mid-sized/Diverse donors have past experience with playing an instrument, slightly higher than FFA donors.
- Donors in this cohort are more likely to enjoy engaging in crafts activities (33% ‘occasionally’).
 - How could multi-disciplinary and culturally-specific organizations capitalize on interests in crafts (e.g., dress-making, flower arrangement, quilting), which are usually relegated to spaces outside of traditional arts disciplines?



Level of Involvement in Creative Activities - Mainstream/Large Donors



- In general, donors to Mainstream/Large organizations are least likely of all donor cohorts to be personally engaged in all of the creative participatory activities tested in the survey.
- ‘Play a musical instrument’ is most prevalent (11% reporting it as ‘a vital activity,’ followed by ‘make crafts of any kind.’
- One-third have past experience in playing an instrument, and another 20% have previously sung either in a group or alone.

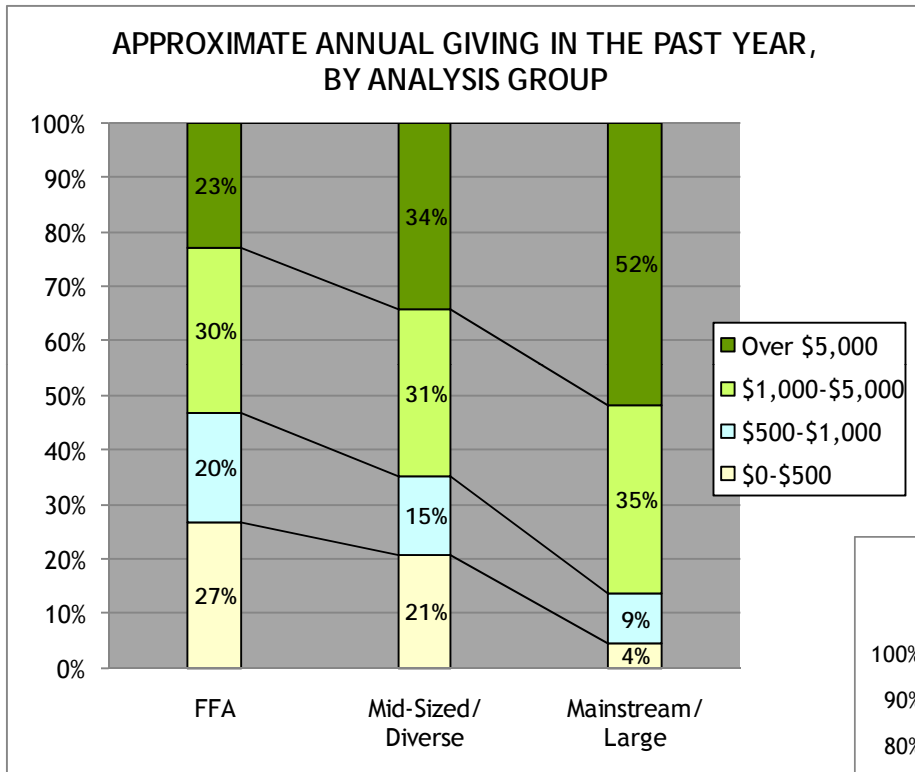




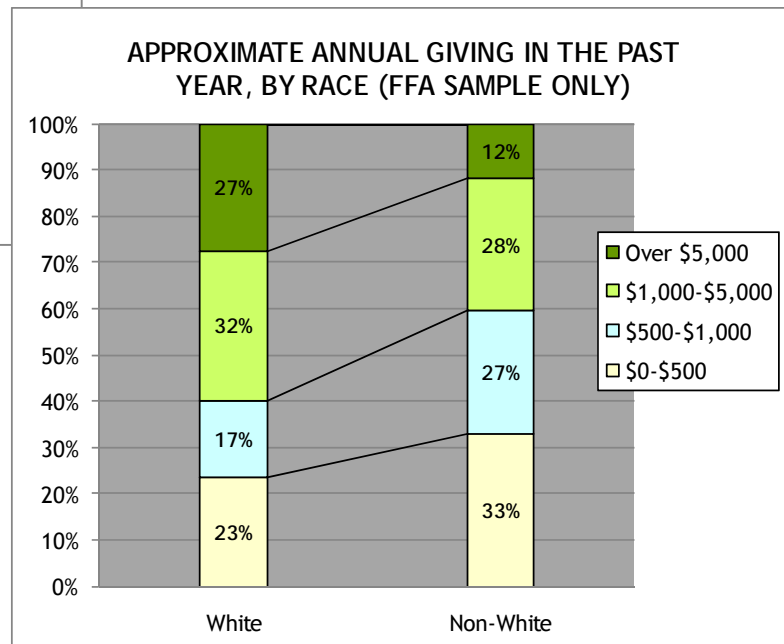
Giving Behaviors



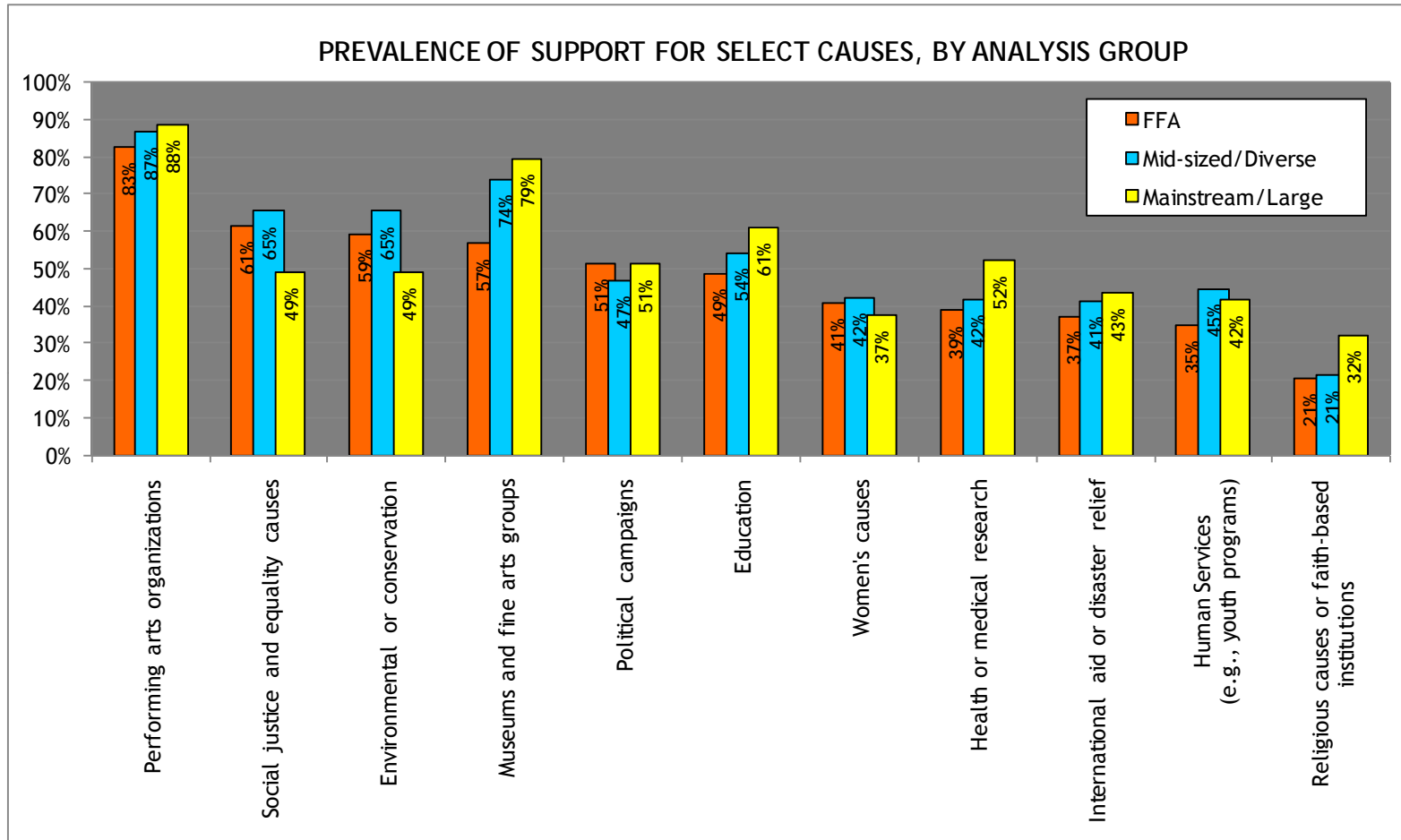
Estimate of Total Annual Giving



- Respondents were asked to estimate the amount of their annual giving to all causes they support.
- The chart at left shows results by analysis group. Mainstream/Large donors have almost double the capacity of FFA donors to make large gifts.
- Further analysis of FFA donors by race (shown below) reveals that White FFA donors are much more likely than Non-White FFA donors to give over \$5,000 annually.

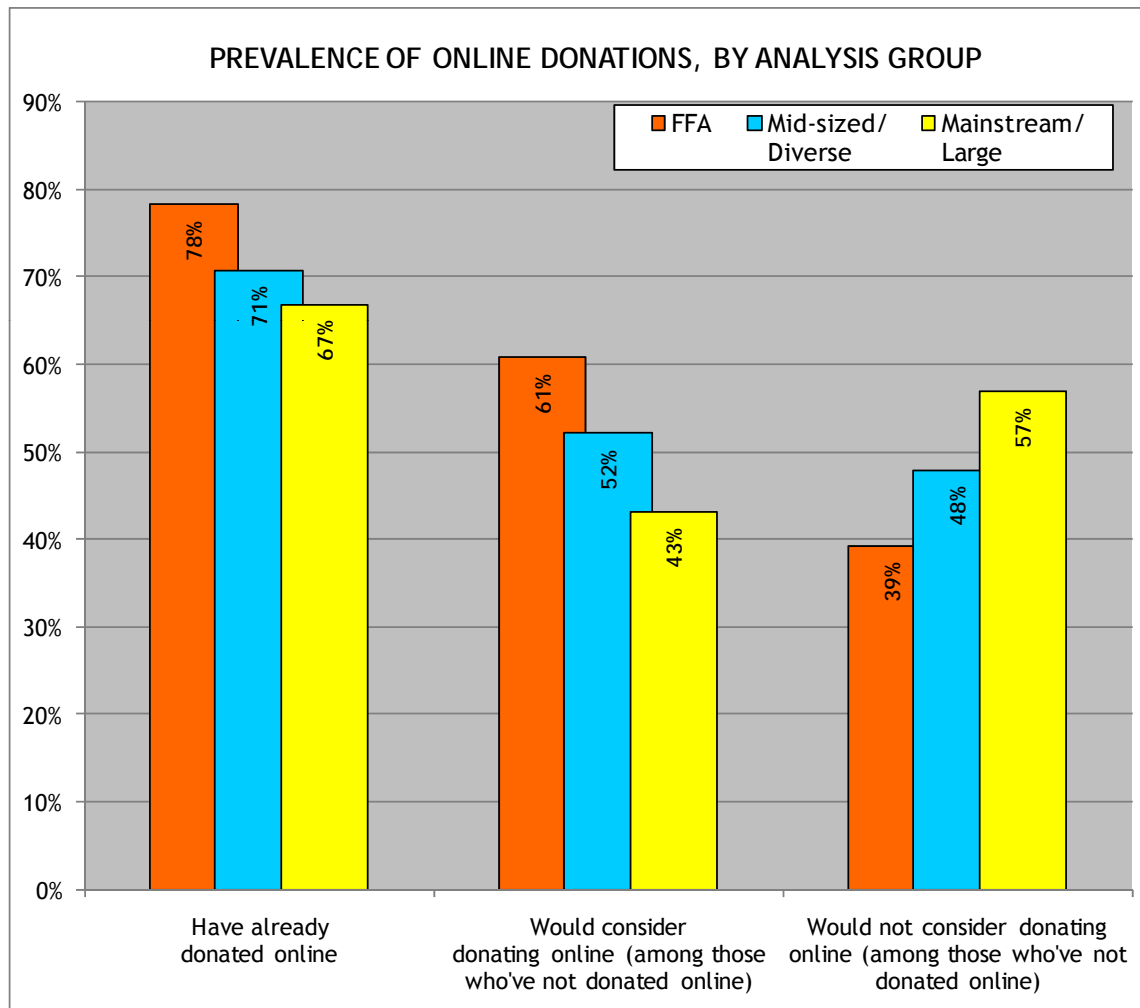


Support for Different Causes



- Respondents were asked whether or not they financially support a select range of 11 causes. Multiple responses were allowed.
- The chart above illustrates the percentage of respondents in each analysis cohort that supports each cause.
- FFA and Mid-sized/Diverse donors are more likely than Mainstream/Large donors to support social justice and environmental causes. This interest in issues outside of the arts is a distinguishing characteristic of FFA donors.
 - How can arts organizations address donors' other interests and start to make connections across causes that are important to their donors? Conversely, how can arts organizations understand the landscape and development language of other causes to reach out to other donors, not yet approached?

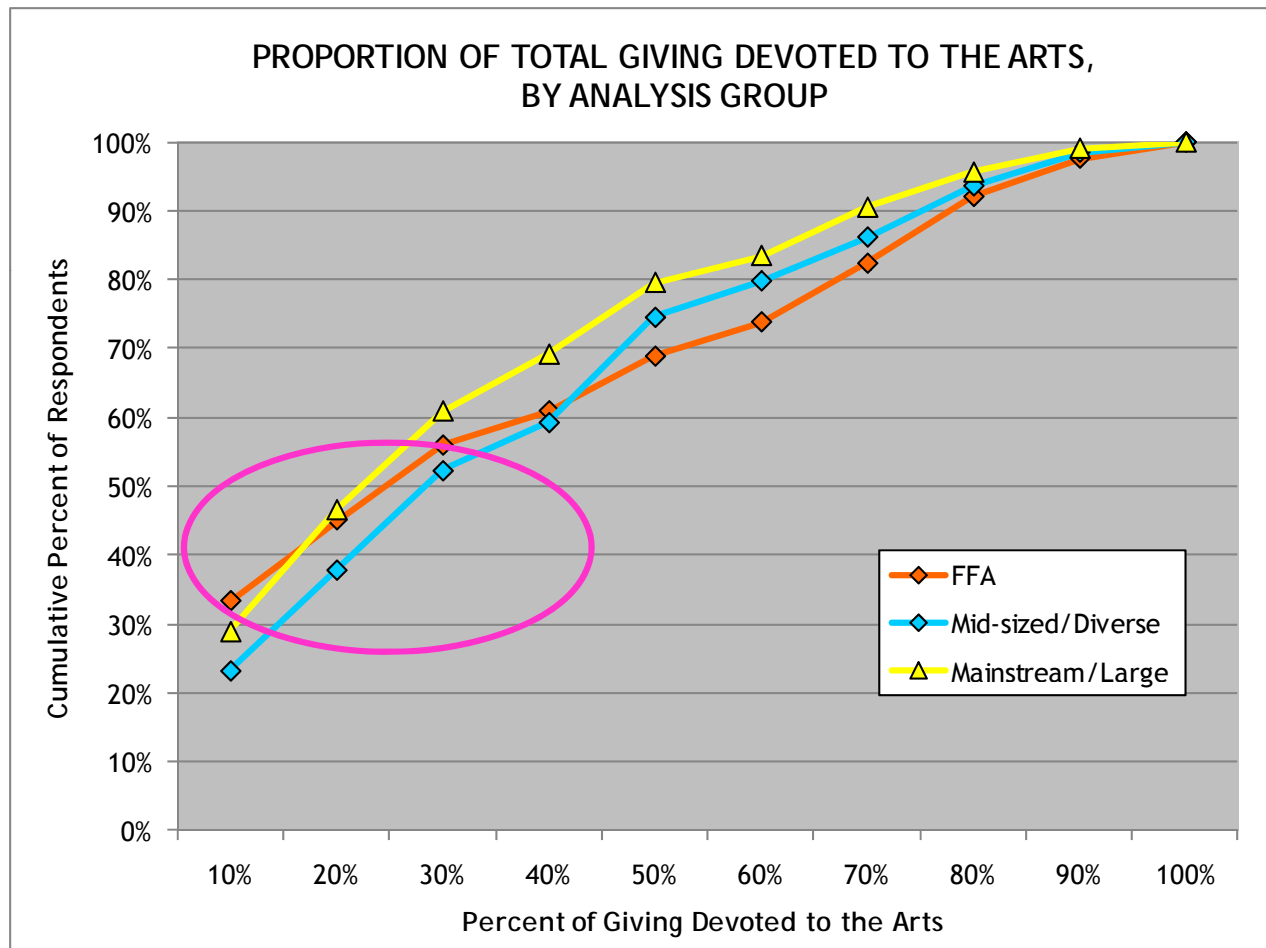
Online Donations



- Use of Internet tools to solicit and collect contributes is becoming more prevalent as people come to rely more on online tools for a range of transactions.
- Donors were asked about their experience with online donation, as well as their inclination to make a contribution online if they haven't already.
- As the chart at left illustrates, at least two-thirds of all analysis groups have already donated online, with FFA donors more likely to have had this experience.
- FFA donors who have not already donated online are more likely than other cohorts to consider it, whereas donors in the Mainstream/Large cohort are more likely to not be interested in online donation.



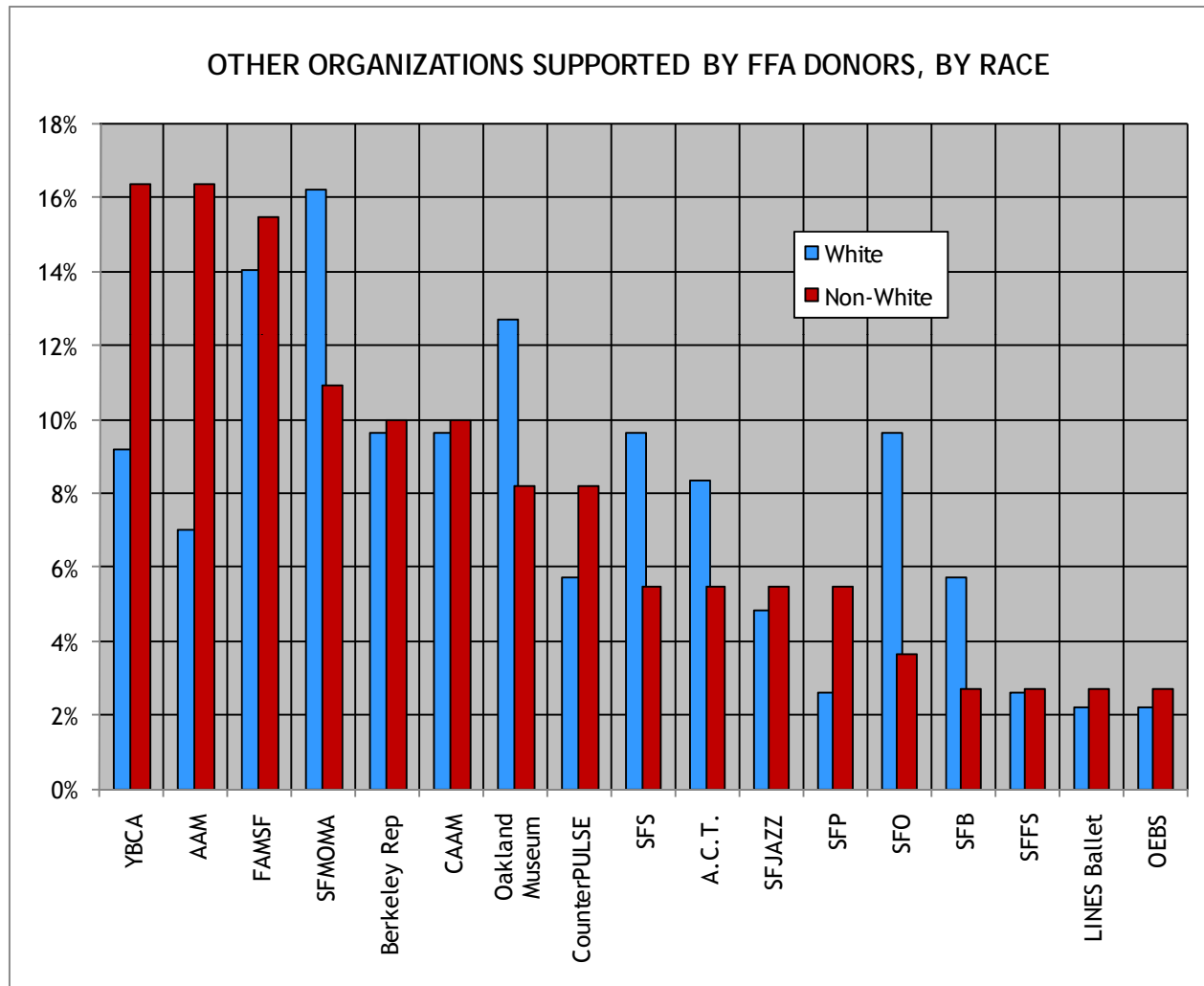
Arts as a Proportion of Total Giving



- “Approximately what percentage of your total giving goes towards arts programs and activities (not including the cost of tickets or memberships)?”
- The graph at left describes the cumulative percent of each donor cohorts proportion of arts giving. For example, about 45% of FFA donors give 20% or less to the arts.
- Overall, about half of all respondents dedicate 30% or less of their total giving to the arts.
- For the Mainstream/Large donor cohort, this is most likely because their giving portfolio is typically much larger than other donors. Although the actual dollar amount given to the arts may be more (which was not asked in the survey), it represents a small percent of much larger portfolio.



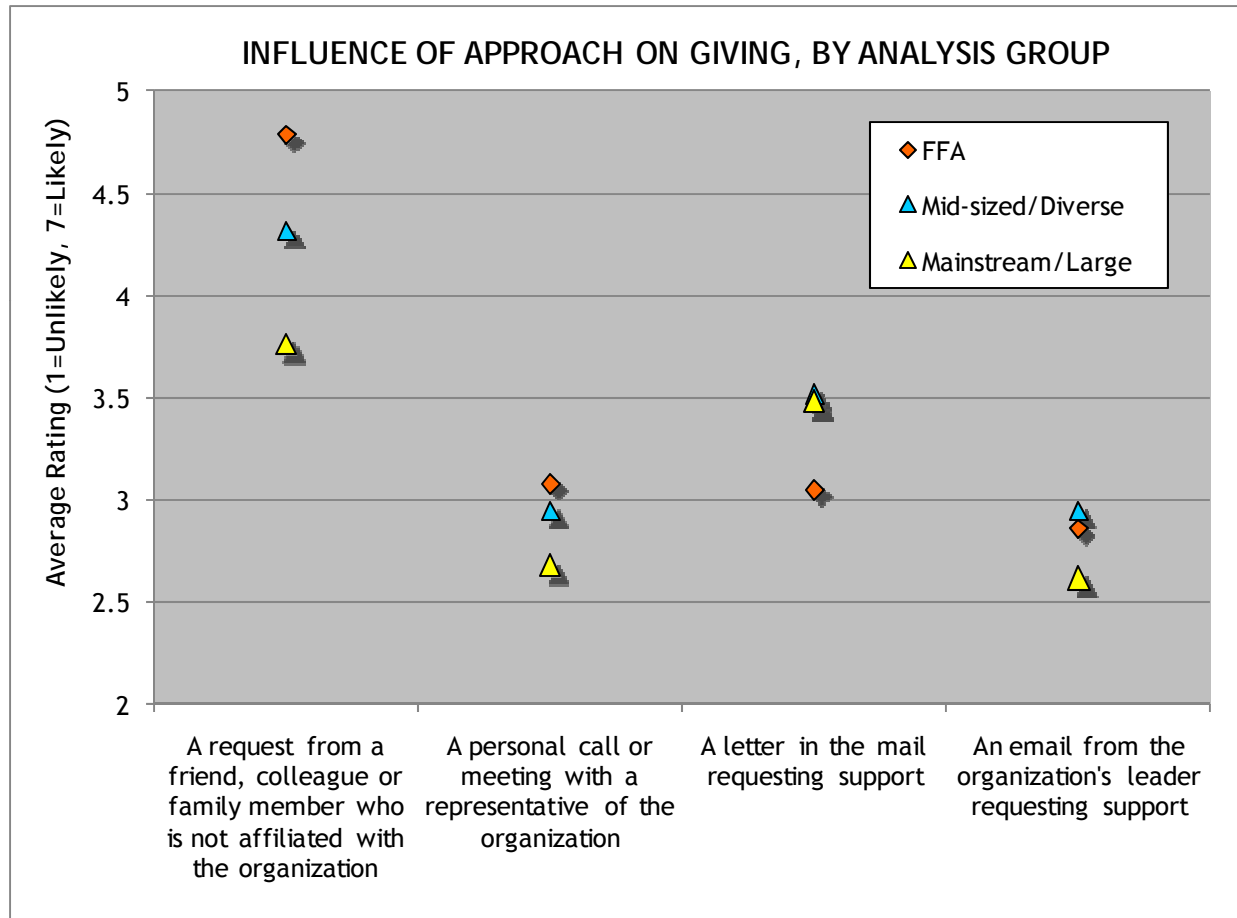
Organizations Supported by Race (FFA Donors only)



- In order to develop the different donor cohorts, as well as understand the overlap of donors for different organizations, respondents were asked to report which of the participating organizations they financially support above and beyond the cost of tickets, subscriptions or memberships.
- The chart at left shows results by race for the FFA sample only.
- Non-Whites are more likely to give to YBCA, and AAM (Asian American Museum). This is not surprising given the culturally diverse concentration of these institutions.
- As might be expected, White respondents were much more likely to give to the Symphony, Opera, Ballet, as well as the other museums (SFMOMA and Oakland Museum), and A.C.T.



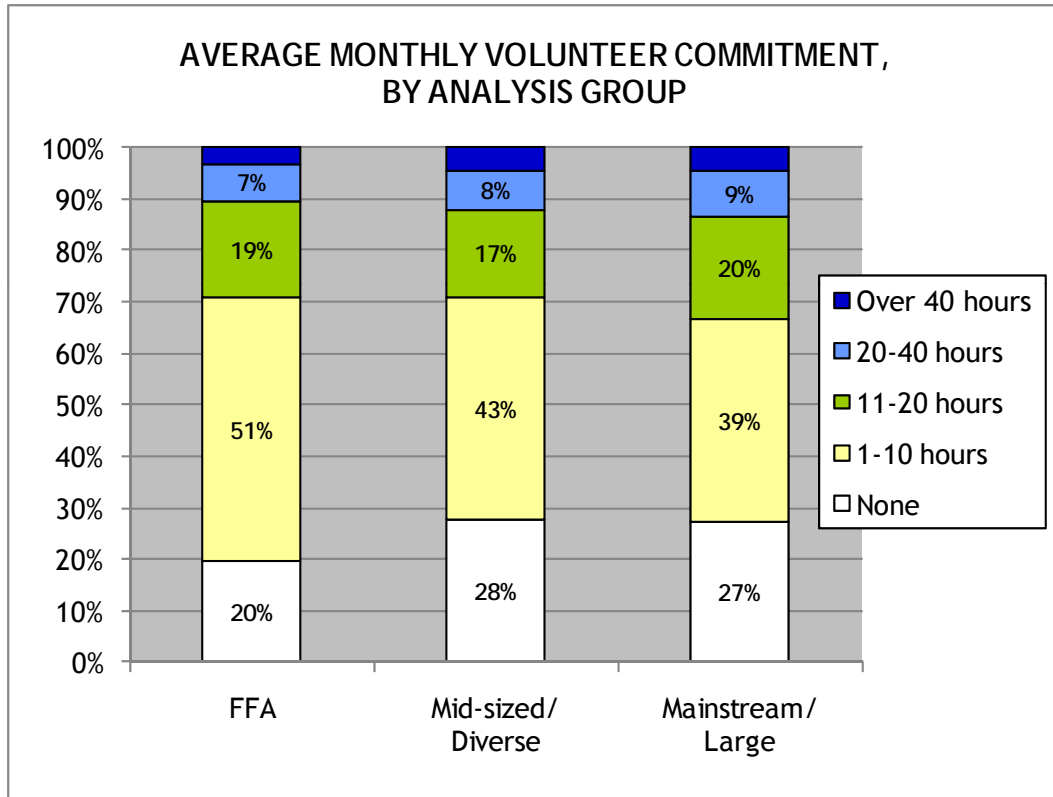
Influence of Approach on Giving



- “All else being equal, how likely are each of the following approaches to gain your support of a cause?”
- ‘A request from a friend, colleague or family member, not affiliated with the organization’ was much more likely to have an influence on giving practices across all donor groups.
- Note how ‘a letter in the mail requesting support’ is slightly more likely to influence Mid-sized/Diverse and Mainstream/Large donors.



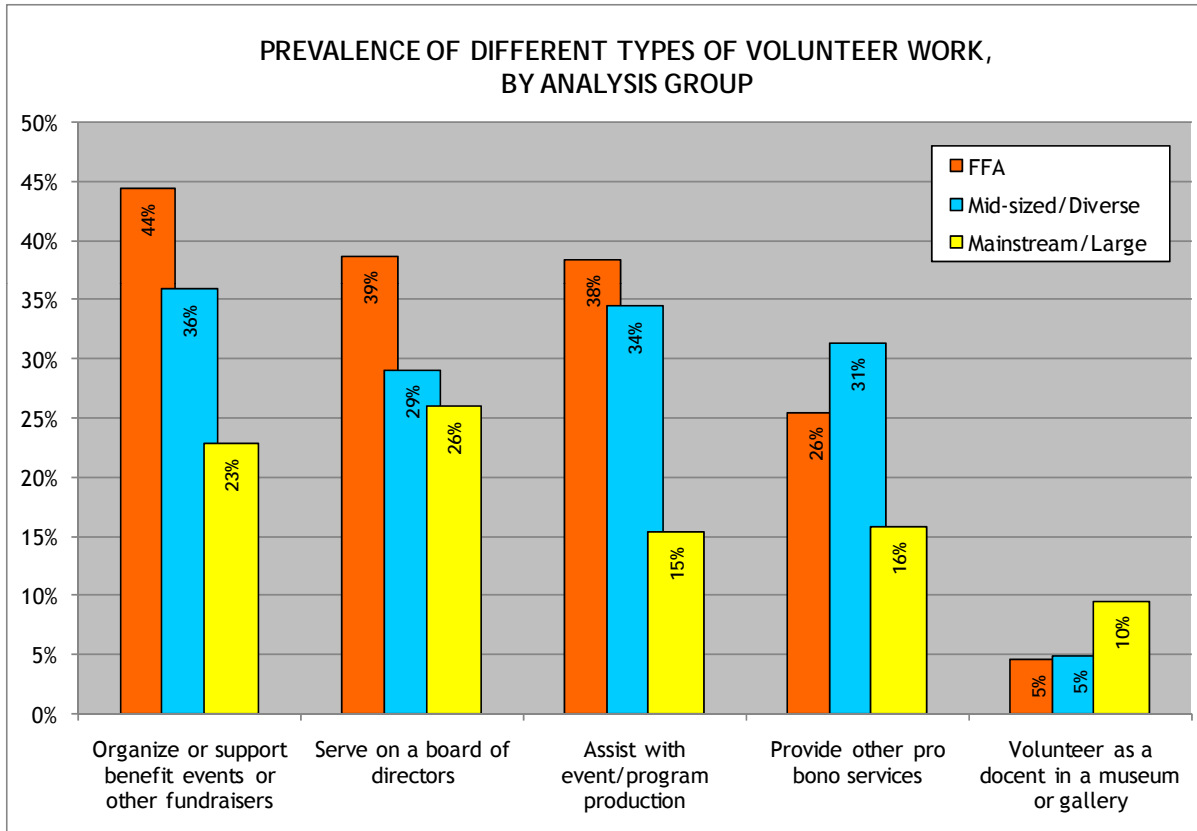
Volunteer Commitment



- Given that financial contribution is one facet of support, respondents were asked a series of questions about their involvement in volunteer work.
- The chart at left shows the hours of volunteer work per month, on average, for each analysis group.
- Overall, FFA donors volunteer about the same amount as donors in the other two cohorts, although slightly more FFA donors to ANY volunteer work (80%).
- Is there untapped interest within the FFA donor group for volunteer work? If not, is it important that there isn't? If one of the goals is to develop deeper and stronger relationships with donors, what would be some strategies to engage them, outside of financial commitment, to solidify a longer-term relationship?



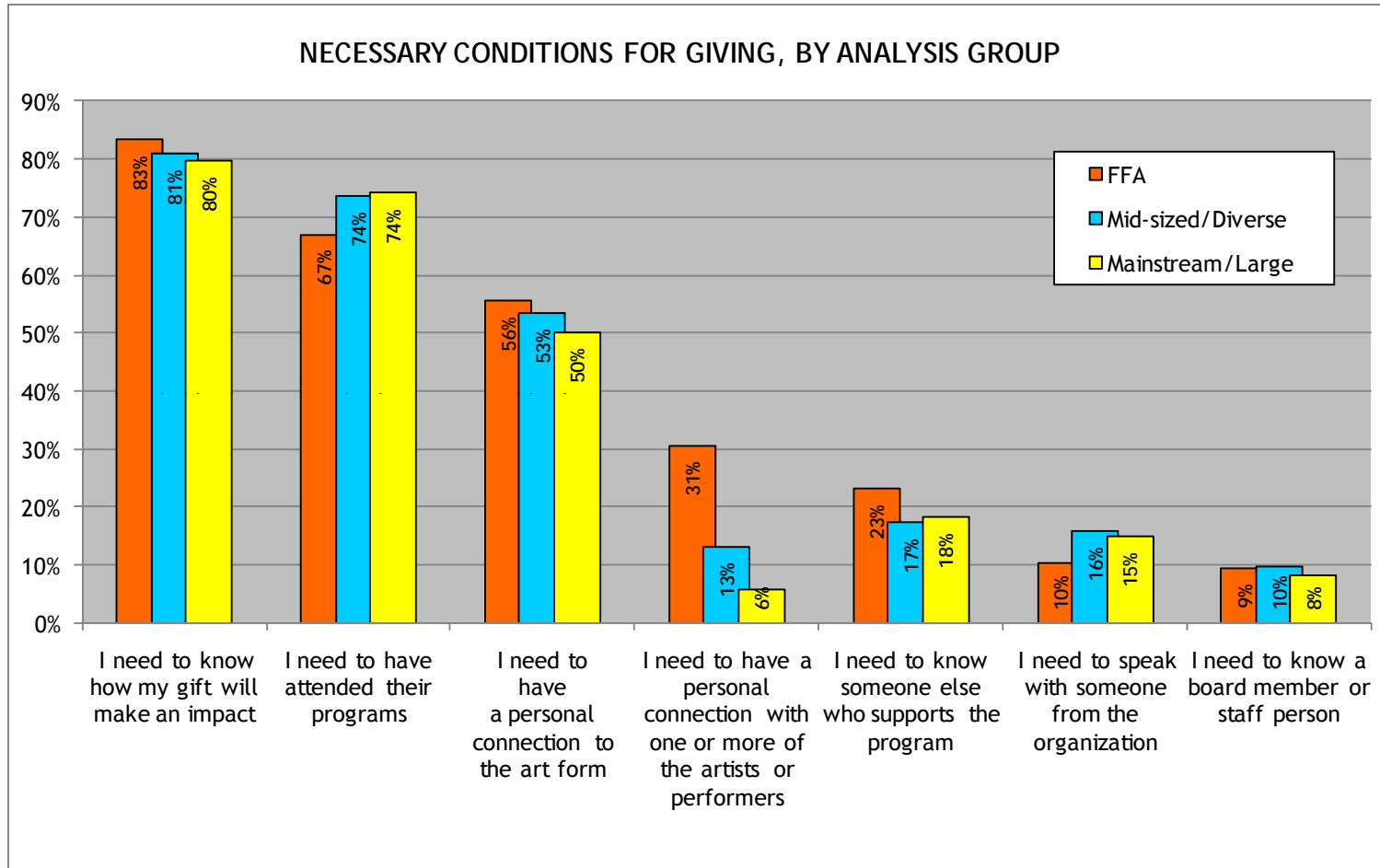
Volunteer Activities



- Additionally, respondents were asked what types of volunteer work they had done for arts groups within the past several years.
- FFA donors, in general, are most likely to have been involved in ‘organizing or supporting benefit events,’ (possibly in relation to the FFA campaign), followed by ‘serving on a board of directors,’ and ‘assisting with event/program production.’
- Donors in the Mid-sized/Diverse cohort are more likely to have ‘provided other pro-bono services.’
- Generally, FFA donors seem to be more actively involved in nonprofit work.

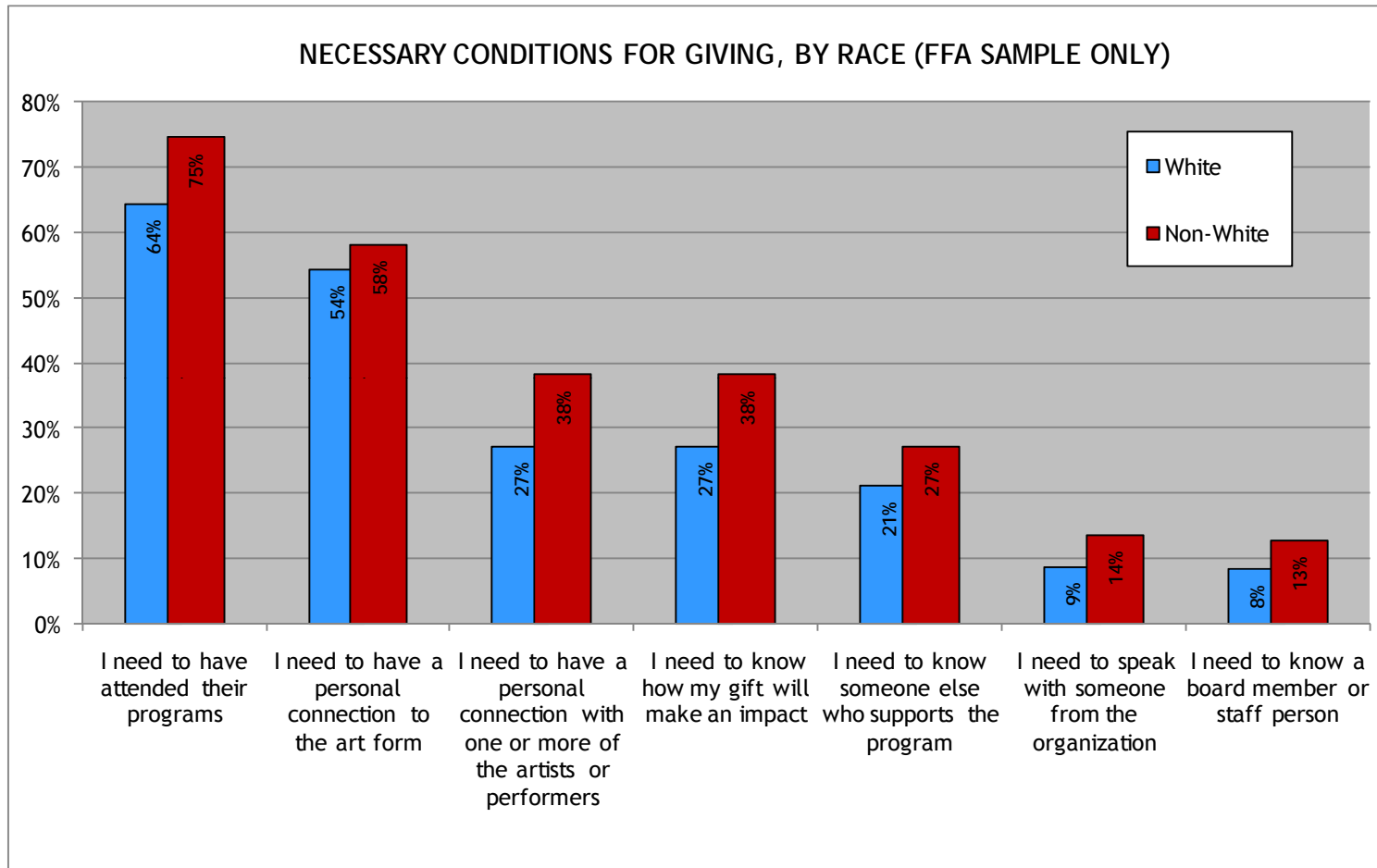


Conditions for Giving



- “Suppose you are considering supporting an arts group that you have not previously supported financially. Which of the following conditions must be met before you would make a commitment?”
- Knowledge of the gift’s impact is a necessary condition for almost all donors, which reflects findings from participatory interviews with FFA donors conducted as part of this study.
- FFA donors are much more likely to ‘need to have a personal connection with one or more of the artists,’ (31% in comparison to 13% and 6% for other donor cohorts) and ‘to know someone else who supports the program’ (23% in comparison to 17% and 18% for other cohorts).
 - As noted earlier, FFA donors are much more likely to be artists than other donors, which underscores their need to have a personal connection to the artists themselves.

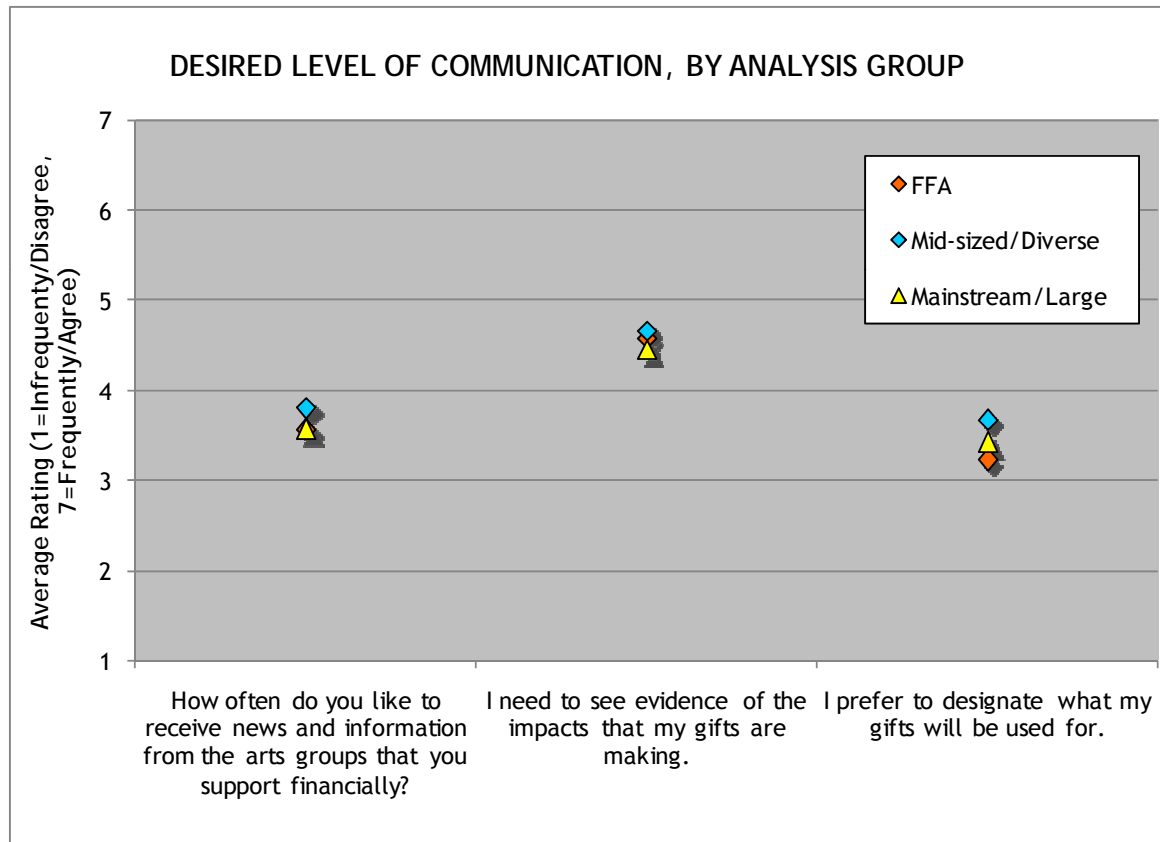
Conditions for Giving by Race



- Further analysis among FFA donors by race (shown above) illustrates how Non-Whites need to have more conditions met than Whites do in considering making a gift to an arts group.
- Most important to them is ‘to have attended their programs’ (75%), followed by having ‘a personal connection to the art form’ (58%), and the need to have a personal connection to the artist (38%).



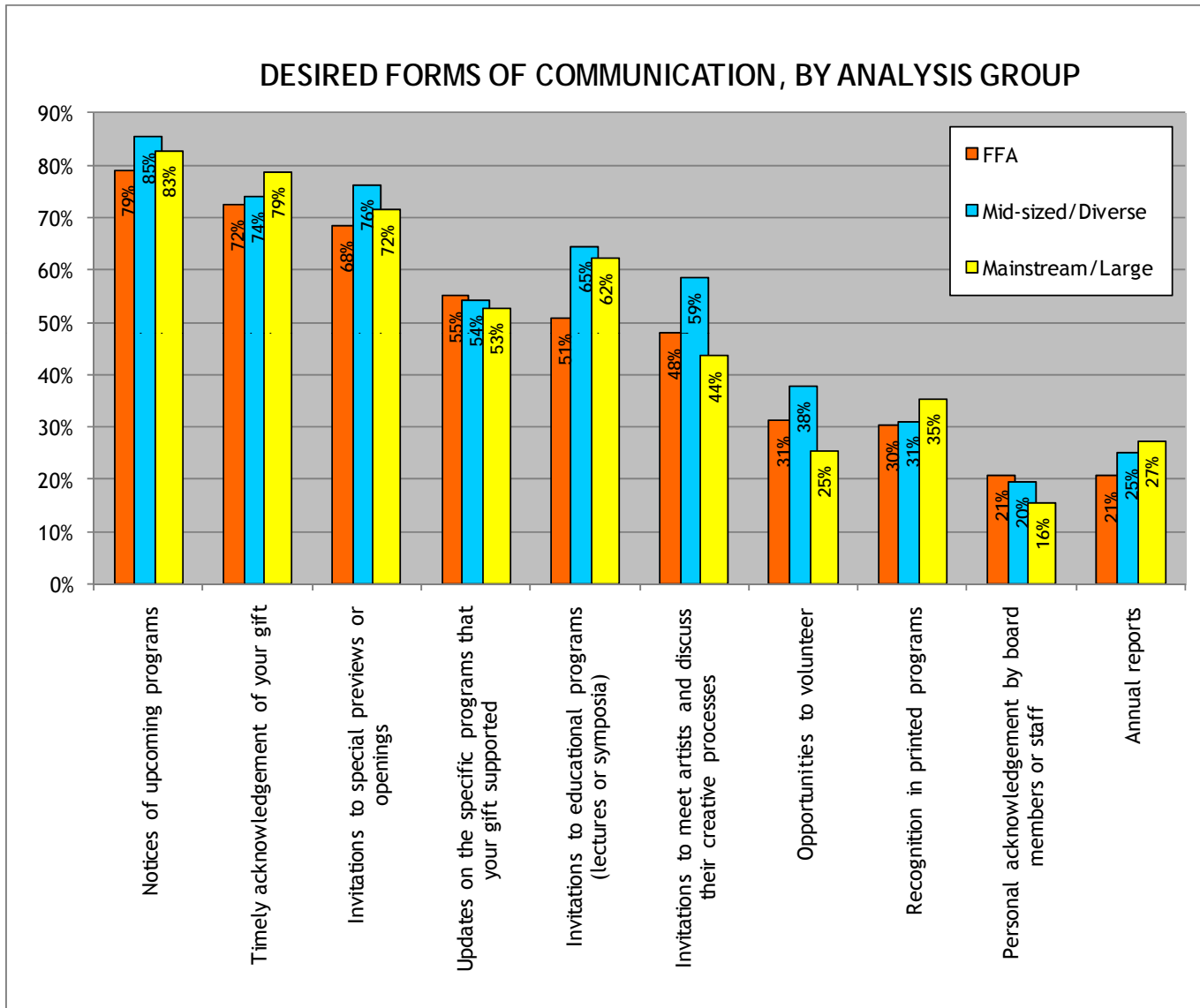
Frequency of Communication, Accountability and Control



- Interviews with FFA donors suggest that they have different levels of desired interaction with the organization. For this survey, donors were asked several questions about their preference for communication in general, as well as specific types of communication.
- The chart at left shows respondents' preferred frequency of communication, as well as their desire for accountability and control.
- It is clear that there is a general ambivalence towards each of these aspects of giving. For example, some donors like to see evidence of the impact of their gift, while others don't. This suggests that arts groups need to learn whether donors need evidence of impact, so they can provide it.



Desired Communications



- The chart above illustrates the types of communications that donors want from their beneficiaries.
- Overall, ‘notices of upcoming programs’ and ‘timely acknowledgment of your gift’ were the most prevalent forms of desired communications, followed by ‘invitations to special previews or openings.’
- In general, the patterns are similar across the three cohorts, with several minor exceptions. For example, FFA and Mid-sized/Diverse donors are a bit more likely to want ‘invitations to meet artists and discuss their creative process,’ which underscores their personal connection to artists and the art forms.

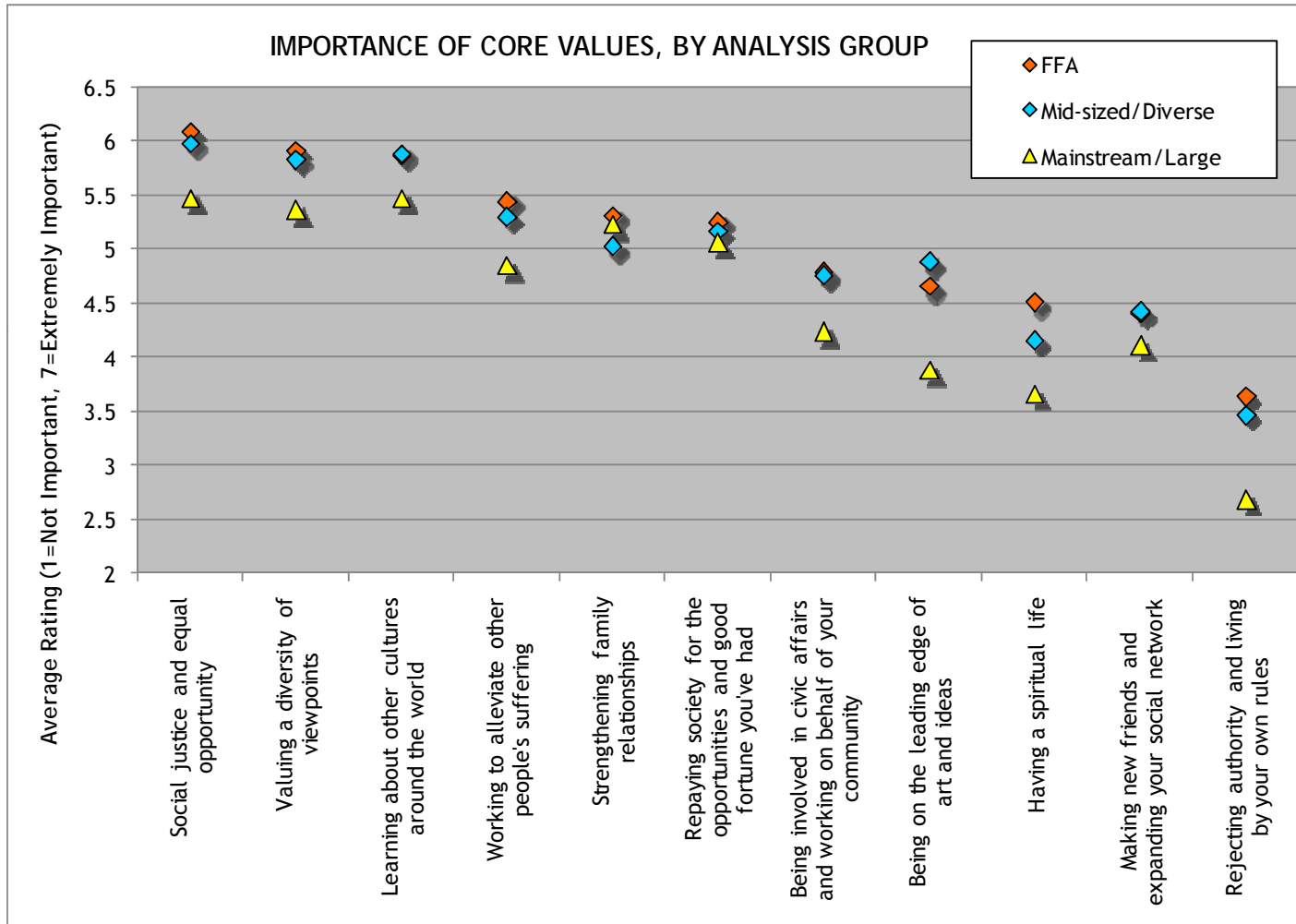




Values, Motivations and Interests



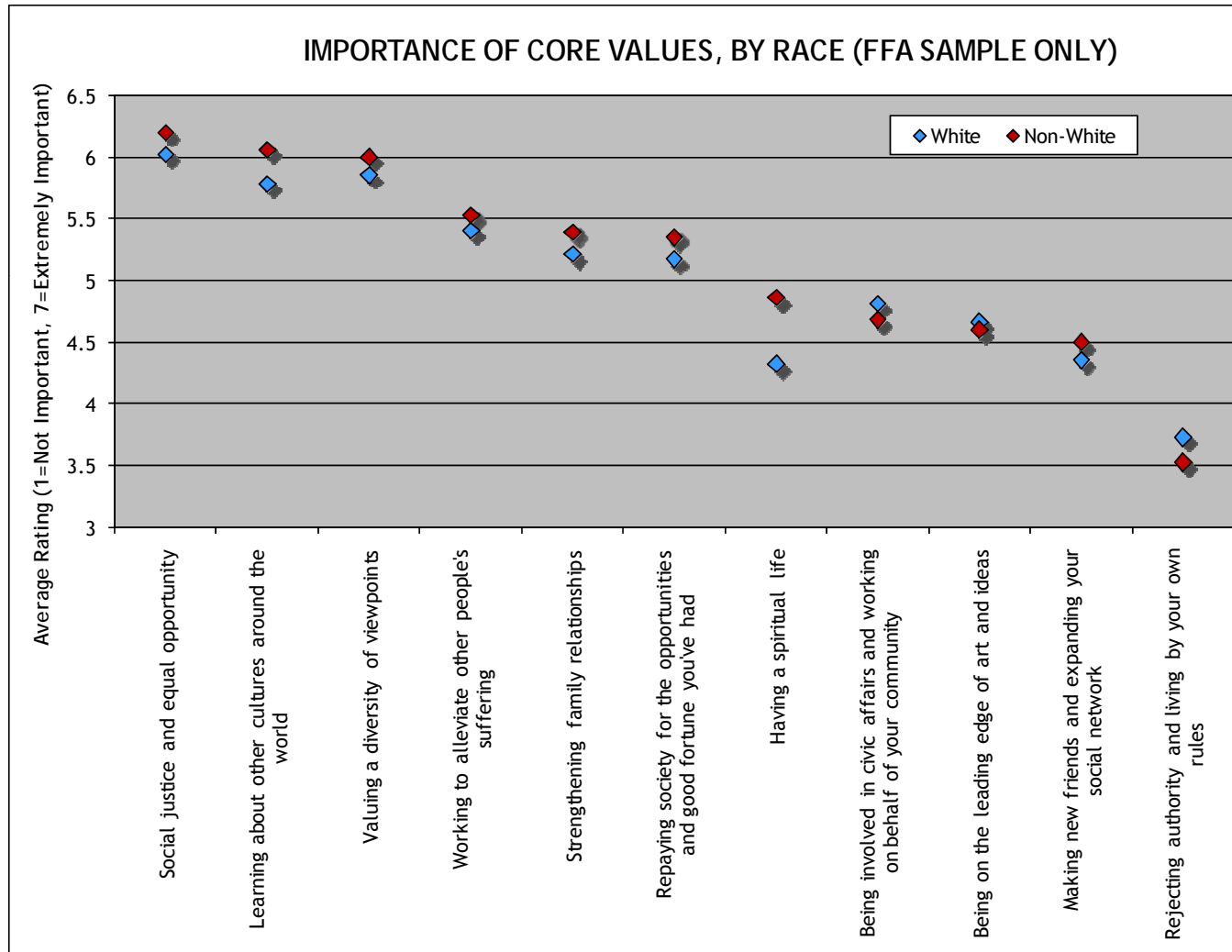
Core Values by Donor Cohort



- One of the goals of this study is to identify different value systems that correspond to different typologies of donors. This will be discussed in more depth in a subsequent report; however, an overview of values and interests is useful in beginning to understand these differences, especially between FFA donors and others.
- Respondents were asked how important they consider 11 different values ranging from social justice to spirituality. The chart at left illustrates results by analysis group.
- ‘Social justice’ and ‘valuing a diversity of viewpoints’ is highest of all values, with FFA donors slightly more likely to find them important.
 - What are the strategies that arts organizations can utilize to create resonance between their programs and broad social causes?
- FFA donors, like Mid-sized/Diverse donors, are also more likely to associate with ‘having a spiritual life,’ ‘being on the leading edge of art and ideas,’ and ‘rejecting authority’



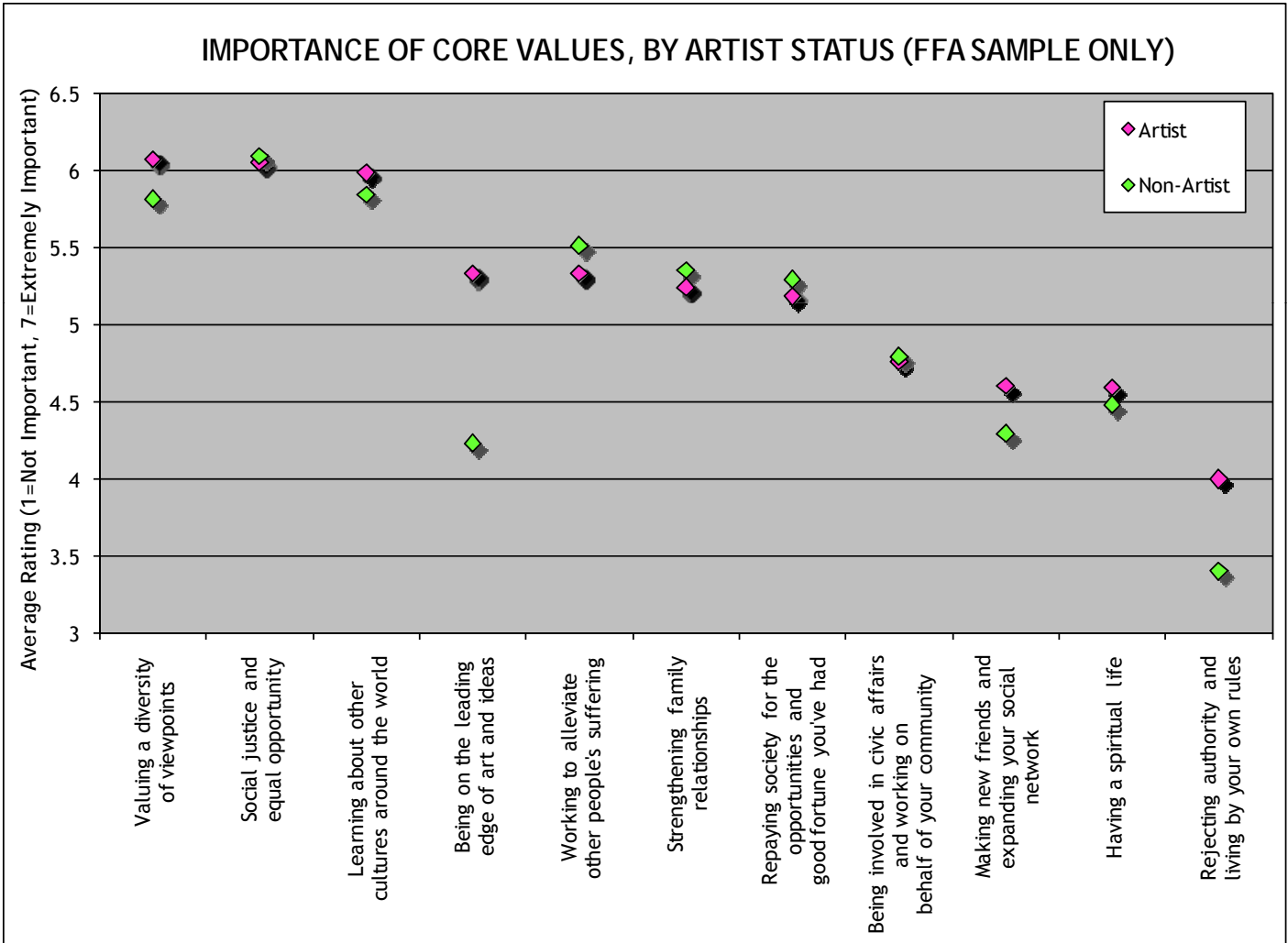
Core Values of FFA Donors by Race



- The chart at left shows importance of values among FFA donors by race.
- In general, there are no significant differences, except that Non-White donors are more likely to value 'having a spiritual life.' They are also slightly more likely to consider 'learning about other cultures around the world' to be important.



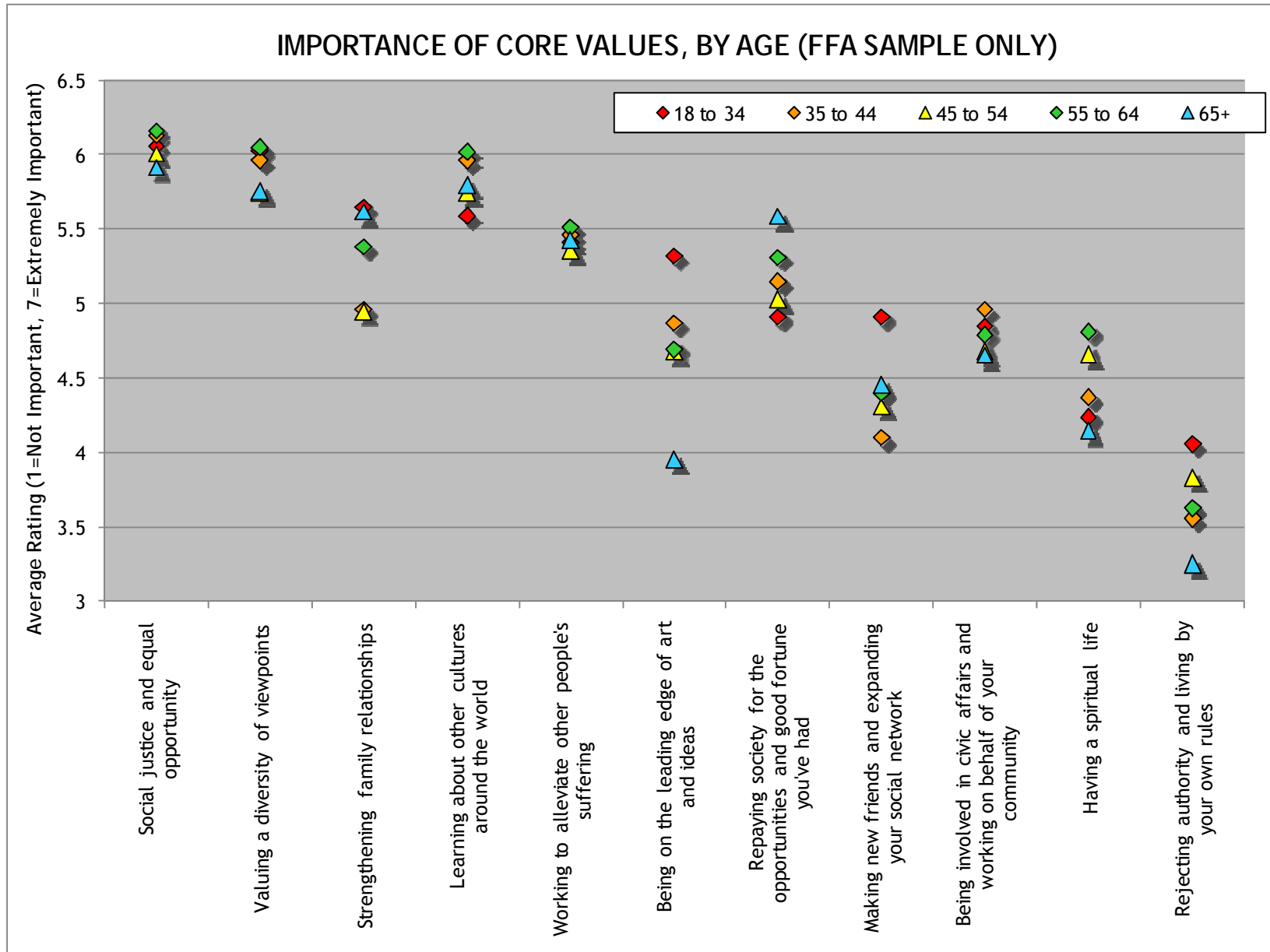
Core Values of FFA Donors by Artist Status



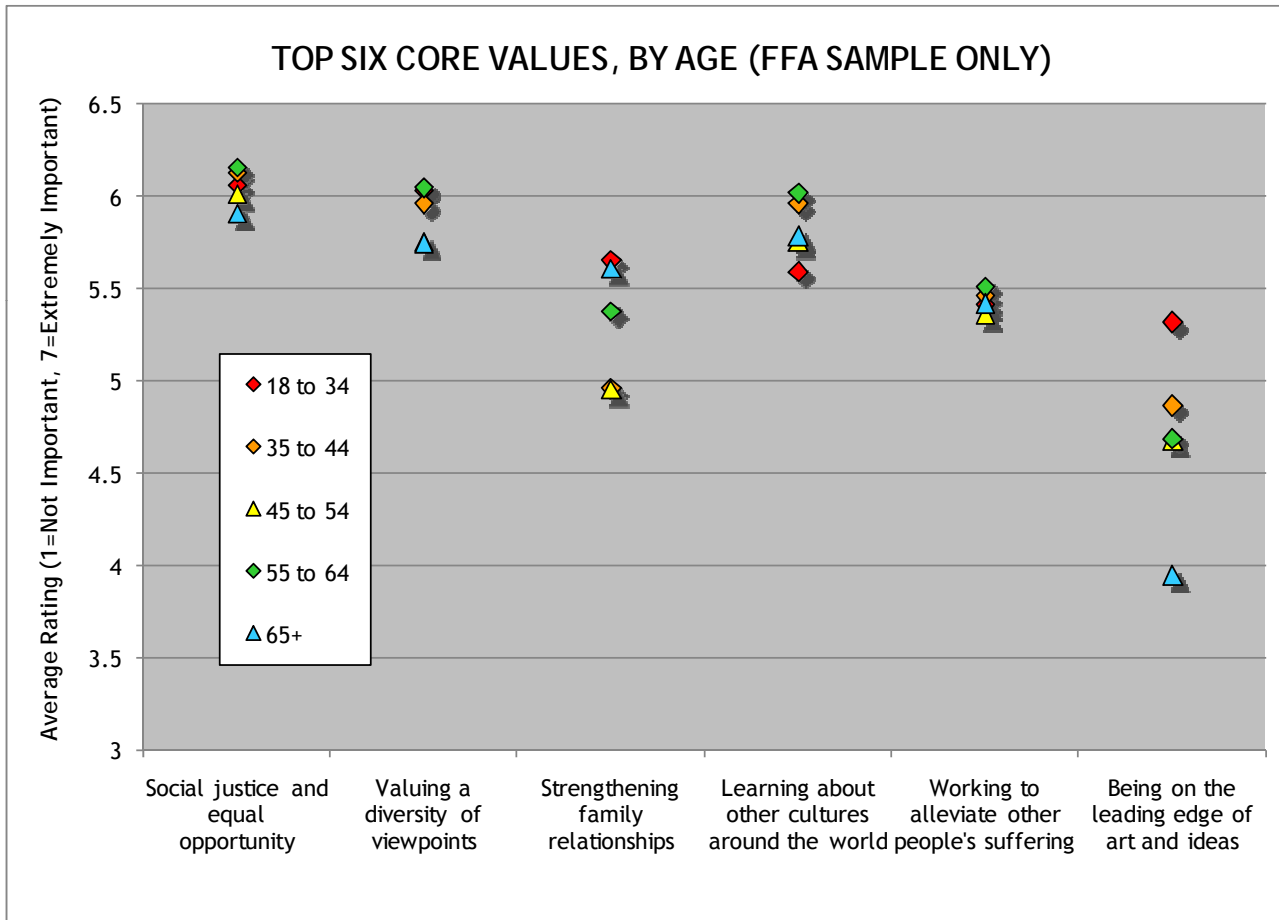
- The chart at left shows results for artists vs. non-artists (FFA sample only).
- As expected, artists are more likely to find 'being on the leading edge of art and ideas' and 'rejecting authority' as important.



Core Values of FFA Donors by Age



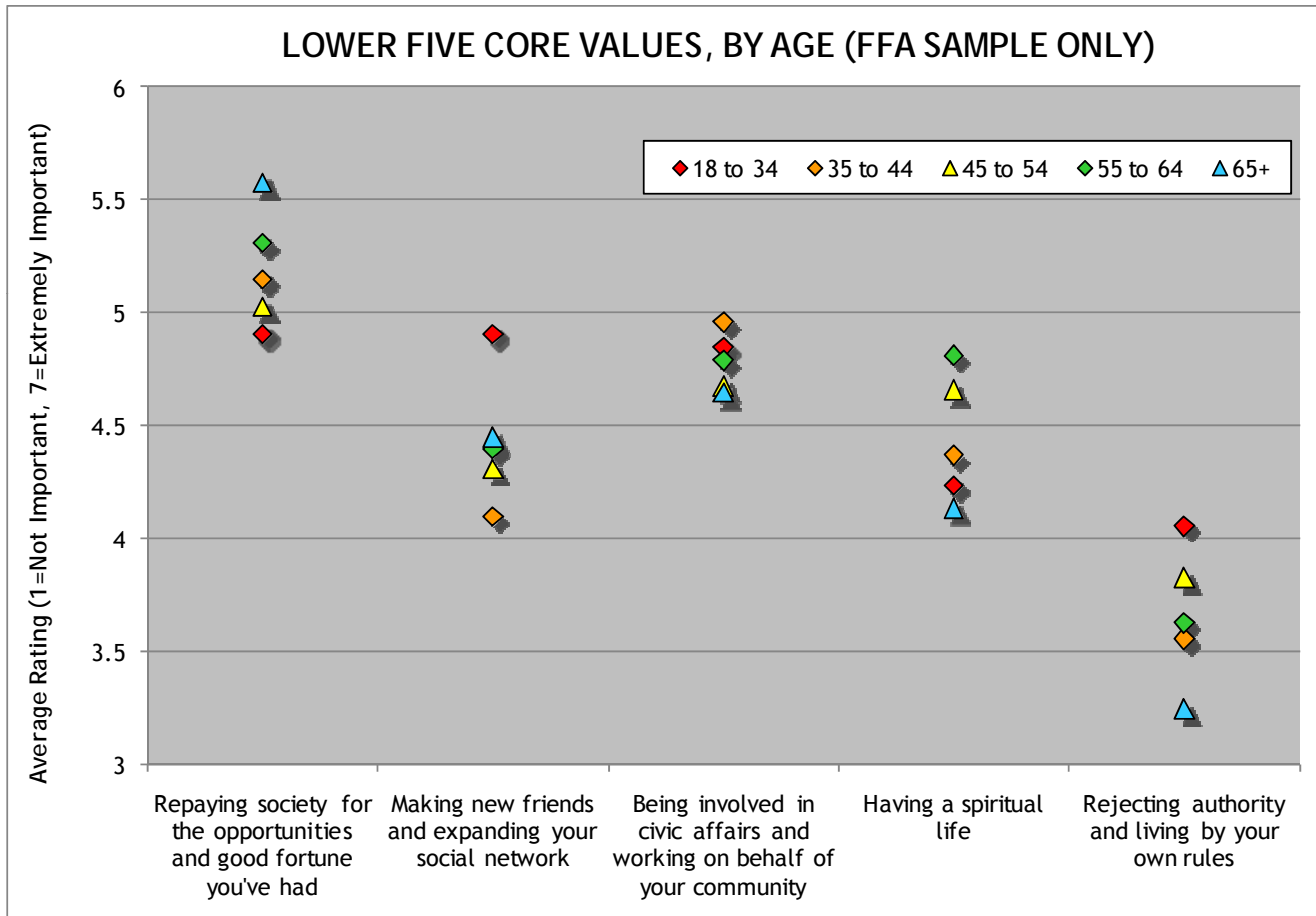
Core Values of FFA Donors by Age - continued



- Further analysis of FFA donor values by age is shown in the next two pages.
- The graph at left focuses on the top six highest rated values by the youngest age cohort (18 to 34).
- Some interesting differences:
 - ‘Strengthening family relationships’ is most important for the oldest and the youngest age cohorts.
 - ‘Learning about other cultures’ is more important for middle age (35 to 54 years old) respondents, possible because these are typical childbearing and family-oriented years where cultural traditions often become more important.
 - As expected, ‘being on the leading edge of art and ideas’ is significantly more important for 18 to 34 year old respondents.



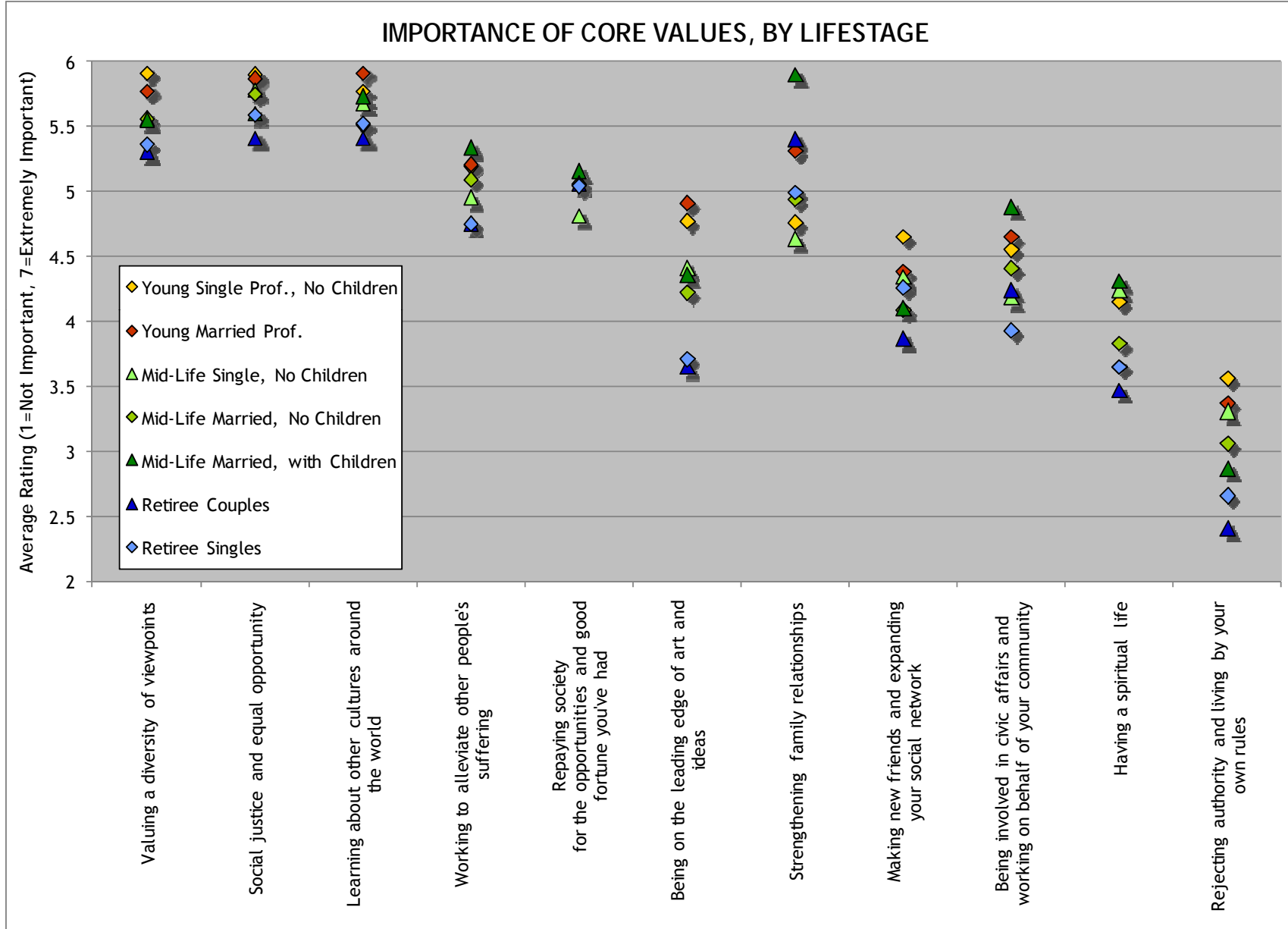
Core Values of FFA Donors by Age - continued



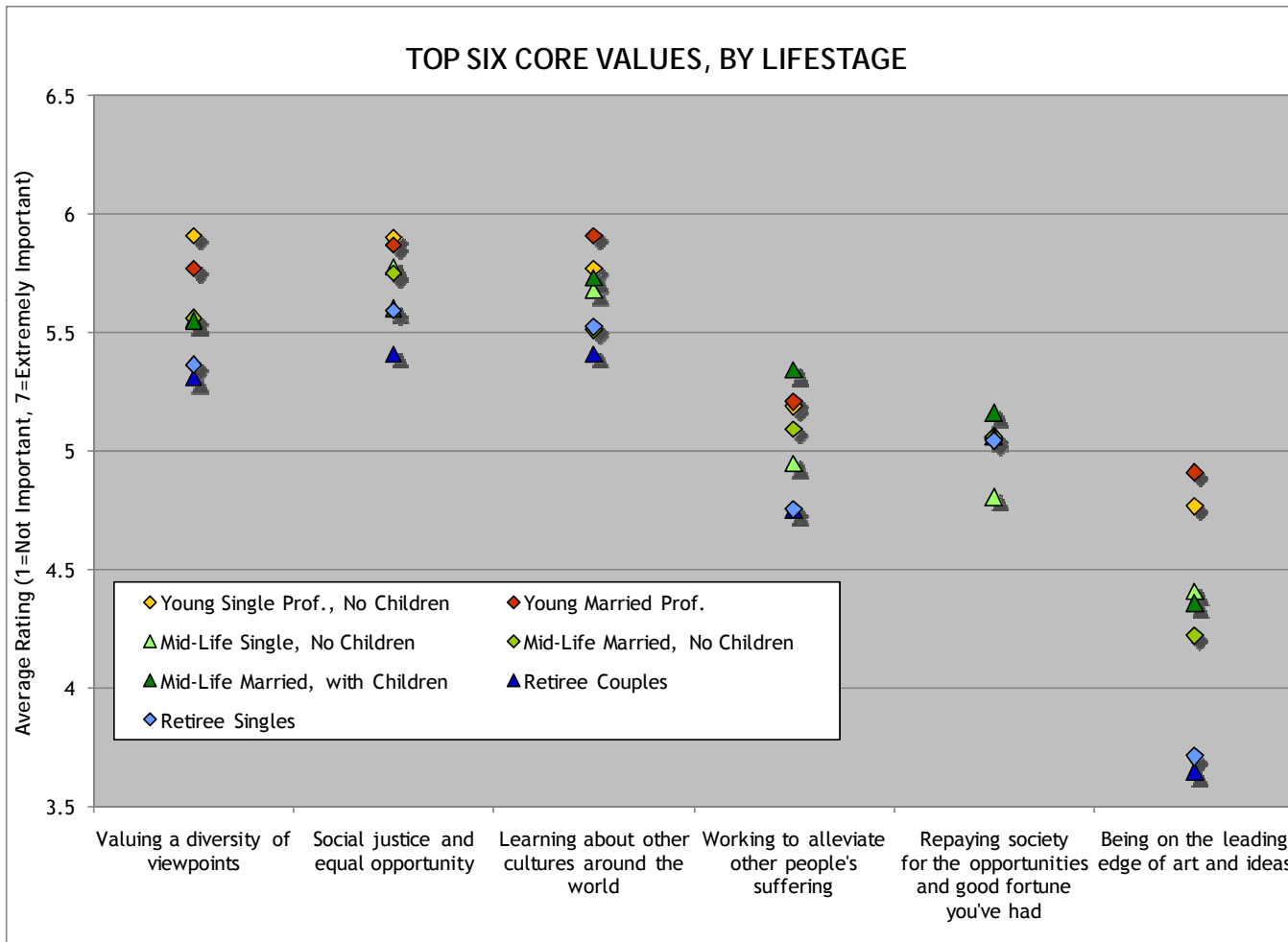
- The chart at left shows results for the five relatively lower rated values.
- Here we start to see some interesting patterns by age:
 - Older respondents are much more likely to value 'repaying society for the opportunities and good fortune they've had.'
 - Younger respondents, typically more socially motivated, are much more likely to find 'making new friends and expanding your social network' important.
 - Younger respondents are also more likely to associate with 'rejecting authority and living by your own rules.'
- What do these results suggest about development approaches based on age?



Core Values by Lifestage



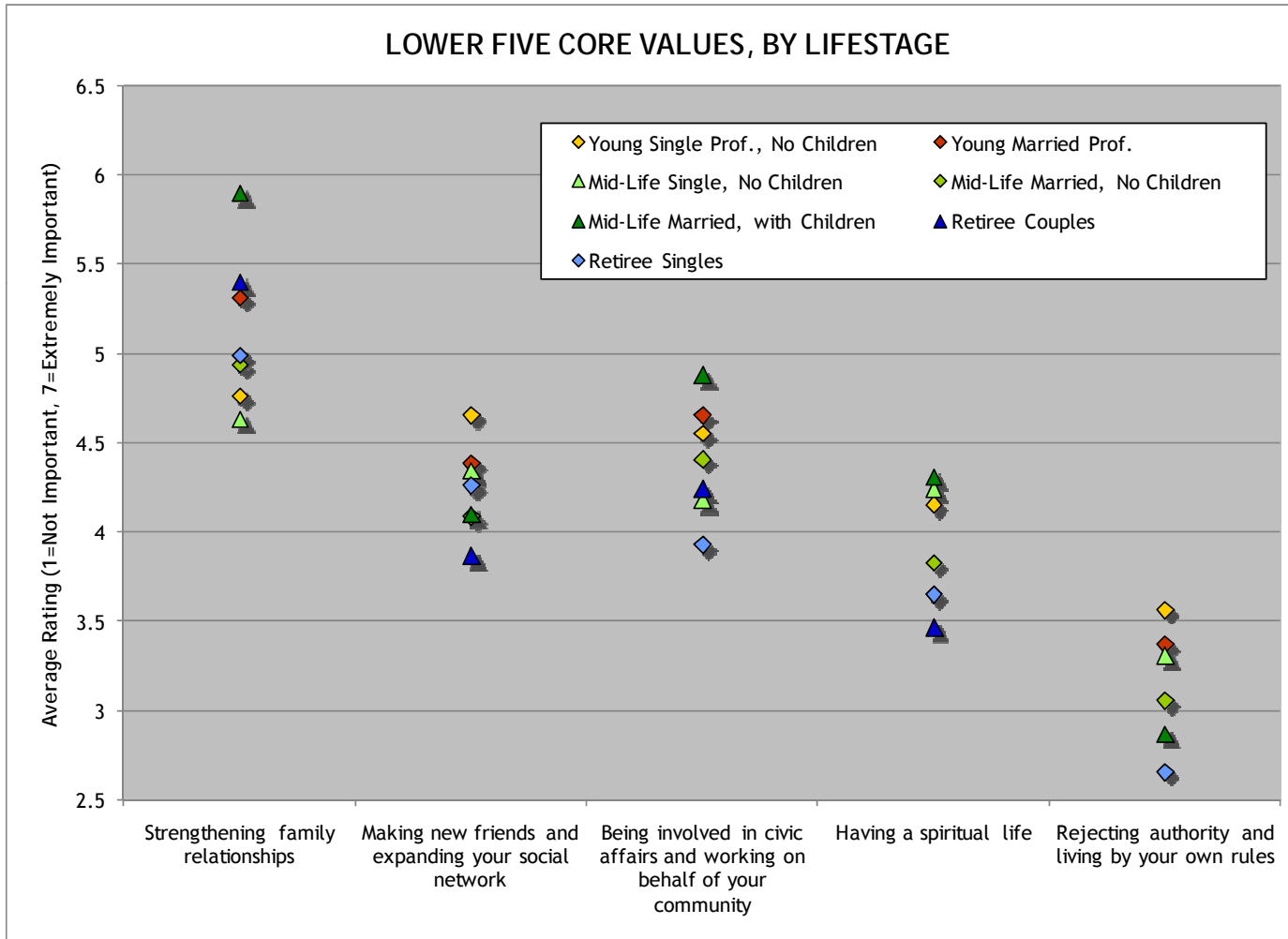
Core Values by Lifestage - continued



- The next two pages show results by lifestage.
- Findings are similar to that of age (FFA donors only):
 - 'Valuing diversity of viewpoints,' 'learning about other cultures,' and 'being on the leading edge' are more important to Young lifestage cohorts.
 - Note how 'working to alleviate other people's suffering' is most important to Mid-Life Married couples with children.
 - Older respondents find these values to be less important than other lifestage groups, in general.



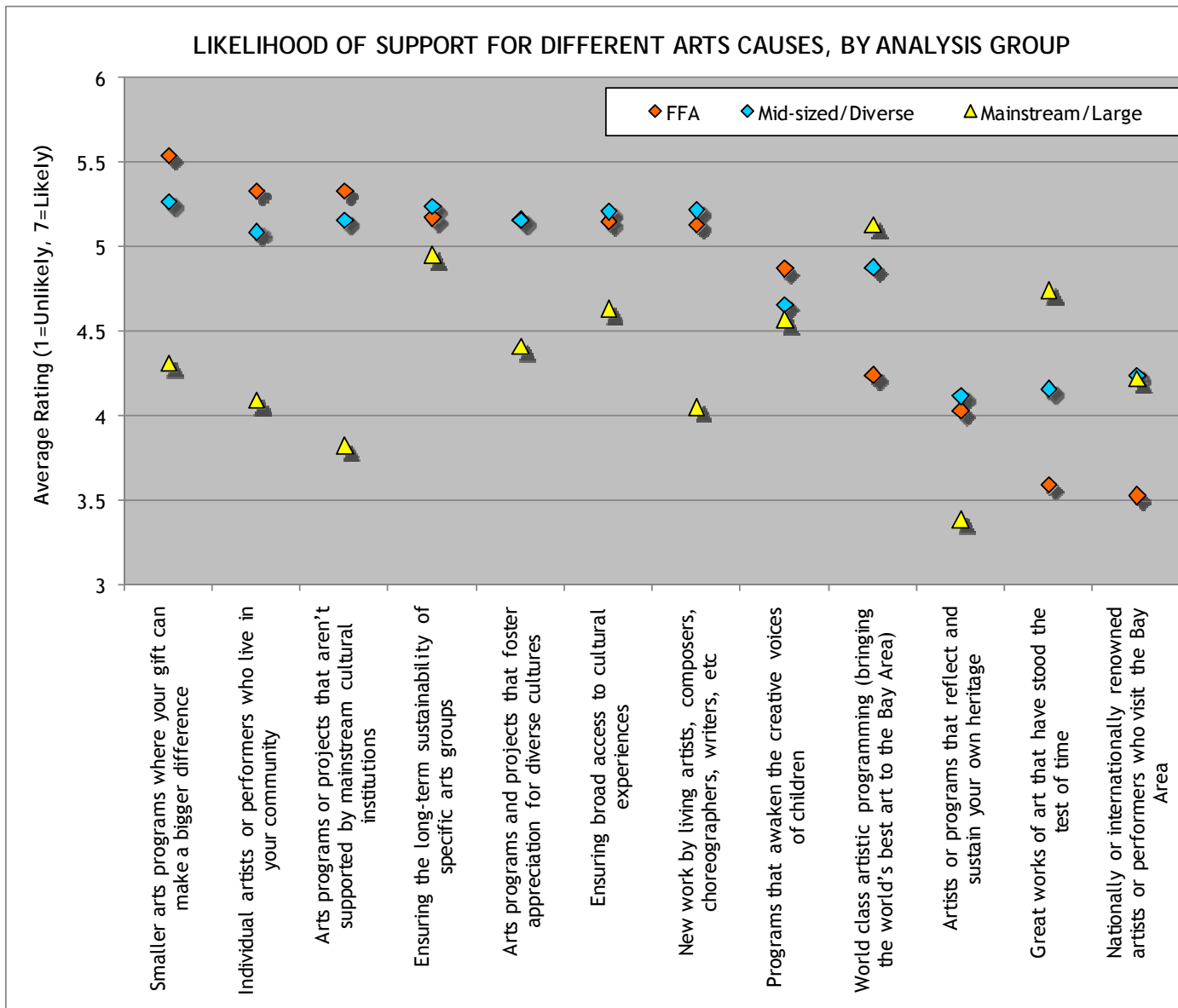
Core Values by Lifestage - continued



- As expected, 'strengthening family relationships' is significantly more important for Mid-Life couples with children, followed by Retiree couples and Young married professionals (some of whom have children).



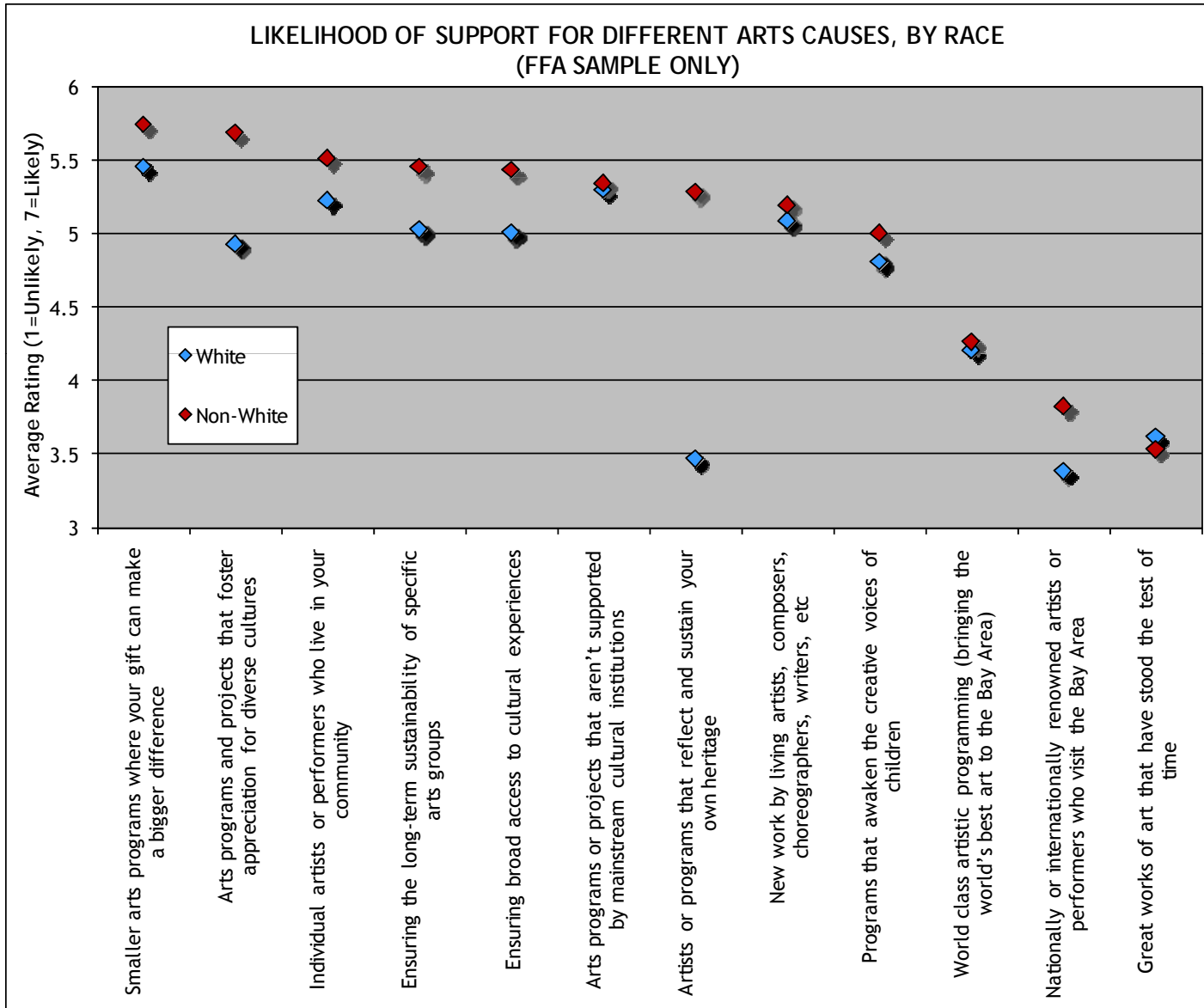
Specific Interests in Arts Causes, by Donor Cohort



- In order to understand what types of arts programs or causes would hold the most meaning for donors, respondents were asked, “In relation to your own giving in the arts, either in the past or in the future, how likely are you to support....”
- FFA donors are more likely to support ‘smaller arts programs,’ ‘individual artists who live in your community,’ and ‘arts programs not supported by mainstream institutions.’
 - This focus on small groups or projects, individual artists and community is one of the distinguishing characteristics of FFA donors, in comparison to others.
- Donors in the Mainstream/Large and Mid-sized/Diverse cohorts are more likely to support ‘world class artistic programming,’ ‘great works that have stood the test of time,’ and ‘nationally or internationally renowned artists.’
- What do these findings suggest about cultivating donors for small community-based arts organizations and individual artists?



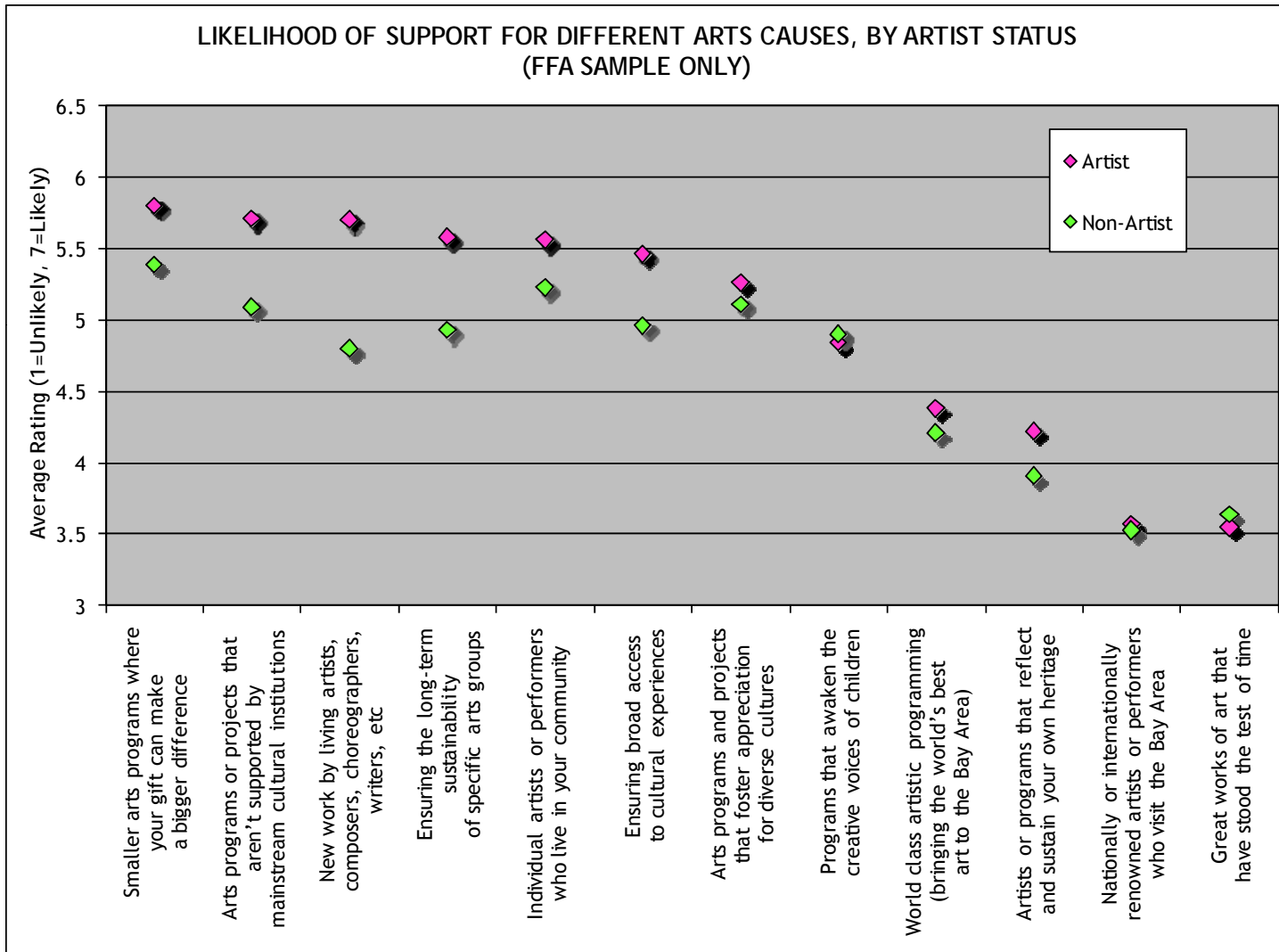
Specific Interests in Arts Causes by Race



- Analysis of FFA sample by race (shown at left) reveals that Non-White donors are more likely to support a greater range of programs overall.
- In particular, they are significantly more likely to support ‘arts programs or projects that foster an appreciation of diverse cultures,’ and three and half times more likely to support ‘artists or programs that reflect your own cultural heritage.’



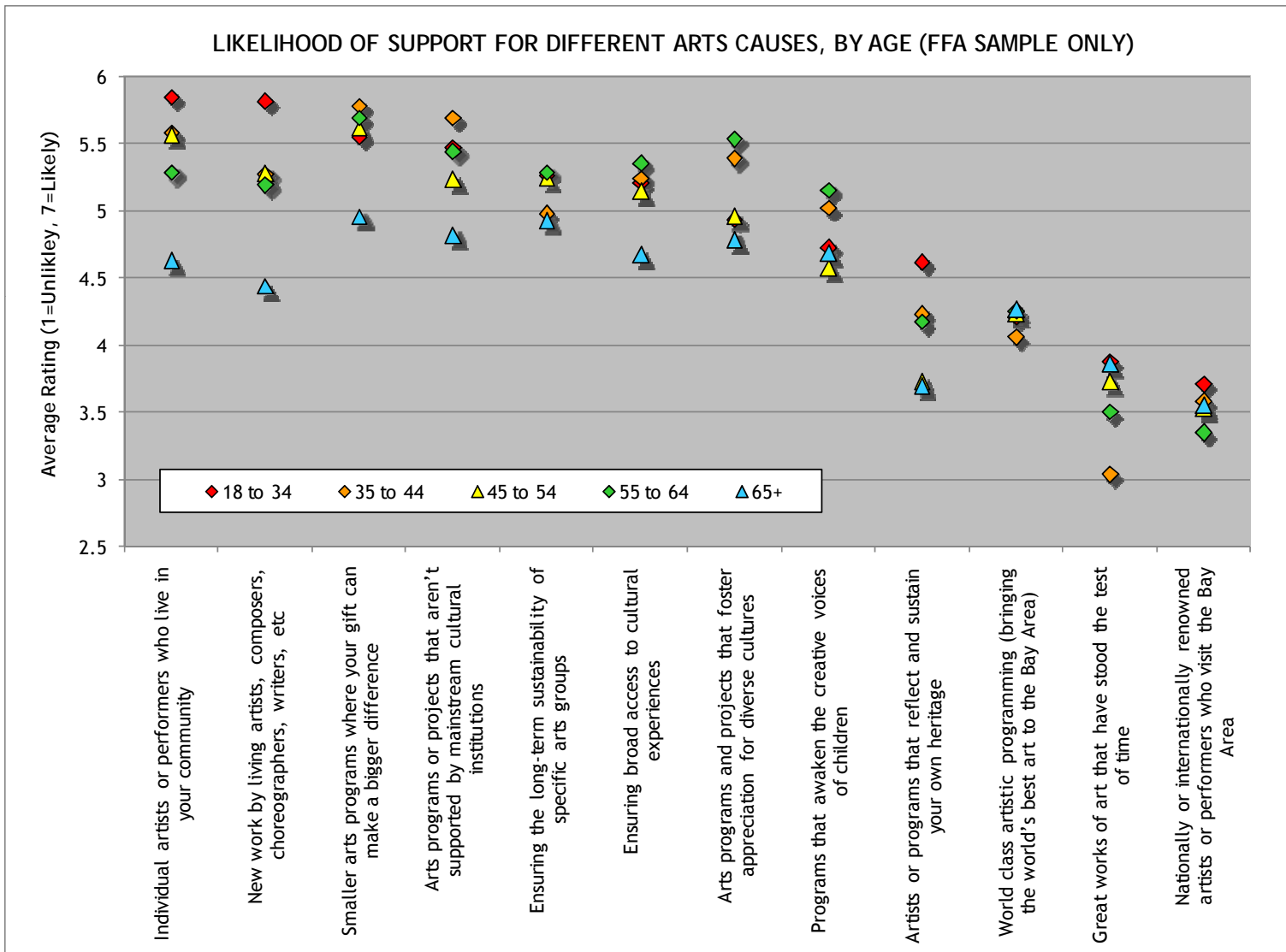
Specific Interests in Arts Causes by Artist Status



- The graph at left shows likelihood of support by artist status.
- As expected, artists are more likely to support work by other living artists, programs outside of the mainstream and ensuring the sustainability of arts groups, such as their own or those with which they are intimately involved.



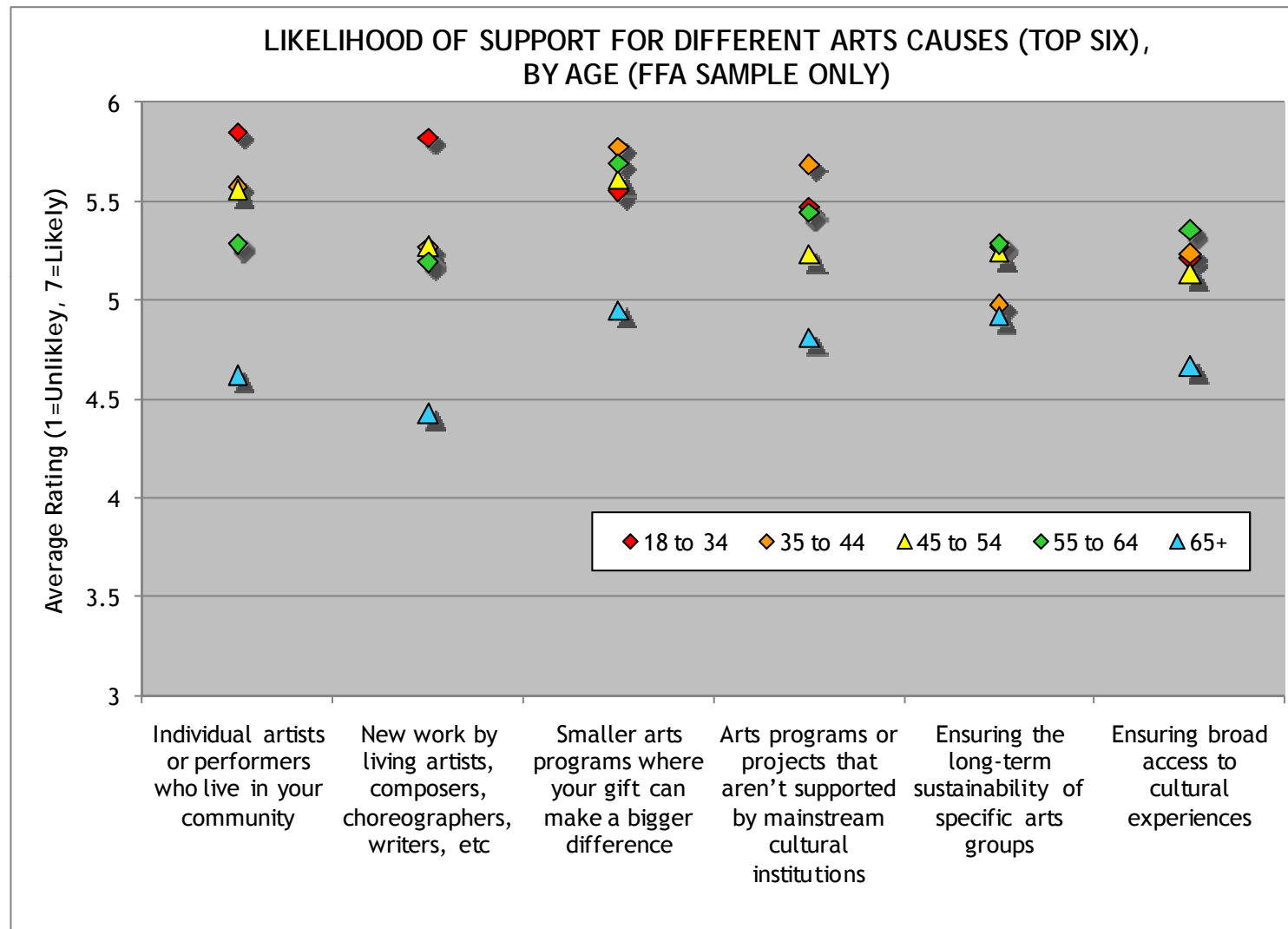
Specific Interests in Arts Causes by Age



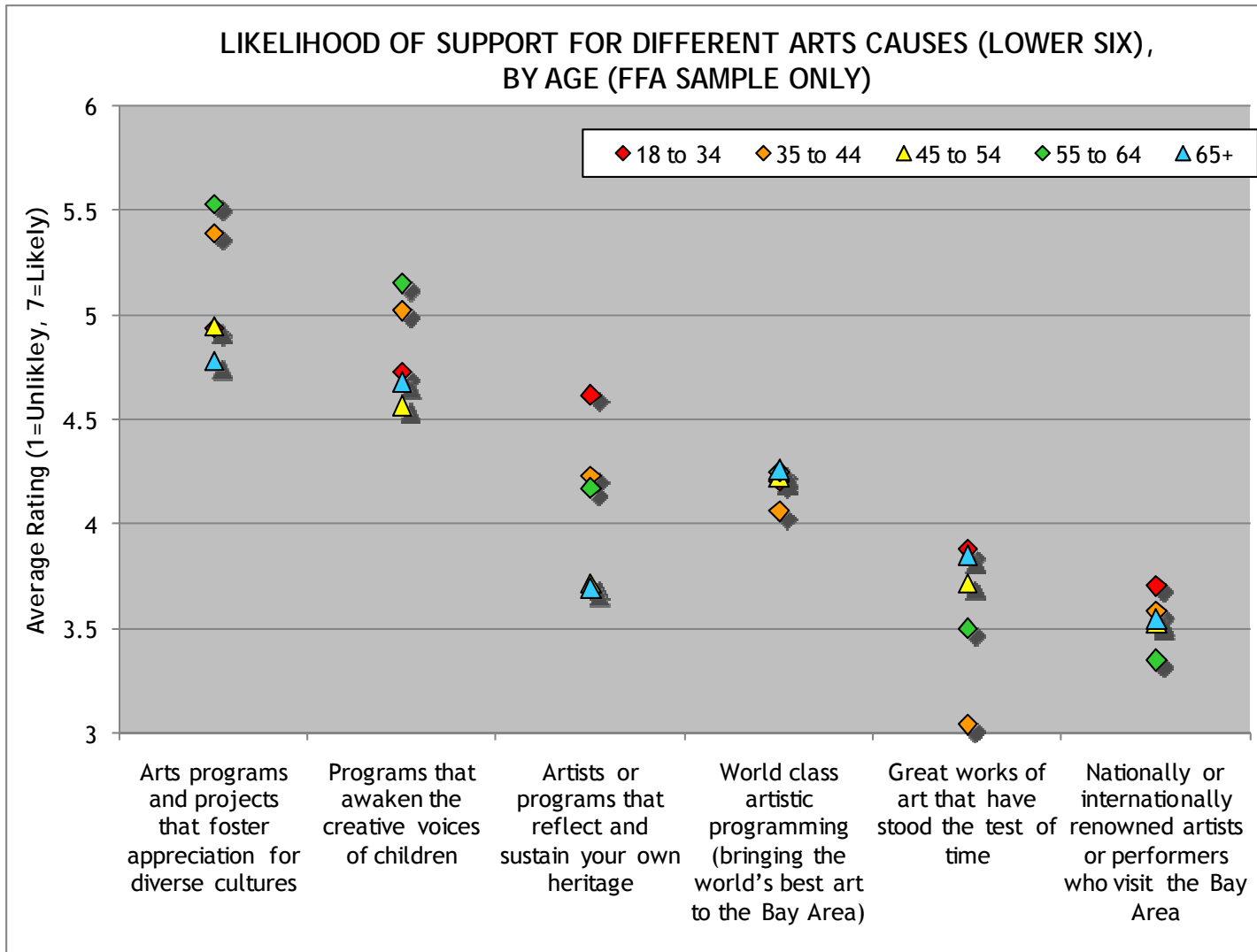
- Respondents in the 18 to 34 age cohort are most likely to support individual artists in their community and new work by living artists. They are also most likely to support art that reflects their cultural heritage.
 - These results correspond with those for artists, reflecting the young age skew of artists within the FFA sample (about two-thirds of 18 to 34 year old FFA donors self-identify as artists; one in four young respondents within the entire universe of respondents are artists).
- Donors ages 35 to 54 are most likely to support ‘arts programs that foster appreciation for diverse cultures,’ and ‘programs that awaken the creative voices of children,’ underscoring their focus on family-related issues.



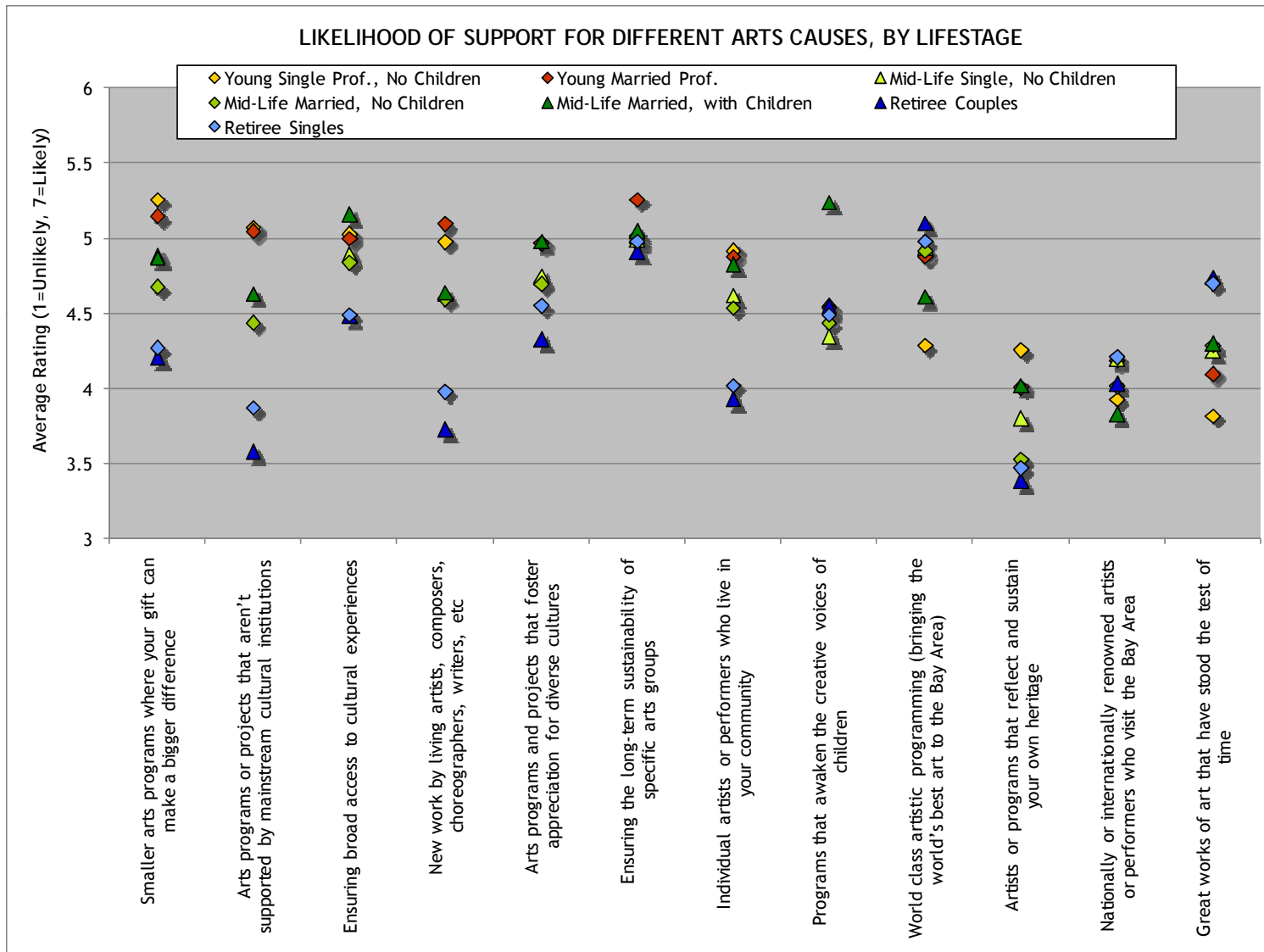
Specific Interests in Arts Causes by Age



Specific Interests in Arts Causes Age



Specific Interests in Arts Causes by Lifestage

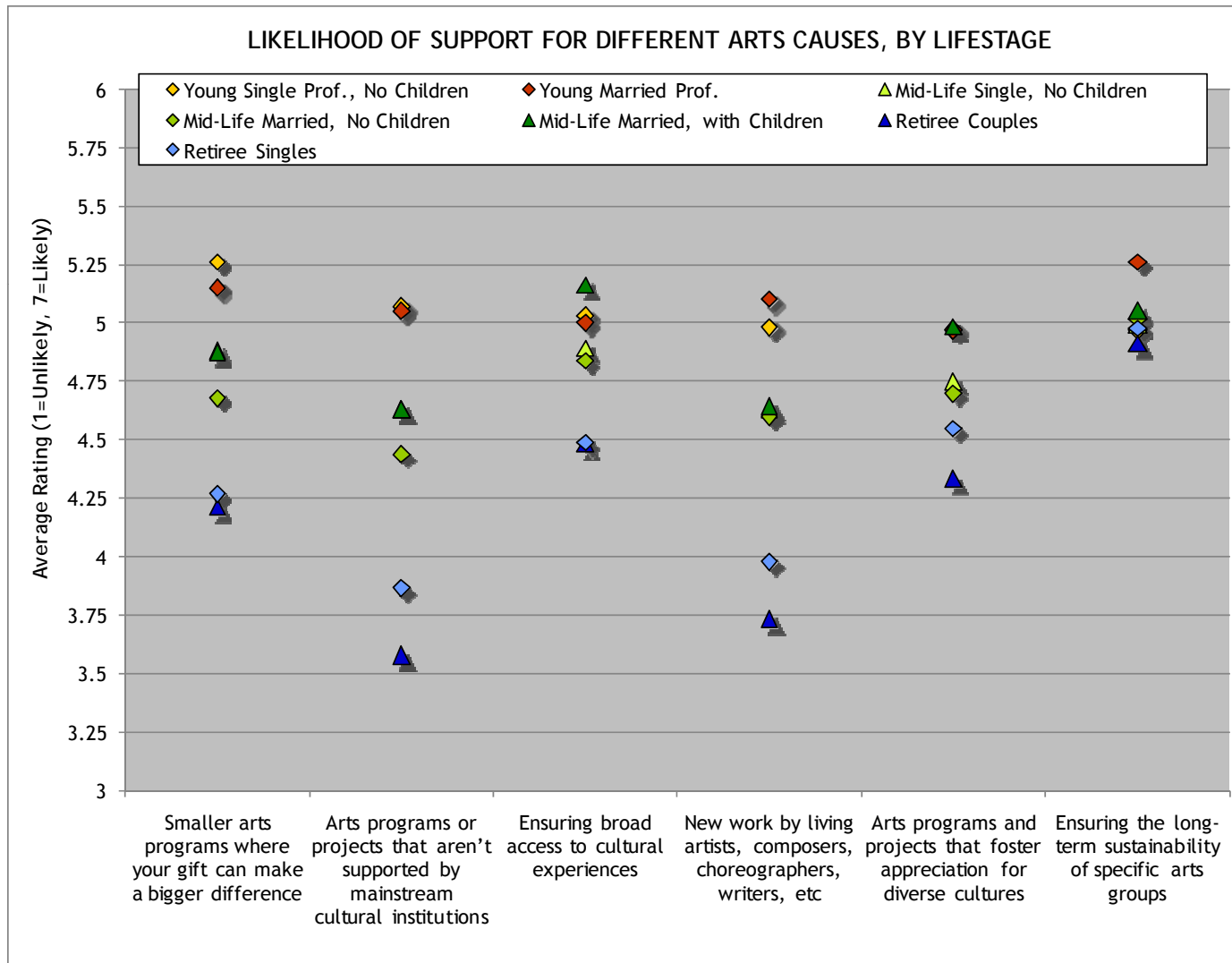


- Patterns by lifestage are similar to that seen in FFA donors by age.
- Families (Mid-life married with children) are most likely to support 'broad access to culture', 'fostering appreciation for diverse cultures,' and 'awakening the creative voices of children.'

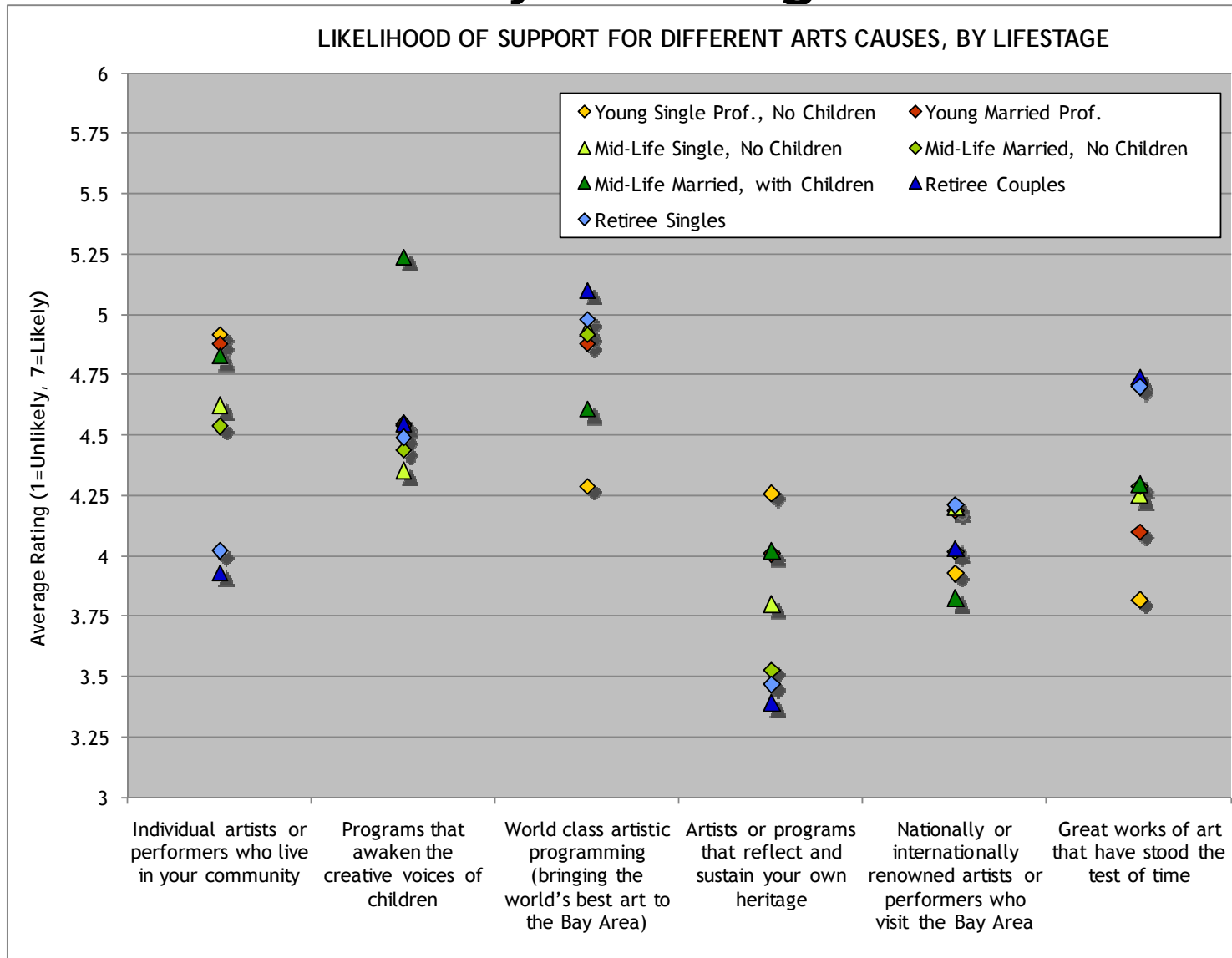
- Is it possible for arts organizations and artists to offer special programming that connects to family values, focusing on tradition and heritage, access and creative expression, as a means of relating to this group of donors?

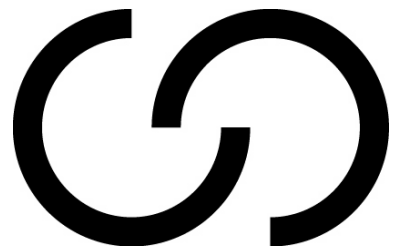


Specific Interests in Arts Causes by Lifestage



Specific Interests in Arts Causes by Lifestage





Analysis of Causes Supported



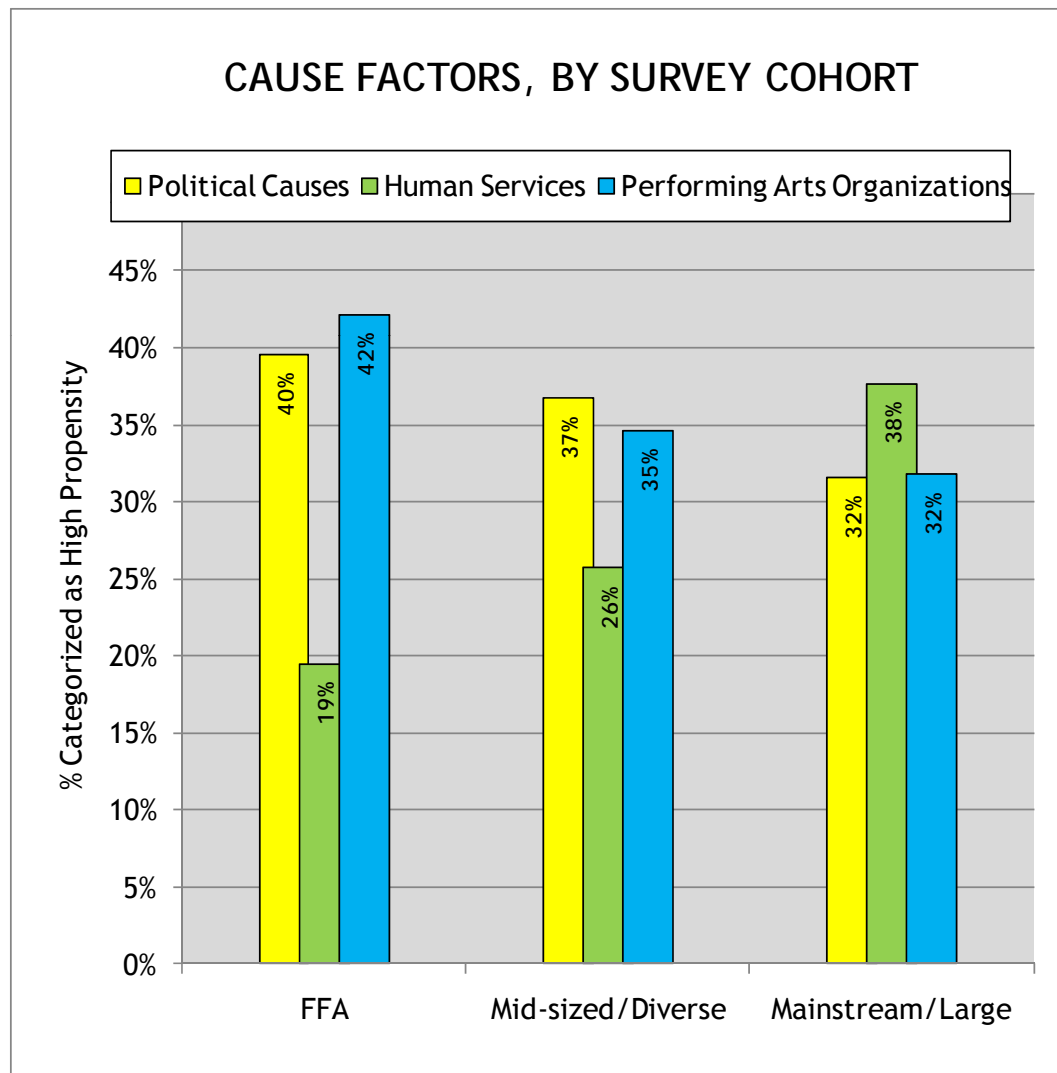
Three Underlying Factors for 11 Causes

Exploratory Factor Analysis of 11 Causes (Principal Components Analysis)	Components		
	Political Causes	Human Services	Performing Arts
Women's causes	0.624		
Social justice or equality causes	0.727		
Environmental or conservation causes	0.574		
Political campaigns	0.661		
International aid or disaster relief	0.479	0.311	
Museums and fine arts groups		0.375	-0.583
Health causes or medical research		0.594	
Education		0.637	
Human services (youth programs)		0.532	
Religious causes or faith-based institutions		0.437	
Performing arts organizations			0.796
Extraction Method: Principal Component Analysis.			
Rotation Method: Varimax with Kaiser Normalization.			
a. Rotation converged in 4 iterations.			

- Exploratory factor analysis was done on 11 different cause variables to reveal the underlying relationships between causes that respondents support.
- The 11 causes naturally group into three factors: 1) Political Causes – a focus on social justice and issues related to the political and macro-environment; 2) Human Services– supporting education, health, youth programs and religious causes; 3) Performing Arts– focus on performing arts organizations (this factor negatively correlates to support of museums and fine arts groups).
- Recall that these factors are not absolute typologies, but rather groups of causes that hang together.



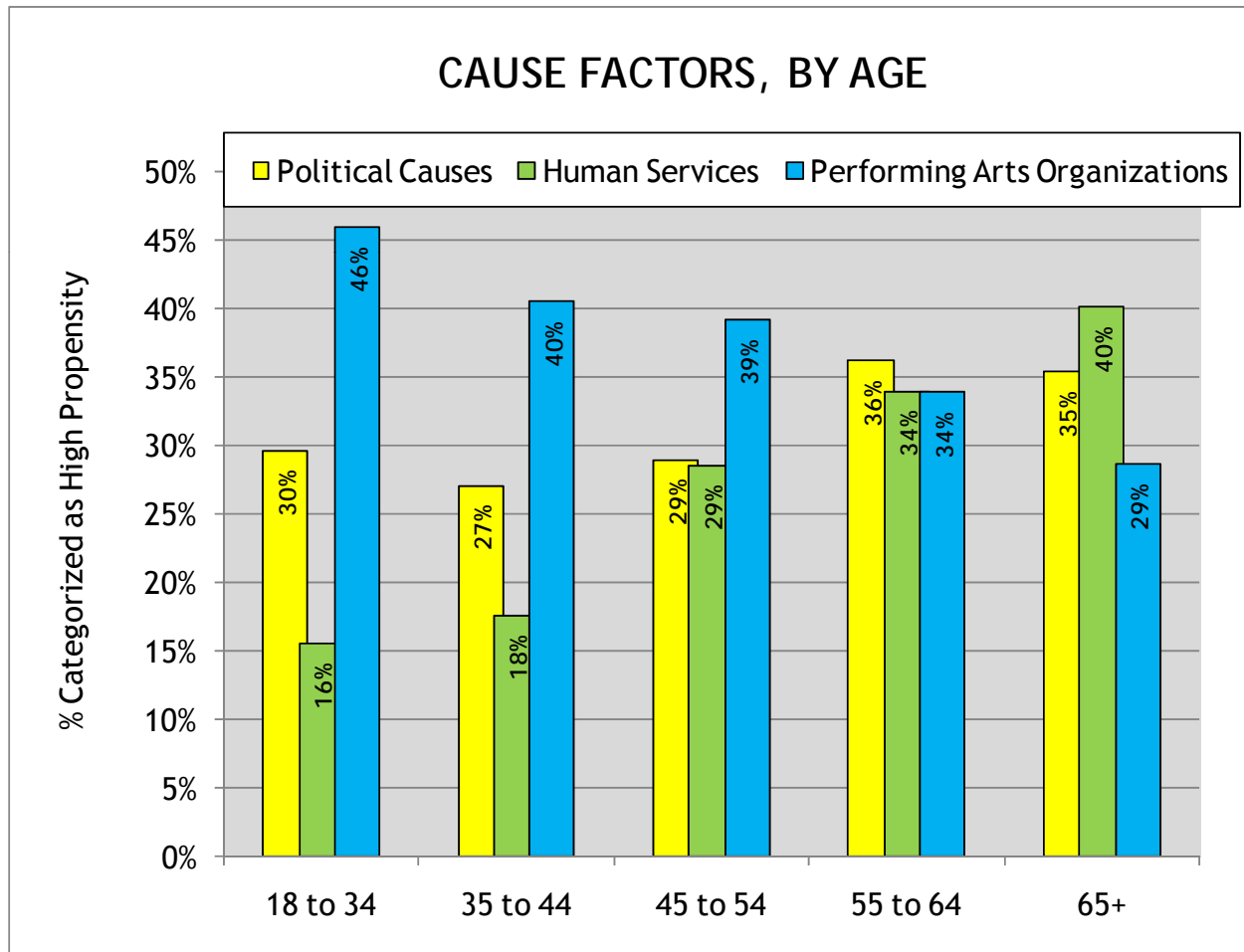
Cause Factors by Survey Cohort



- To facilitate further analysis, respondents were categorized as having either a high propensity, medium propensity or low propensity for each of the three factors identified on the previous page. The chart at left reports the percentage of respondents in each survey cohort that have a high propensity to support each cause factor.
- FFA donors are most likely to support performing arts organizations, which is intuitive given the nature of the FFA program. But they are also more likely than other donors to support political causes.
- Likelihood of supporting human service causes increases across donor groups, with donors to Mainstream/Large organizations most likely to support human services.
 - How can arts groups make connections to other causes supported by their donors?



Cause Factors by Age Cohort



- Further analysis by age cohort shows a strong relationship between age and the type of causes donors tend to support.
- Younger donors (18 to 34 years old) are more likely to focus on performing arts, which may reflect the large number of artists in the 18 to 34 year old age cohort, and less likely to support human service causes.
- Support of political causes increases a bit with age, while support for human services causes increases dramatically by age. For example, 16% of 18 to 34 year old respondents support human services compared to 40% of those over 65.



Support of Individual Causes by Age

	18 to 34	35 to 44	45 to 54	55 to 64	65+
Performing arts organizations	78%	80%	85%	88%	89%
Museums and fine arts groups	56%	62%	65%	75%	83%
Women's causes	36%	33%	37%	42%	37%
Social justice or equality causes	55%	55%	53%	54%	52%
Environmental or conservation causes	40%	52%	58%	61%	65%
Health causes or medical research	27%	37%	45%	49%	53%
Political campaigns	38%	40%	48%	50%	54%
Education	40%	48%	53%	57%	62%
Human services (youth programs)	29%	37%	43%	44%	40%
International aid or disaster relief	27%	32%	34%	43%	47%
Religious causes or faith-based institutions	14%	15%	25%	28%	34%

- The table above reports the percentage of respondent who support each cause, by age cohort. Patterns are similar to those seen in the comparison with cause factors, with some additional nuance.
 - Young donors are more likely to focus attention on performing arts above other causes, including museums and fine arts groups. This discrepancy between performing and visual arts organizations may be reflective of the types of projects funded through the FFA program (given FFA donors made up a significant proportion of respondents 18 to 34 years old).
 - Prevalence for support of social justice or equality causes is relatively constant across all age cohorts.
 - Support for health, education, international aid and religious or faith-based institutions increases significantly with age.





Analysis of Values & Philanthropic Interests



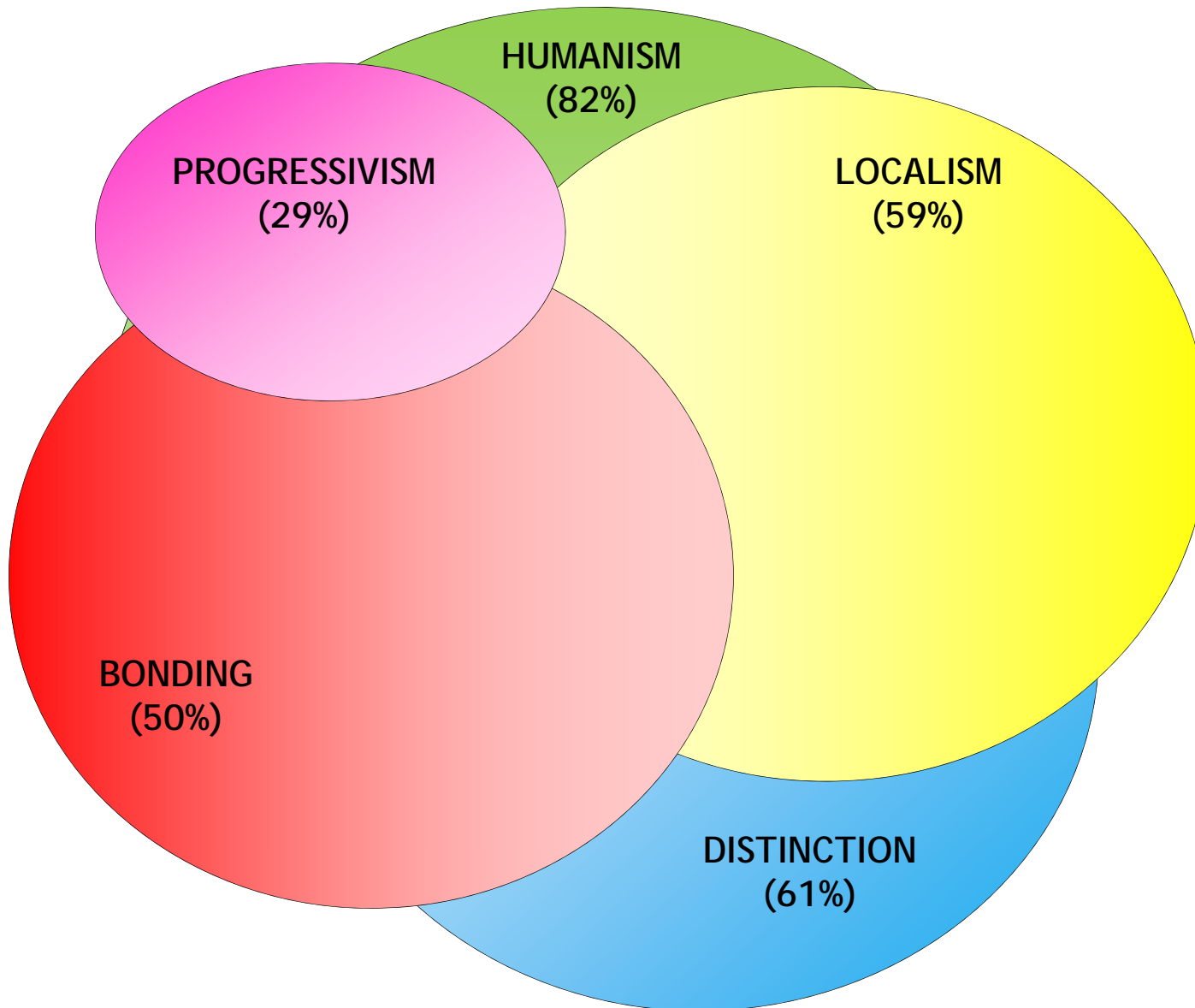
Underlying Factors of Donors' Values and Philanthropic Interests

Exploratory Factor Analysis of 23 Values and Interests (Principal Components Analysis)	Rotated Component Matrix(a)				
	Localism	Humanism	Distinction	Bonding	Progressivism
New work by living artists, composers, choreographers, writers, etc	0.70				0.32
Individual artists or performers who live in your community	0.72				
Arts programs or projects that aren't supported by mainstream cultural institutions	0.77				0.32
Ensuring broad access to cultural experiences	0.56	0.53			
Programs that awaken the creative voices of children	0.44	0.41			
Arts programs and projects that foster appreciation for diverse cultures	0.59	0.55			
Smaller arts programs where your gift can make a bigger difference	0.75				
Social justice and equal opportunity		0.70			
Valuing a diversity of viewpoints		0.72			
Learning about other cultures around the world		0.67			
Repaying society for the opportunities and good fortune you've had		0.65		0.34	
Working to alleviate other people's suffering		0.70		0.34	
Great works of art that have stood the test of time			0.83		
Nationally or internationally renowned artists or performers who visit the Bay Area			0.79		
World class artistic programming (bringing the world's best art to the Bay Area)			0.84		
Ensuring the long-term sustainability of specific arts groups	0.45		0.47		
Being involved in civic affairs and working on behalf of your community		0.44		0.45	
Making new friends and expanding your social network				0.56	0.35
Having a spiritual life				0.74	
Strengthening family relationships				0.65	
Artists or programs that reflect and sustain your own heritage	0.39			0.42	
Being on the leading edge of art and ideas	0.37				0.59
Rejecting authority and living by your own rules					0.72

- Exploratory factor analysis was done on 23 different value and philanthropic interest variables to reveal the underlying relationships between these variables.
- Five factors emerged from the analysis: 1) Localism – a focus on community, individual artists and access to art outside of existing institutional structures; 2) Humanism – valuing social goods, a sense of responsibility to the community and interest in cultural pluralism; 3) Distinction – focus on world class and renowned artists and art works; 4) Bonding – focus on beliefs and practices that connect people; and 5) Progressivism – valuing individualism and cutting edge art and ideas.



Relationships Between Value Factors



- The chart at left reports the percentages of each segment that are most inclined to be associated with the five value and interest factors.
- The size of the circles represents the approximate proportion of each factor in the overall sample. The overlap approximates the relationship between factors.
- Humanism is the most pervasive of all value factors (82%) followed by distinction (61%).
- Overall, there is a good amount of overlap between factors, with Localism, Bonding and Progressivism largely encompassed within Humanism.



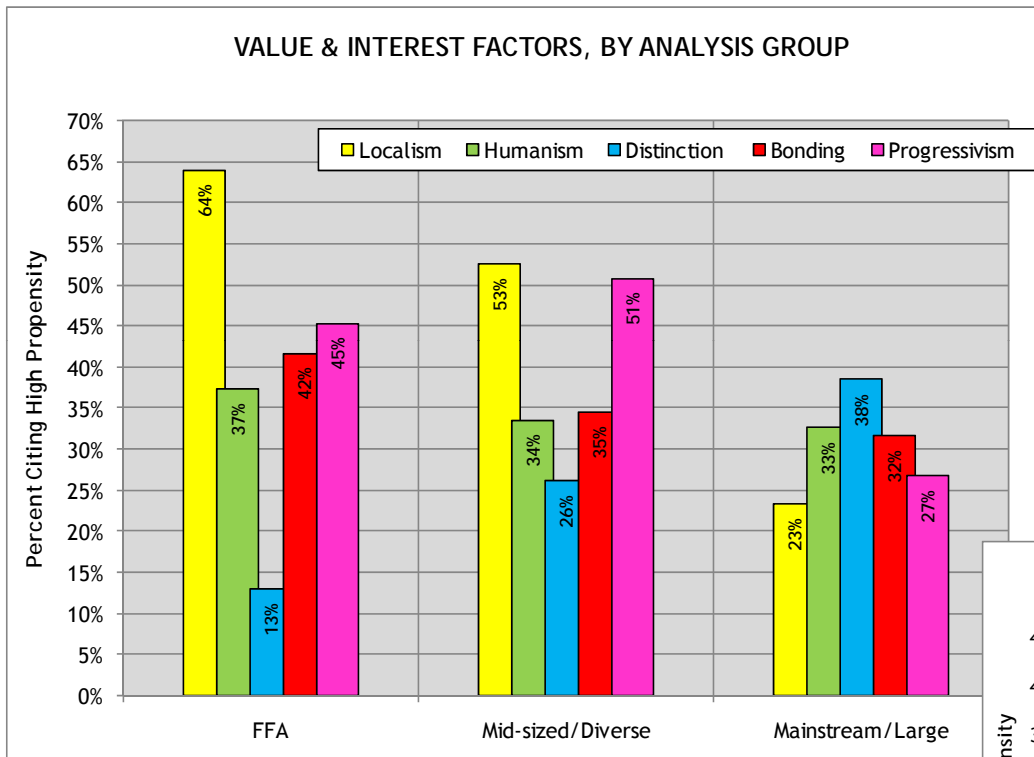
Relationships Between Values Factors (continued)

	Localism Score	Humanism Score	Distinction Score	Bonding Score	Progressivism Score
Localism Score	1.00				
Humanism Score	0.59	1.00			
Distinction Score	0.44	0.24	1.00		
Bonding Score	0.50	0.50	0.35	1.00	
Progressivism Score	0.47	0.38	0.21	0.28	1.00

- Further analysis of the relationships between factors is shown in the correlation table above. Larger numbers describe a stronger positive relationship. For example, if a respondent is associated with Humanism, s/he is also likely to be associated with Localism (correlation coefficient = .59, which essentially means that 59% of the variance in one factor is explained by the other factor).
 - Humanism is most strongly correlated with Localism, followed by Bonding (.50) and Progressivism (.38).
 - The lowest correlations are seen between Distinction and Progressivism (.21), which is intuitive, and between Distinction and Humanism (.24), which is less intuitive.

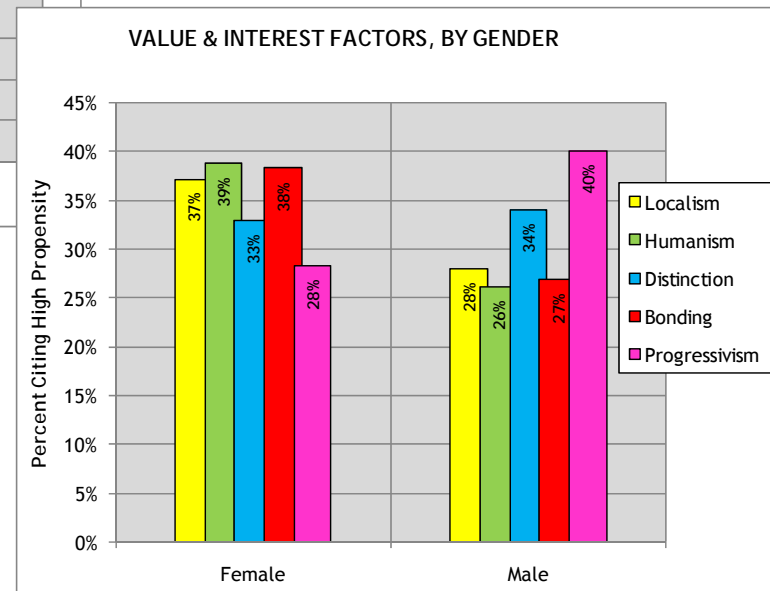


Value Factors by Survey Cohort, Age

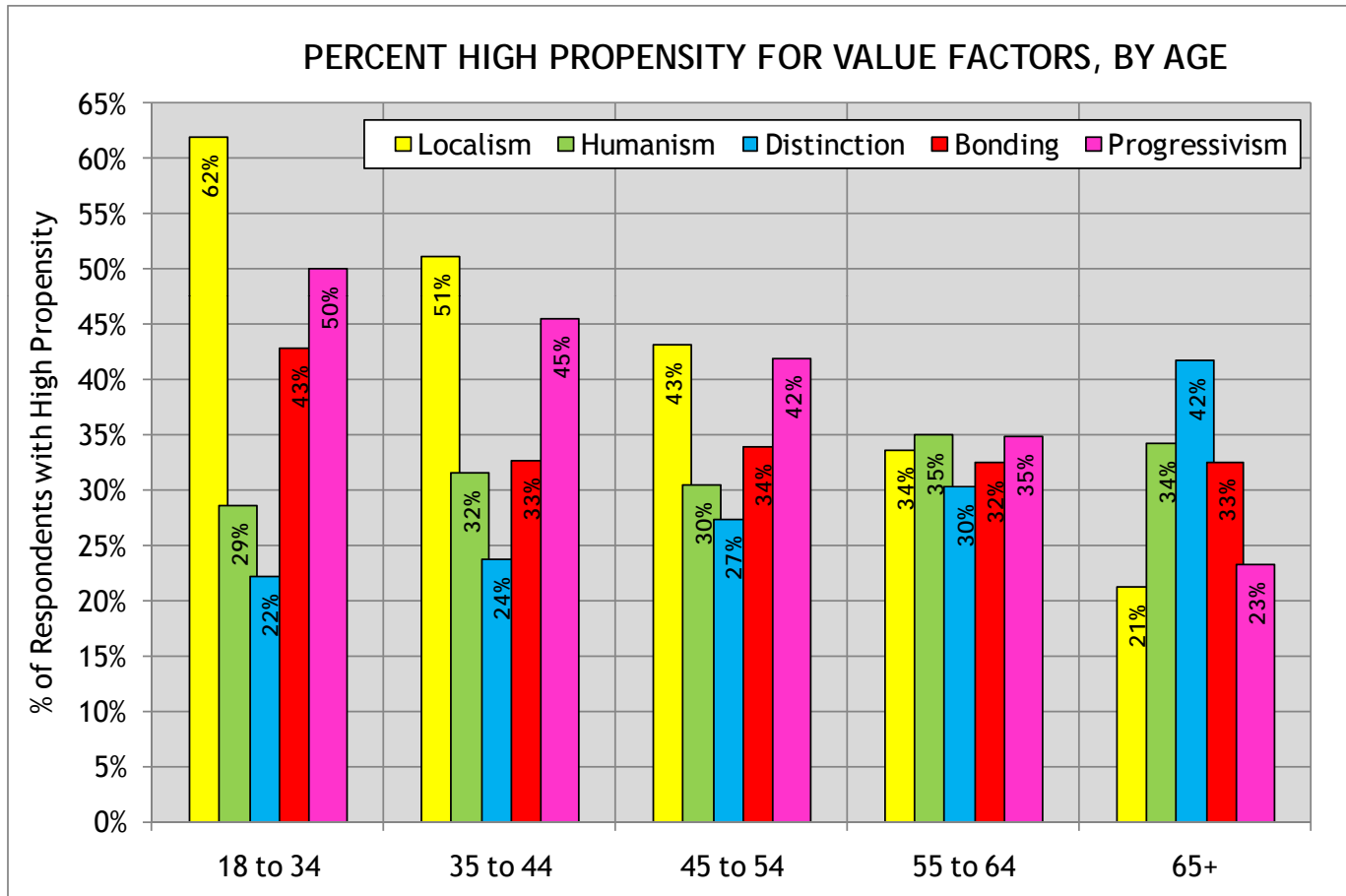


- The charts at left and below report the percentage of respondent with high propensity to exhibit each value factor by survey cohort (left) and by gender (below).

- FFA donors are most likely to be associated with Localism, followed by Mid-Sized/Diverse donors
- Mid-Sized/Diverse donors are most likely to exhibit Progressivism, followed by FFA donors
- Mainstream/Large donors are most likely to exhibit Distinction, as might be expected
- Although females are more likely than males to be associated with all factors, males are more likely to be associated with Progressivism (e.g., rebellious and cutting edge)



Value Factors by Age



- Further analysis of value and interest factors by age is shown in the chart at left.
- Affiliation with Localism and Progressivism decreases with age whereas Distinction increases with age.
- Bonding is relatively consistent across age cohorts, with younger donors most likely to be associated with this factor.
 - Given the differences between age groups, what types of donor cultivation programs or conversations might appeal to donors in different age groups?





Analysis of “High Touch” Donors



Basis for Classification - “Pre-Gift Touch” (i.e., Threshold for Giving)

10. All else being equal, how likely are each of the following approaches to gain your support of a cause? (circle one for each)

<u>Unlikely</u>	<u>Likely</u>
A. A personal call or meeting with a representative of the organization	
1.....2.....3.....4.....5.....6.....7	
B. A letter in the mail requesting support	
1.....2.....3.....4.....5.....6.....7	
C. An email from the organization’s leader requesting support	
1.....2.....3.....4.....5.....6.....7	
D. A request from a friend, colleague or family member who is not affiliated with the organization	
1.....2.....3.....4.....5.....6.....7	

16. Suppose you are considering supporting an arts group that you have not previously supported financially. Which of the following conditions must be met before you would make a commitment? (check all that apply)

- I need to know someone else who supports the program
- I need to know a board member or staff person
- I need to have attended their programs
- I need to speak with someone from the organization
- I need to have a personal connection to the art form
- I need to have a personal connection with one or more of the artists/performers
- I need to know how my gift will make an impact

- We observed in the first phase of analysis that donors desire different levels of connection to, and communication with, the artist and organizations they support. In order to gauge this element of donor behavior, we created two summative scores relating to “touch” – the amount of desired interaction between donor and beneficiary.
- The first is a “Pre-Giving Touch” score based on survey questions shown at left. The “Pre-Giving Touch” score indicates that amount of personal contact and assurances that the donor needs before giving. Scoring is as follows:
 - For each item in Question 10: Add +1 point for answer of 5, add +2 points for answer of 6, add +3 points for answer of 7.
 - For each additional item marked on question 16 (except item 3), add +2 points
 - Total possible score = 24

Basis for Classification - “Post-Gift Touch” (Communication and Recognition)

19. How often do you like to receive news and information from the arts groups that you support financially? (circle a number)

Infrequently
(Once a year)
Frequently
(Once a week)

1.....2.....3.....4.....5.....6.....7

20. What sorts of communications do you like to receive from the arts groups that you support financially? (check all that apply)

~~Timely acknowledgement of your gift~~

Recognition in printed programs

Personal acknowledgement by board members or staff

~~Annual reports~~

Updates on the specific programs that your gift supported (i.e., evidence of the impact of your gift)

Notices of upcoming programs

Invitations to special previews or openings

Invitations to meet artists and discuss their creative processes

Invitations to educational programs (e.g., lectures or symposia)

Opportunities to volunteer

21. How much do you agree with each of the following statements? (circle a number)

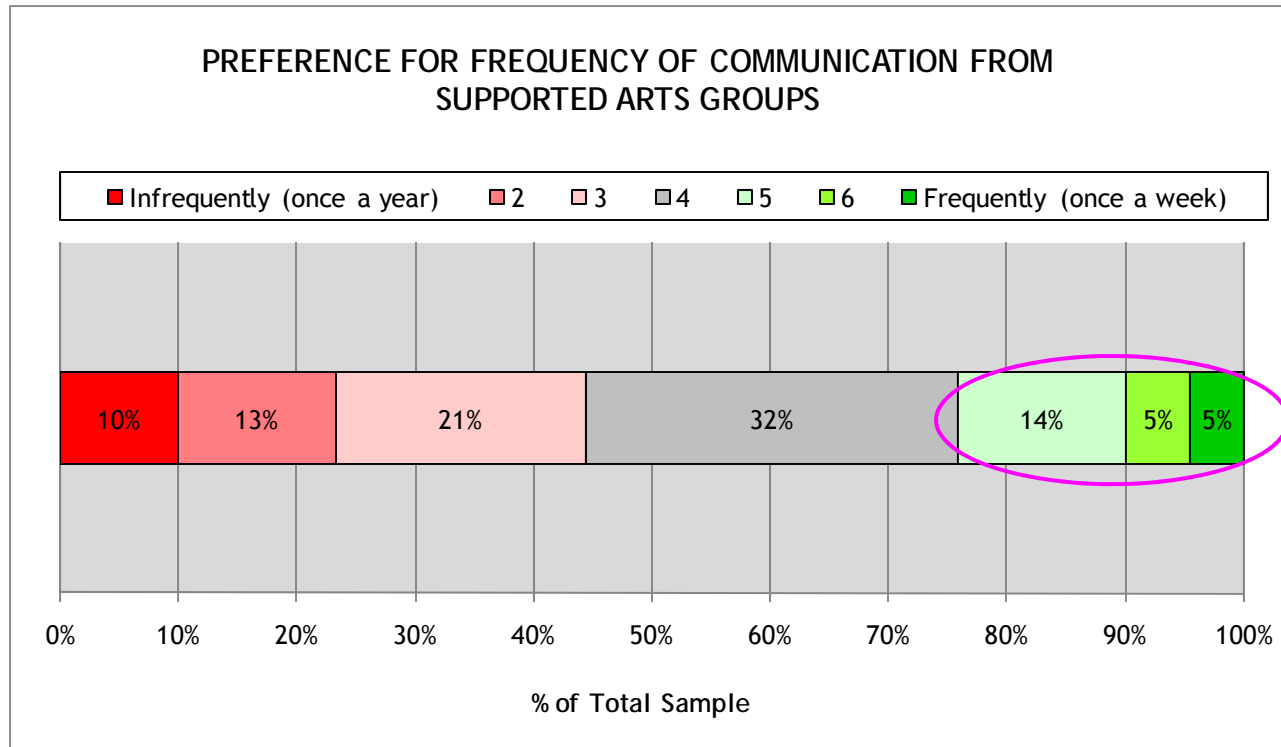
A. I need to see evidence of the impacts that my gifts are making.

Disagree ⇒ 1-----2-----3-----4-----5-----6-----7 ⇐ Agree

- The “Post-Giving Touch” score is based on responses to the questions shown at left about frequency of communication and types of desired recognition and response.
- Scoring is as follows:
 - For Question 19: Add +1 point for answer of 5, add +2 points for answer of 6, add +3 points for answer of 7.
 - For each additional item marked on question 20 (except items 1 and 4), add +2 points
 - For Question 21A: Add +1 point for answer of 5, add +2 points for answer of 6, add +3 points for answer of 7.
 - Total possible score = 22.
 - Both the Pre-Touch and Post-Touch Scores were the standardized to facilitate analysis.



Example Element of “Post-Gift Touch”

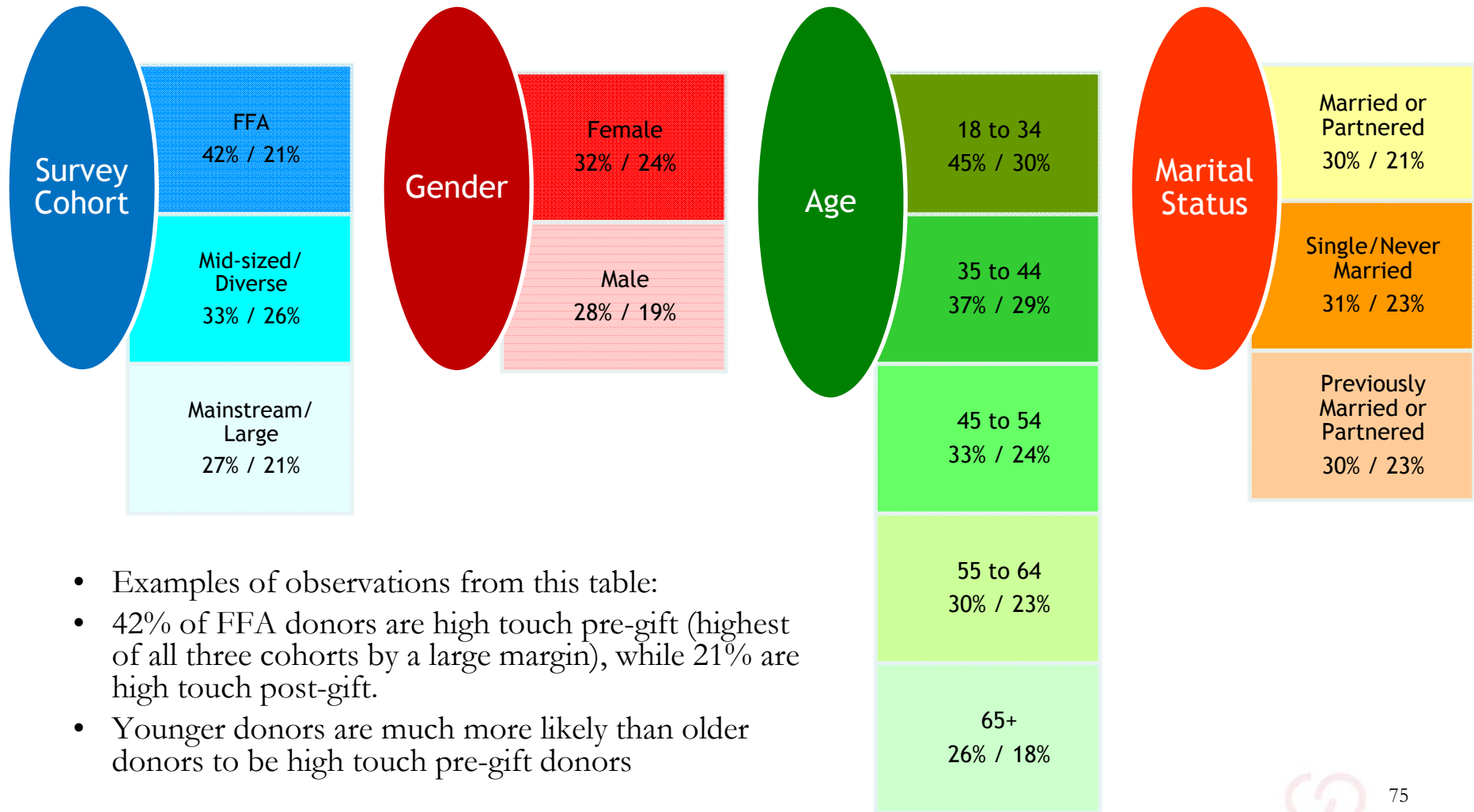


- The chart above reports frequencies for preference for communication with supported arts groups for the entire donor sample. Most donors do not have a strong preference, or skew towards ‘infrequently.’
- About one-quarter of all respondents reported ratings of 5 and above (i.e., towards ‘frequently’).



Key Characteristics of High Touch Donors

“Pre-Gift” / ”Post-Gift”



- Examples of observations from this table:
- 42% of FFA donors are high touch pre-gift (highest of all three cohorts by a large margin), while 21% are high touch post-gift.
- Younger donors are much more likely than older donors to be high touch pre-gift donors





Supporters of Local Artists and Small Projects



Basis for Classification

17. In relation to your own giving in the arts, either in the past or in the future, how likely are you support...? (circle one for each)

Unlikely

Likely

- A. New work by living artists, composers, choreographers, writers, etc.
1.....2.....3.....4.....5.....6.....7
- B. Great works of art that have stood the test of time
1.....2.....3.....4.....5.....6.....7
- C. Artists or programs that reflect and sustain your own heritage
1.....2.....3.....4.....5.....6.....7
- D. Individual artists or performers who live in your community
1.....2.....3.....4.....5.....6.....7
- E. Nationally or internationally renowned artists or performers who visit the Bay Area
1.....2.....3.....4.....5.....6.....7
- F. Arts programs or projects that aren't supported by mainstream cultural institutions
1.....2.....3.....4.....5.....6.....7

18. In relation to your own giving in the arts, either in the past or in the future, how likely are you support...? (circle one for each)

Unlikely

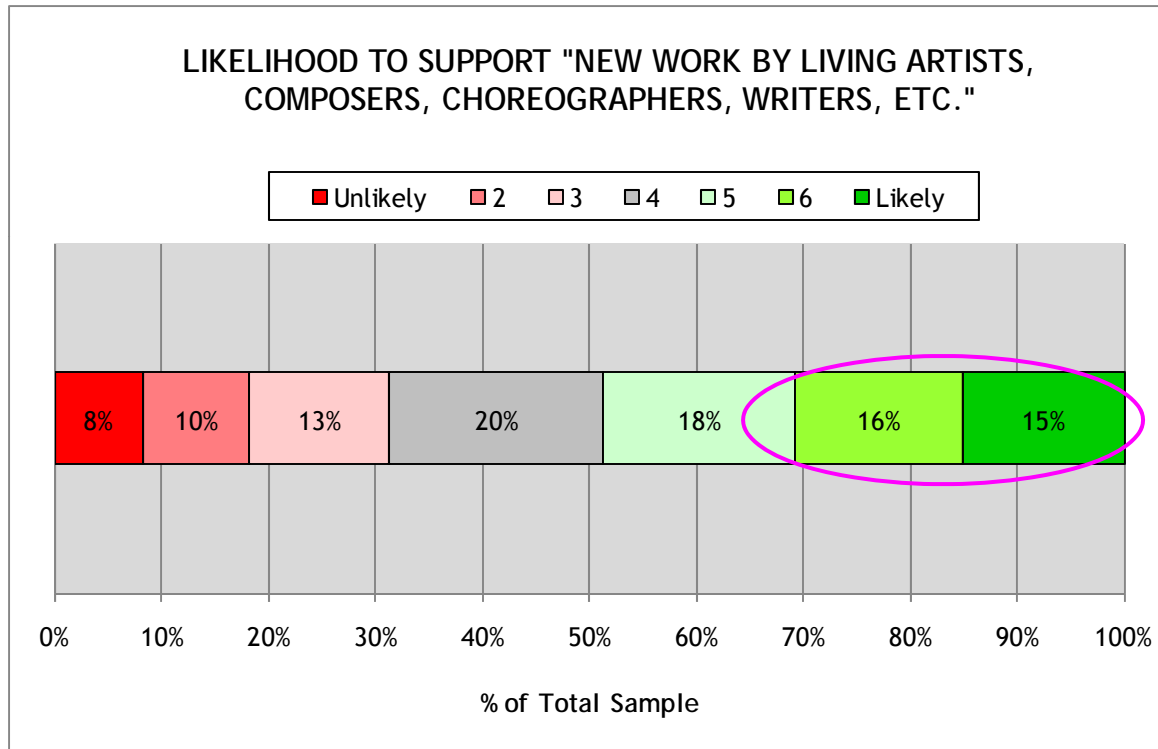
Likely

- A. Ensuring broad access to cultural experiences
1.....2.....3.....4.....5.....6.....7
- B. Programs that awaken the creative voices of children
1.....2.....3.....4.....5.....6.....7
- C. World class artistic programming (i.e., bringing the world's best art to the Bay Area)
1.....2.....3.....4.....5.....6.....7
- D. Arts programs and projects that foster appreciation for diverse cultures
1.....2.....3.....4.....5.....6.....7
- E. Smaller arts programs or projects where your gift can make a bigger difference
1.....2.....3.....4.....5.....6.....7
- F. Ensuring the long-term sustainability of specific arts groups
1.....2.....3.....4.....5.....6.....7

- A key goal of this phase of research was to identify donors who support new work by individual artists in their community, given the nature of the FFA program. To further address this goal, we constructed a composite multivariate indicator of 'likelihood of supporting individual artists' based on responses to four survey questions, as indicated at left. Thus, there are four aspects to this composite variable: 1) new work, 2) local artists, 3) outside of the mainstream, and 4) smaller programs.
- The scores for these four variables were added. The lowest possible score was 4 (i.e., a respondent circled a "1" for all four questions), while the highest score was 28 (i.e., a respondent circled a "7" for all four questions). Any respondent with a score of 20 or more (i.e., an average score of 5 or higher across the four variables) was categorized as being a 'supporter of local artists and small projects.' This cohort of respondents was then analyzed.



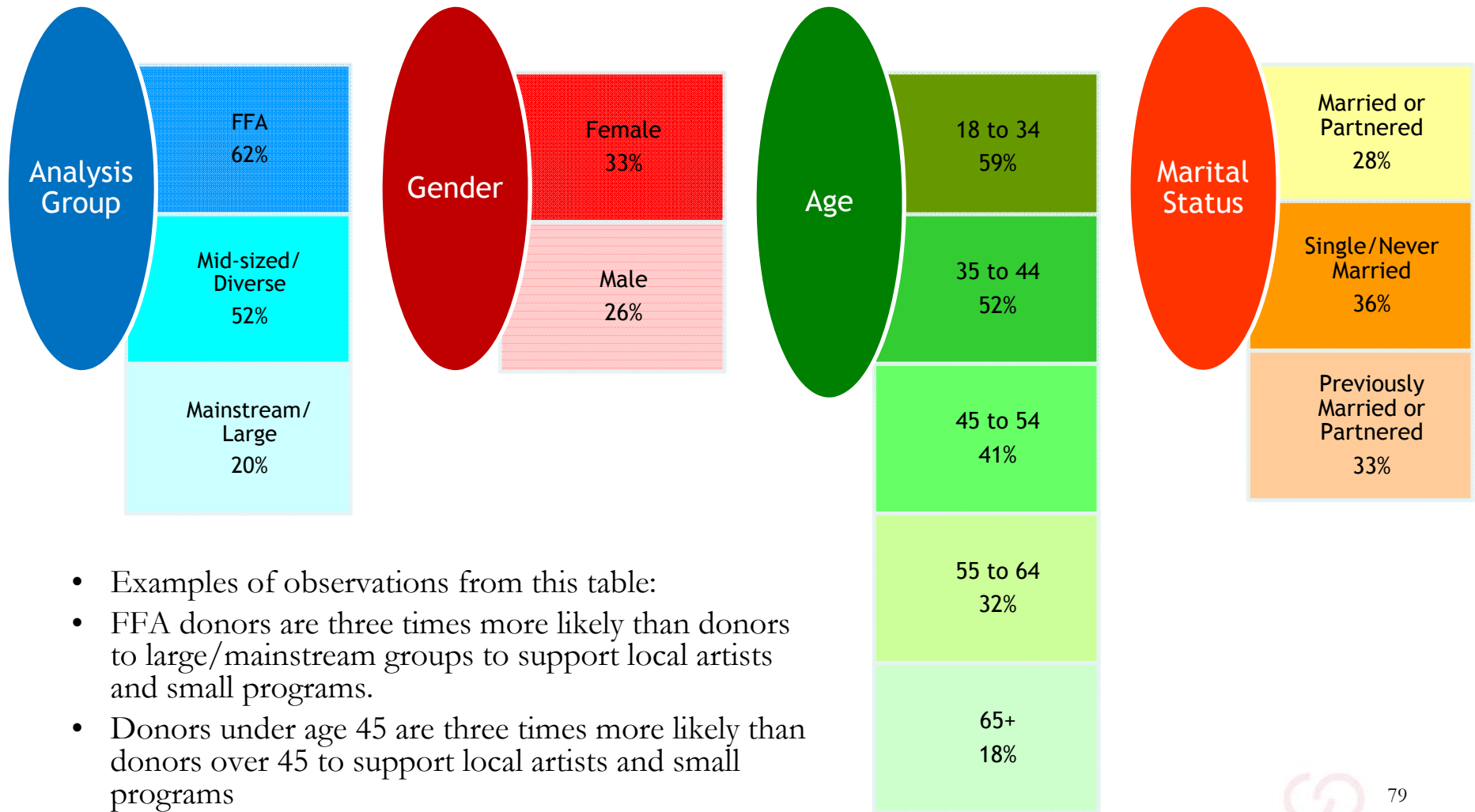
One Element of ‘Supporters of Local Artists and Small Programs’



- This chart illustrates results for one of the indicators included in the composite indicator of ‘supporters of local artists and small programs.’
- Note that results skew towards support of ‘new work by living artists.’ In other words, more respondents (in aggregate) say they are likely to support new work than unlikely. This is interesting considering how difficult it has been, historically, to raise funds for new work.
- Recall from the first report (page 41) that FFA donors and donors to mid-sized/diverse groups are much more likely than donors to large/mainstream groups to support new work.



Who Supports Local Artists and Small Programs?



- Examples of observations from this table:
- FFA donors are three times more likely than donors to large/mainstream groups to support local artists and small programs.
- Donors under age 45 are three times more likely than donors over 45 to support local artists and small programs



Segmentation Results

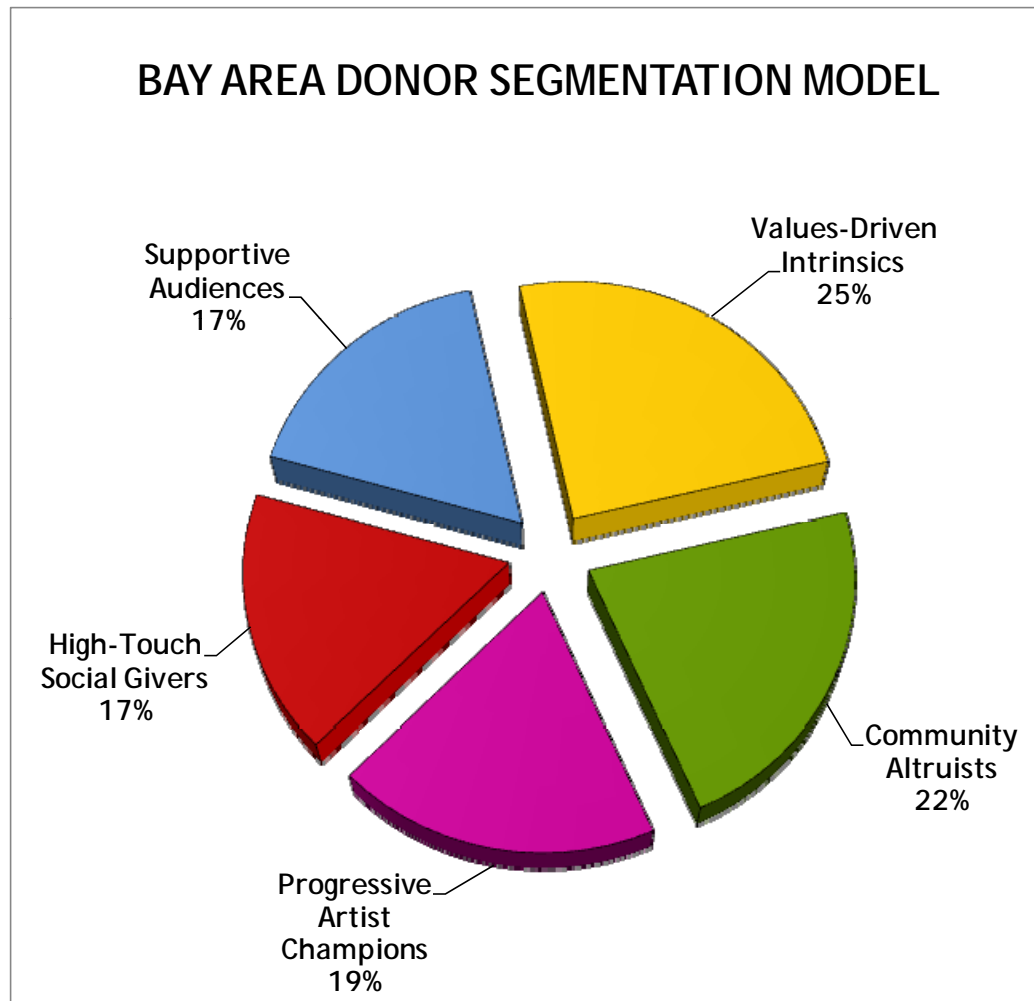


Cluster Analysis Methodology

- A cluster analysis was performed on the weighted aggregation of the donor samples. The total number of cases involved in the cluster analysis was 2,876, which is highly stable.
- Cluster analysis is a statistical technique used to group respondents into distinct segments based on a specific set of variables.
 - Development of a model like this is part art and part science. The “art” of the analysis lies in determining which variables are allowed into the cluster analysis, and how those variables are coded. The quality of the model depends heavily on the underlying quality of the protocol design. The analyst can also choose the number of segments in the preferred solution.
 - The “science” in the analysis lies in the statistical procedure used to group respondents into segments that are as different as possible across segments, and as similar as possible within segments.
 - Clustering is not a perfect science; some respondents may have characteristics of several segments but are assigned to the one segment which they most resemble.
- Four different iterations of clustering were run until an optimum, intuitive segmentation solution was achieved. A five-segment solution was chosen.
 - The four-segment solutions were lacking in meaningful discretion, while the six-segment solution was less actionable from a tactical standpoint.
- Bear in mind that the five typologies of Bay Area donors are based primarily on attitudinal data. The key variables driving the segmentation analysis are: core values, philanthropic interests, and desired interactivity with beneficiary organizations.
 - Demographic data was not allowed into the model, but are used to describe the segments and to illustrate what distinguishes one cluster from another.



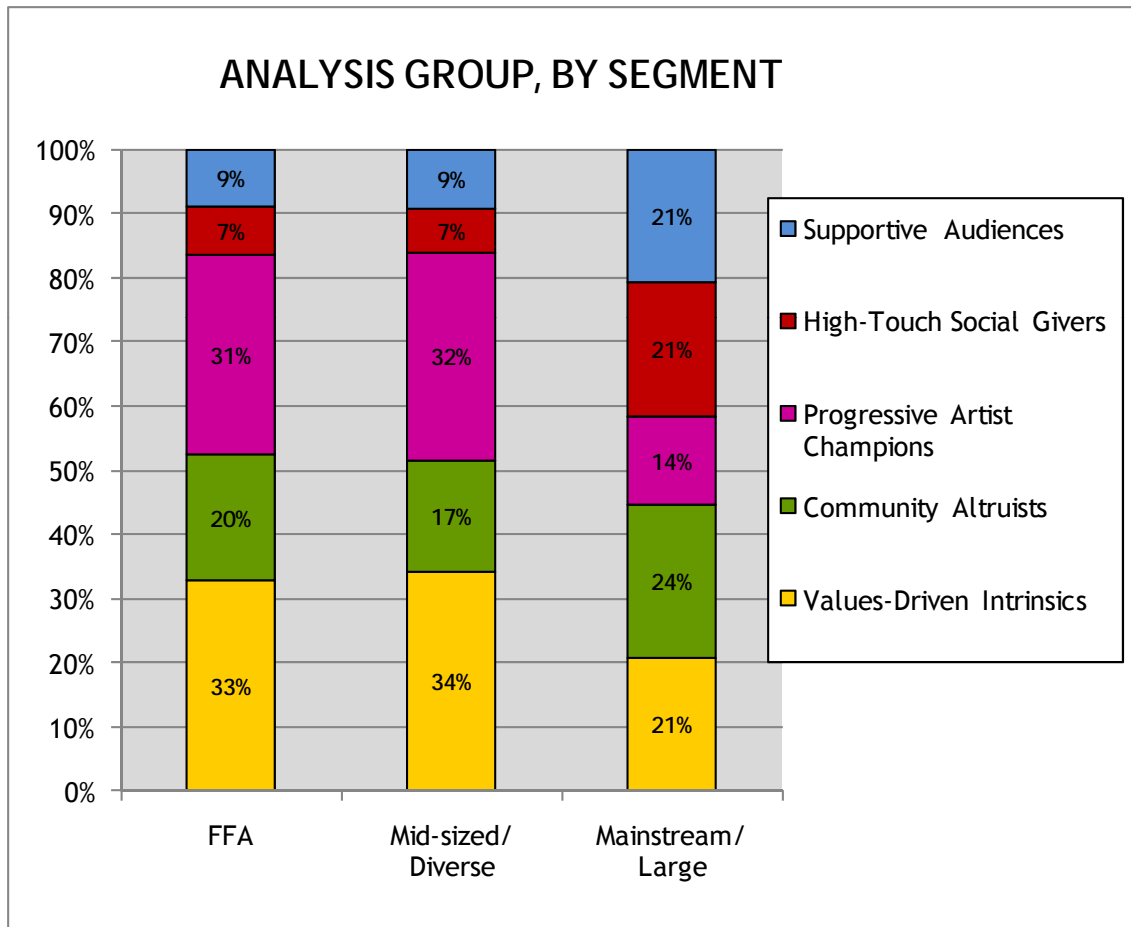
Five-Segment Donor Model



- The five donor segments are ordered by strength of association with values, from Values-Driven Intrinsic (who report the highest associations with a wide range of values) to Supportive Audiences (fewest associations with values).
- This model is unique to the Bay Area and should not be generalized to donors in other regions. Moreover, since the model is based on an unweighted cross-section of donors to 17 arts organizations plus the FFA sample, it should not be considered to be statistically representative of all Bay Area arts donors. We do feel, however, that the sample represents a diverse cross section of Bay Area donors, and that the same five typologies would be found in a random sampling effort, although the proportions might differ.
- Segment names are necessarily ambiguous and were designed to capture the essence of the segment.



Segmentation Results by Survey Cohort



- The chart at left reports the prevalence of each segment within each survey cohort.
- FFA and Mid-Sized/Diverse donors are more likely to be Values-Driven Intrinsic and Progressive Artist Champions. Sixty-four percent of FFA donors are in these two segments.
- One in five donors to Mainstream/Large organizations are High-Touch Social Givers, and another one in five belong to the Supportive Audiences segment.



Demographic Profiles

FUND FOR ARTISTS DONOR STUDY - SEGMENT DEMOGRAPHICS	Values-Driven Intrinsic	Community Altruists	Progressive Artist Champions	High-Touch Social Givers	Supportive Audiences
Sample Size	707	639	546	488	496
Gender					
Female	68%	66%	51%	53%	48%
Male	32%	34%	49%	47%	52%
Age Cohort					
18-34	7%	1%	9%	3%	2%
35-44	14%	6%	18%	5%	4%
45-54	16%	15%	22%	15%	10%
55-64	29%	31%	28%	28%	27%
65+	34%	48%	22%	49%	57%
Race or Ethnicity					
White or Caucasian	76%	87%	79%	87%	88%
Hispanic	4%	2%	5%	1%	2%
Black or African-American	7%	2%	3%	0%	1%
American Indian or Alaska Native	2%	0%	1%	1%	0%
Asian	13%	8%	14%	8%	7%
Native Hawaiian or Pacific Islander	1%	0%	1%	0%	0%
Other or mixed race	5%	2%	5%	2%	2%

- The table at left reports a number of descriptive variables by segment. Some significant differences include:
- Supportive Audiences skew slightly more male than other segments, followed by Progressive Artist Champions.
- One-quarter of Progressive Artist Champions and one in five Values-Driven Intrinsic are under 45 years old, whereas two-thirds of Supportive Audiences are over 65 years old.
- One-third of Values-Driven Intrinsic and one-quarter of Progressive Artist Champions are Non-White, the most diverse of all segments.



Demographic Profiles (continued)

FUND FOR ARTISTS DONOR STUDY - SEGMENT DEMOGRAPHICS	Values-Driven Intrinsics	Community Altruists	Progressive Artist Champions	High-Touch Social Givers	Supportive Audiences
Sample Size	707	639	546	488	496
Marital Status					
Married or Partnered	63%	73%	58%	68%	65%
Single/never married	15%	11%	24%	13%	15%
Previously married or partnered	22%	16%	18%	19%	20%
Household Size					
Avg. Household size	2.04	2.02	1.92	2.04	1.85
Presence of Children					
Avg. number of children under 18	1.61	1.72	1.49	1.66	1.54
Two-income Household					
% w/two-income household	28%	24%	32%	20%	18%
Work Status					
Working full-time	43%	38%	59%	37%	33%
Retired	30%	45%	20%	44%	54%
Full-time Family Caregiver	4%	3%	1%	2%	1%
Working part-time	20%	13%	14%	11%	9%
Full-time Student	2%	0%	1%	0%	0%
Not working or looking for work	6%	5%	7%	6%	4%

- About one-quarter of Progressive Artist Champions are single/never married and another 18% are previously married/partnered, suggesting a somewhat greater need for social fulfillment outside of the home.
- Over half of Supportive Audiences, are retired, the highest proportion of all segment, followed by High-Touch Social Givers and Community Altruists. This corresponds to the older age skew of these segments.
- In comparison, Progressive Artist Champions are most likely to work full-time and have fewer children.





Values-Driven Intrinsic (25%)

Tanya , a **Values-Driven Intrinsic**, has strong feelings and opinions about a range of issues, from social justice and environmentalism, to being on the leading edge of art and ideas. She is passionate about contributing what she can to non-profits, and dedicates about one-third of her giving specifically to the arts. She enjoys getting involved beyond the financial contribution, helping to organize events and serving on non-profit boards. Although she may be difficult to cultivate, once she has decided to give, she likes to receive frequent communications from the groups she supports. She focuses her attention and efforts primarily on local community issues and groups, helping to promote new work by individual artists that are not otherwise supported by mainstream culture.

Key Characteristics of the Values-Driven Intrinsic

- They are most diverse in their values and likelihood of supporting a variety of arts interests, in particular ensuring broad access to cultural experiences and ensuring the long-term sustainability of specific arts groups
- One in five are under 45 years old
- They are most likely to be focused on Localism and Bonding value factors
- They are second most likely of all segments to be artists
- Most likely to have high “Pre-Giving” and “Post-Giving” Touch scores – you have to work hard to get them, and made a strong values-based appeal





Community Altruists (22%)

Tom and Carol are **Community Altruists**. They support a broad range of causes, in particular those that have a political bent, such as social justice and environmental issues. Being retired has allowed them more time to volunteer, which they do on occasion, and they have been successful enough to be able to give relatively substantially on a yearly basis. They give partly because they feel it is their civic duty, but more importantly, out of a desire to repay society for the success and happiness they've enjoyed. They like to know that their gifts make an impact, and enjoy helping to ensure the long-term sustainability of cultural groups.

Key Characteristics of Community Altruists:

- They are most likely of all segments to report supporting a wide array of causes
- Six in ten support political causes, almost double any other segment
- They are most likely of all segments to be married or partnered and are more likely to be retired
- Half give over \$5,000 annually, among the highest of all segments
- They are second to Values-Driven Intrinsic in commitment to volunteer work





Progressive Artist Champions (19%)

As a **Progressive Artist Champion**, Ken surrounds himself with cutting edge arts movements and leading ideas. Being an artist himself has guided his giving practices as he tends to contribute both money, and if he has time, production support, to friends, colleagues and friends of friends. Juggling work and making art, as well as a other interests, like the environment, may leave him with little resources, but he will step up to support individuals like him, especially if they aren't supported by mainstream culture.

Key Characteristics of Progressive Artist Champions:

- They are most likely of all segments to be artists
- One quarter are under 45 years old
- They are most likely to be associated with Progressivism and, second to Values-Driven Intrinsic, to be associated with Localism
- They have lowest giving capacity of any segment, but what they do have, they dedicate a significant proportion to the arts
- They are most likely to have donated online
- Donors in this segment seem to be motivated out of a sense of empathy with other artists, and to reinforce their self-perception as a progressive thinker





High-Touch Social Givers (17%)

Diane and Carl are **High-Touch Social Givers**. They like to go to fundraising events and meet with directors and board members before making decisions on where to focus their giving. Outside of the arts, they support causes related to human services, such as education and health. Within the arts, they prefer to focus their gifts towards arts programs that enhance the Bay Area's reputation as an internationally renowned center for arts and culture. They like to have frequent communication from the organizations they support, including invitations to special openings and events, and personal acknowledgement from board members or staff.

Key Characteristics of the High-Touch Social Givers:

- They are second to Values-Driven Intrinsic in “pre-gift” and “post-gift” high touch requirements, both in needing greater efforts before giving as well as more frequent communication afterwards
- They skew older, with 49% over age 65
- Over 50% give \$5,000 or more annually, among the highest
- They are highly associated with Distinction and Bonding value factors
- A high proportion of their total giving goes towards the arts (44%)
- Donors in this segment are inclined to respond to social opportunities afforded to donors, as well as opportunities to support high profile artists. Customer service is key, and they are likely to respond to personal contact by people they esteem.





Supportive Audiences (17%)

Linda and Herb are members of the **Supportive Audience** donor segment. They are not values-driven, and tend to give based on their personal experience as an audience member. They like to give a little more than their regular subscriptions and memberships, but don't necessarily give that much to the arts in general. In retirement now, they focus on family relationships and spiritual practice. Since they are already dedicated to the organizations they know, they give what they can without much fuss, and don't expect much in return, except perhaps for a simple thank you and continued good programming.

Key Characteristics of Supportive Audiences:

- They are oldest of all segments, with two-thirds over 65
- In comparison to other segments, they report generally low association levels with values factors across the board, but are most highly associated with Bonding
- They are least likely to consider donating online
- Overall, this segment might be considered to be on “autopilot,” giving when asked to the groups they already know
- We surmise that some of these donors may be motivated by transactional benefits (e.g., seating priority), but this is conjecture



Snapshot of Key Characteristics

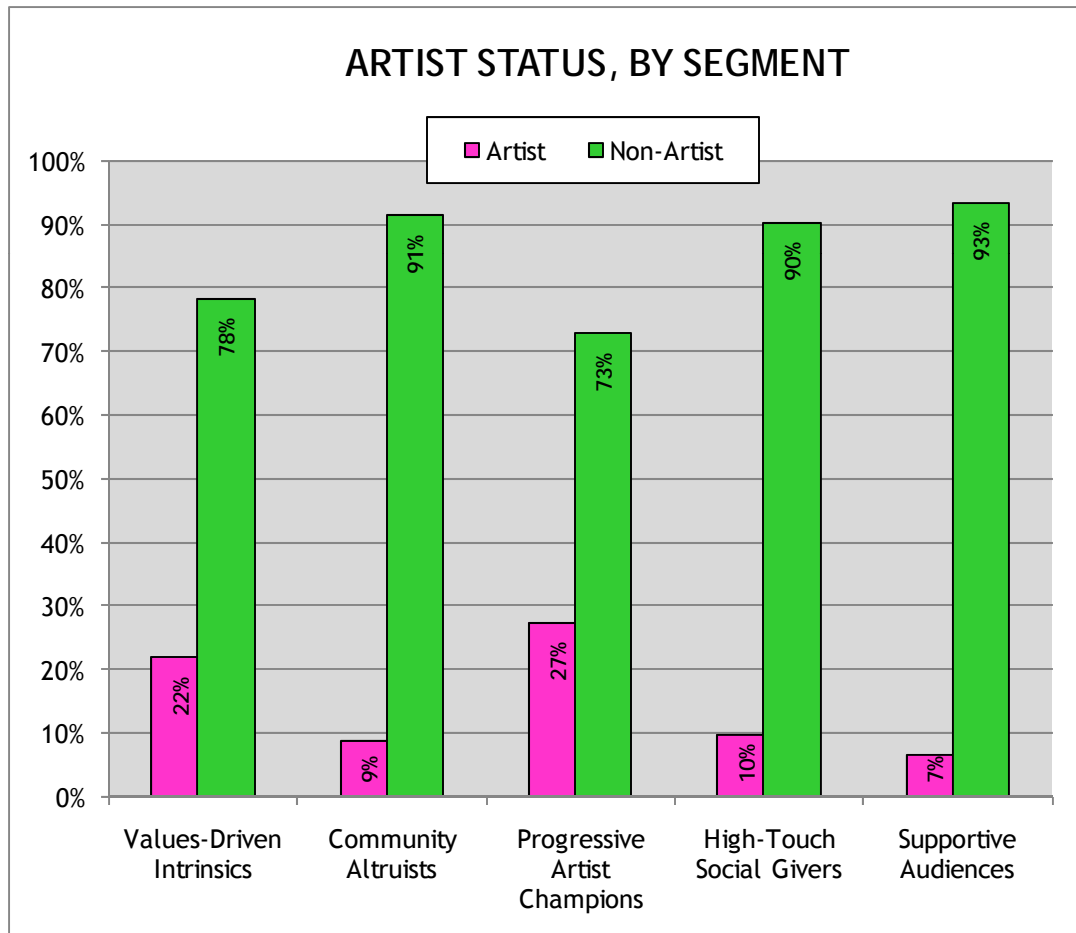
SUMMARY SNAPSHOT OF SEGMENT CHARACTERISTICS	VALUES-DRIVEN INTRINSICS	COMMUNITY ALTRUISTS	PROGRESSIVE ARTIST CHAMPIONS	HIGH-TOUCH SOCIAL GIVERS	SUPPORTIVE AUDIENCES
Demographics					
% Under 45	21%	7%	27%	8%	6%
Diversity	M O R E	LESS	M O R E	LESS	LEAST
Values & Interests					
Localism					
Humanism					
Distinction					
Bonding					
Progressivism					
Giving Behaviors					
Average Annual Giving	\$\$	\$\$\$	\$	\$\$\$	\$\$
% Towards Arts	\$\$	\$	\$\$\$	\$\$\$	\$
Pre-Gift Touch					
Post-Gift Touch					
Tendency to Support Individual Artists					



Segmentation Results in Detail: Involvement in Creative Activities



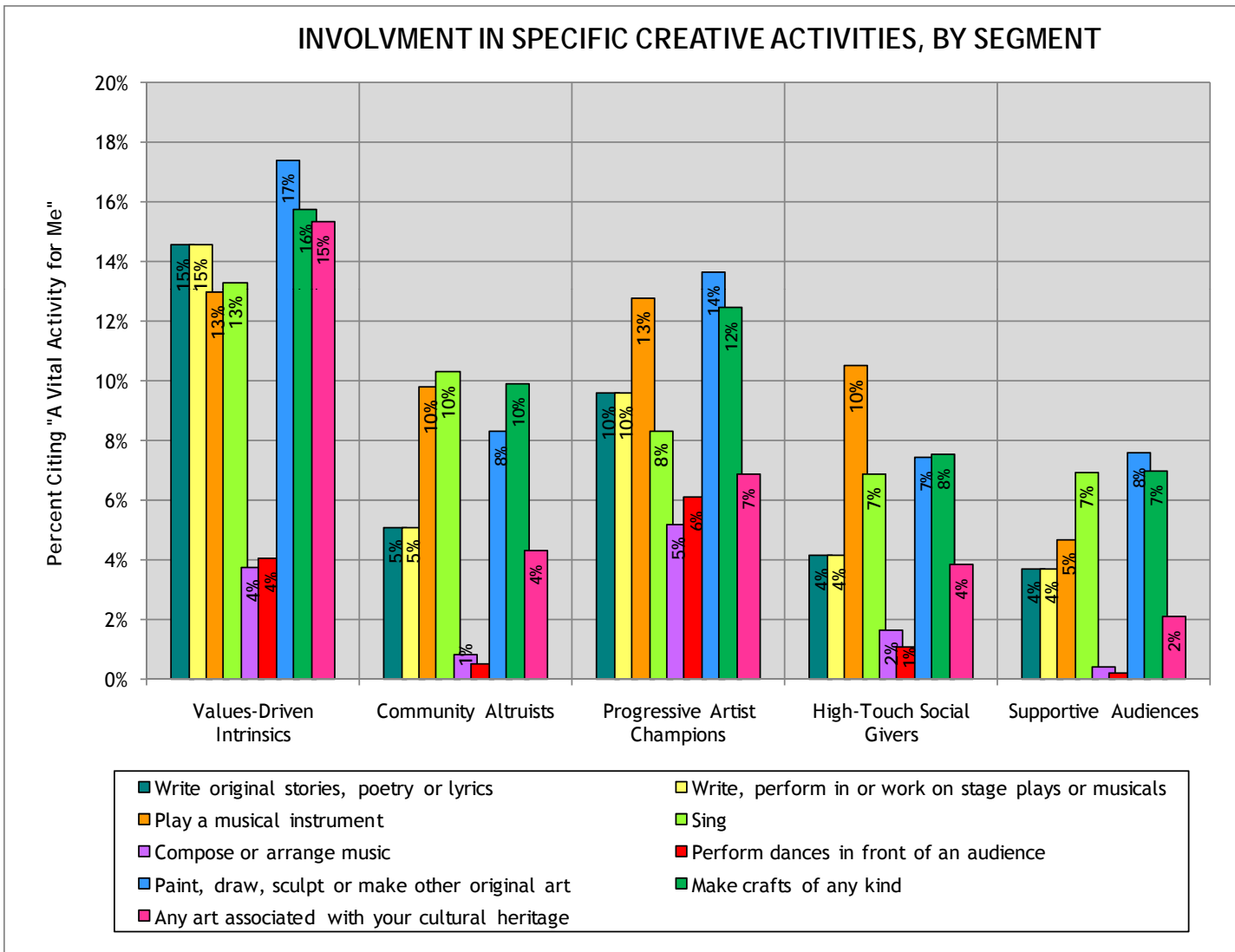
Artist Status



- Progressive Artist Champions are most likely of all segments to be artists (27%), followed by Values-Driven Intrinsic (22%).



Level of Involvement in Specific Creative Activities



- The chart at left shows the percentage of respondents in each segment who reported that a creative activity is “a vital activity for me.”
- Note how Supportive Audiences are generally less involved in creative activities, while Values-Driven Intrinsic are more involved in some creative activities that Progressive Artist Champions.

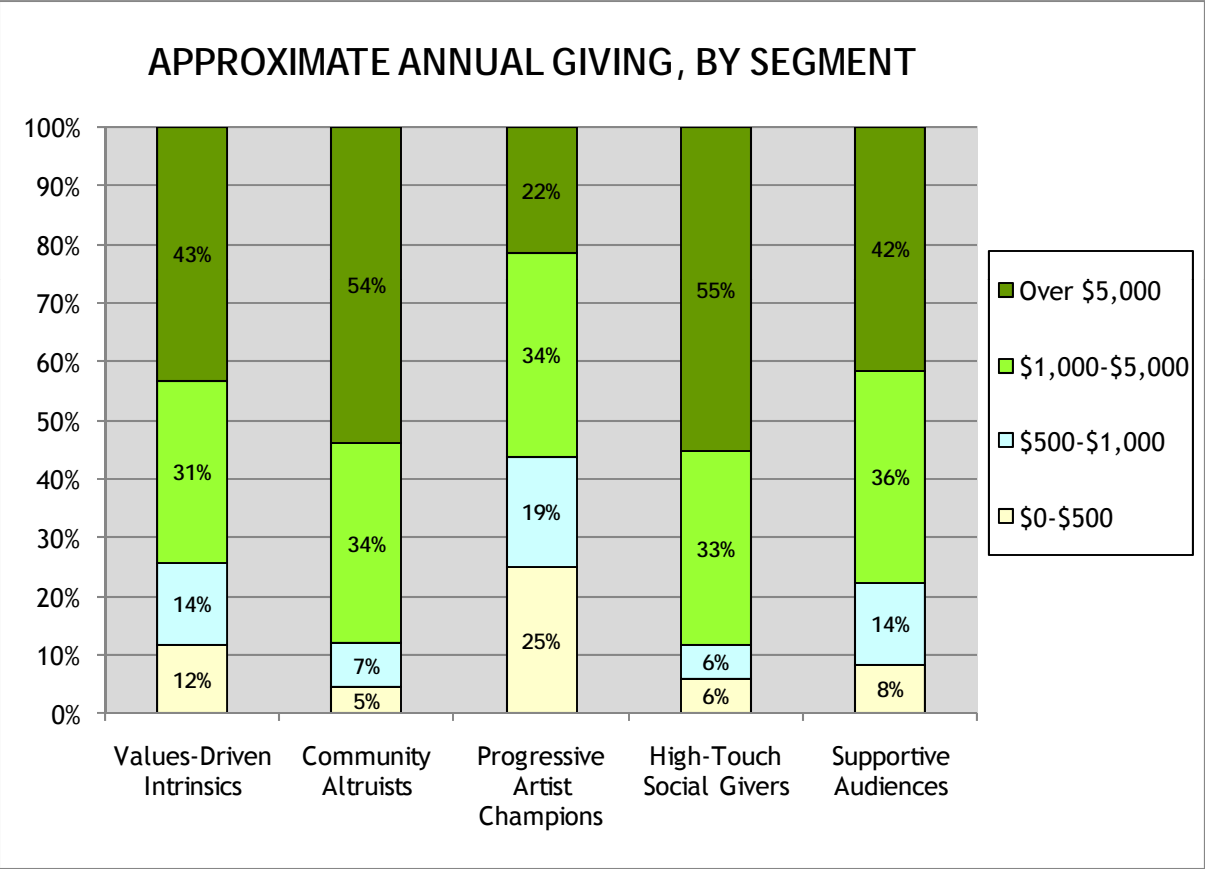




Segmentation Results in Detail: Giving Behaviors

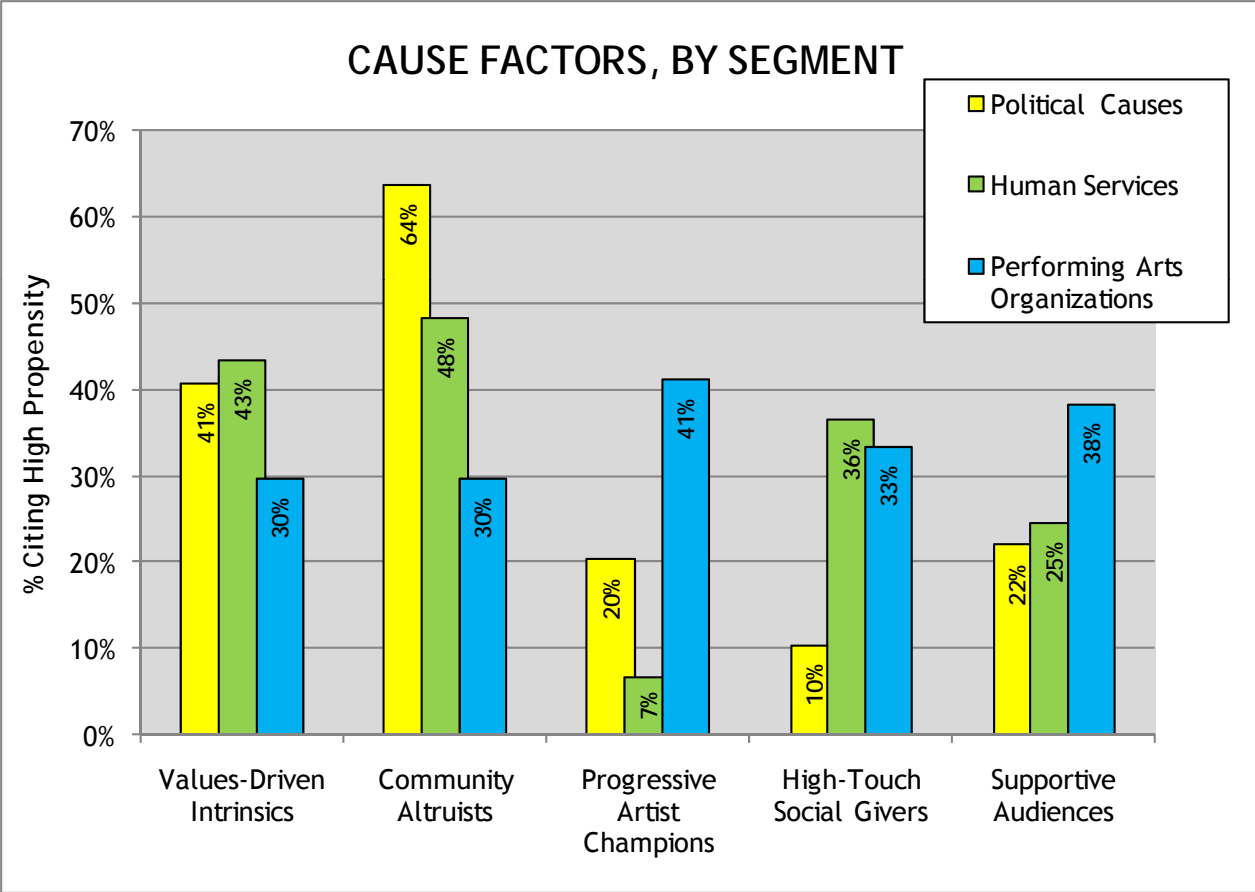


Estimate of Total Annual Giving, Past Year



- Progressive Artist Champions exhibit the lowest overall giving patterns of all segments, whereas Community Altruists and High-Touch Social Givers exhibit the highest.

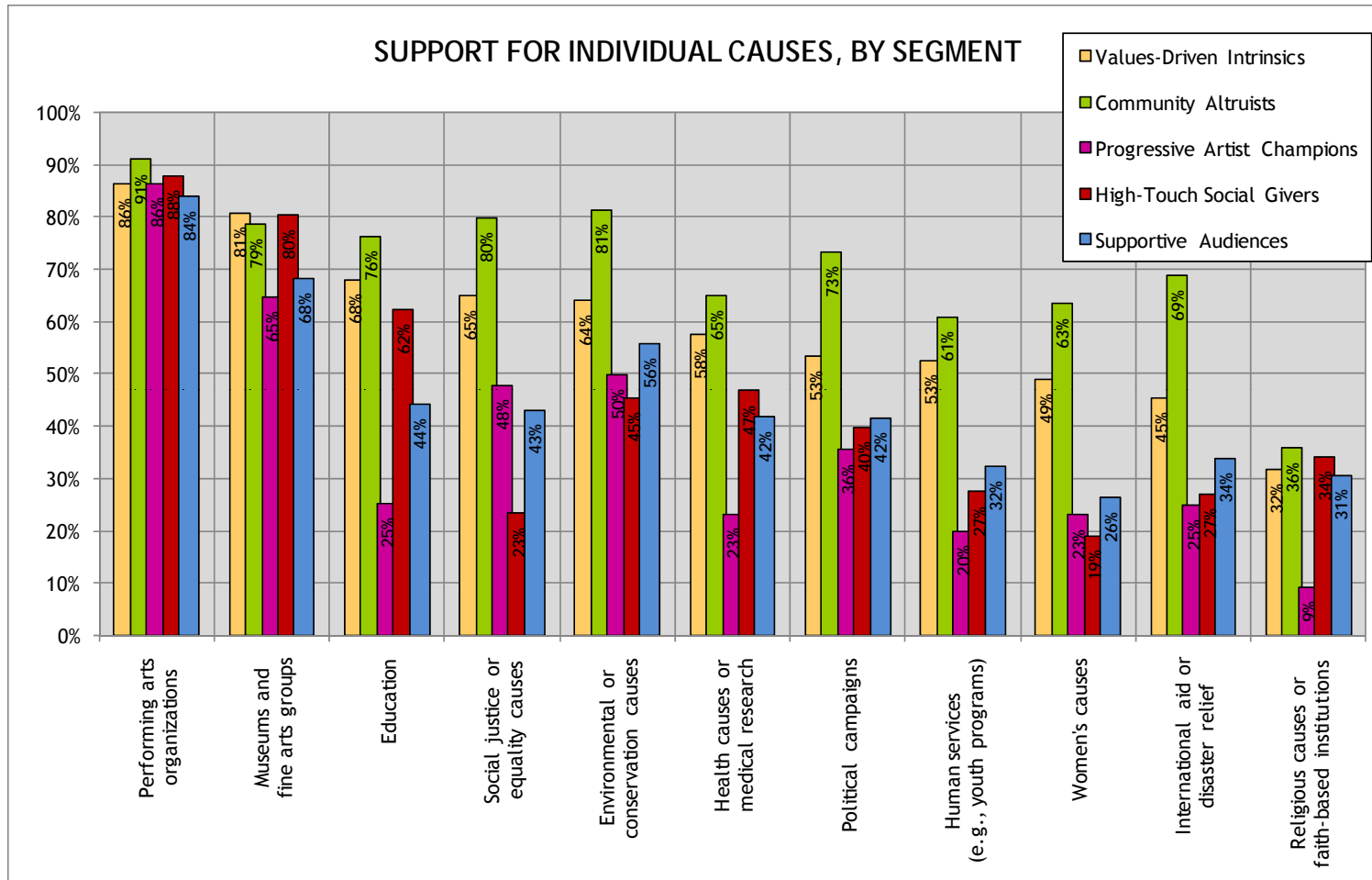
Cause Factors



- Community Altruists are most likely to support political causes and human services, as shown at left.
- Progressive Artist Champions are most likely to support performing arts organizations.
- Note the low proportion of High-Touch Social Givers who support political causes (10%), suggesting they are not good candidates for supporting arts projects with a political bent.

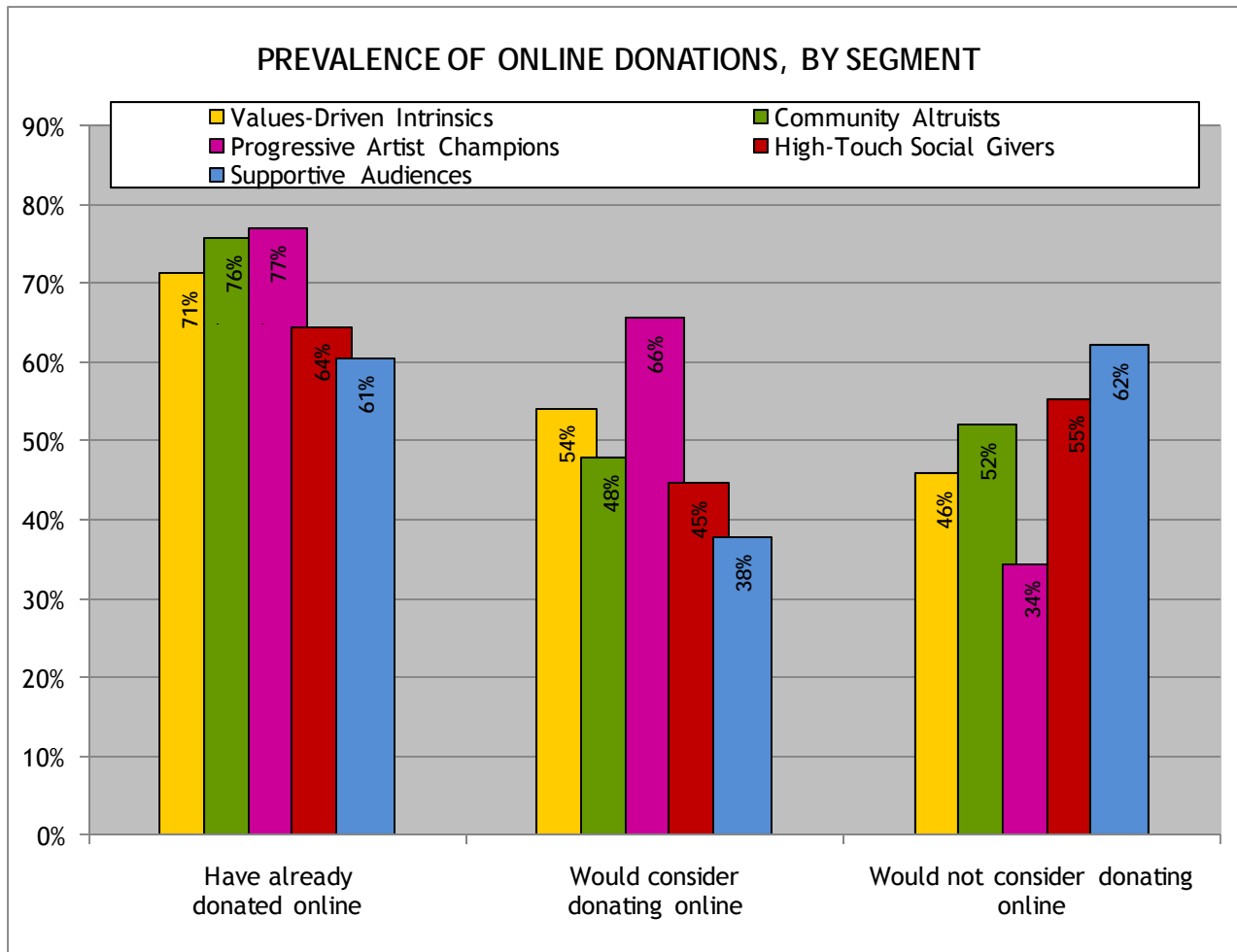


Support for Different Causes



- Respondents were asked whether or not they financially support 11 different causes. Multiple responses were allowed. The chart above illustrates the percentage of respondents supporting each cause, by segment.
- Community Altruists are the most likely to support a wider of causes than other segments.
- This graph might be used by arts groups to consider which segments might be candidates for various programs.

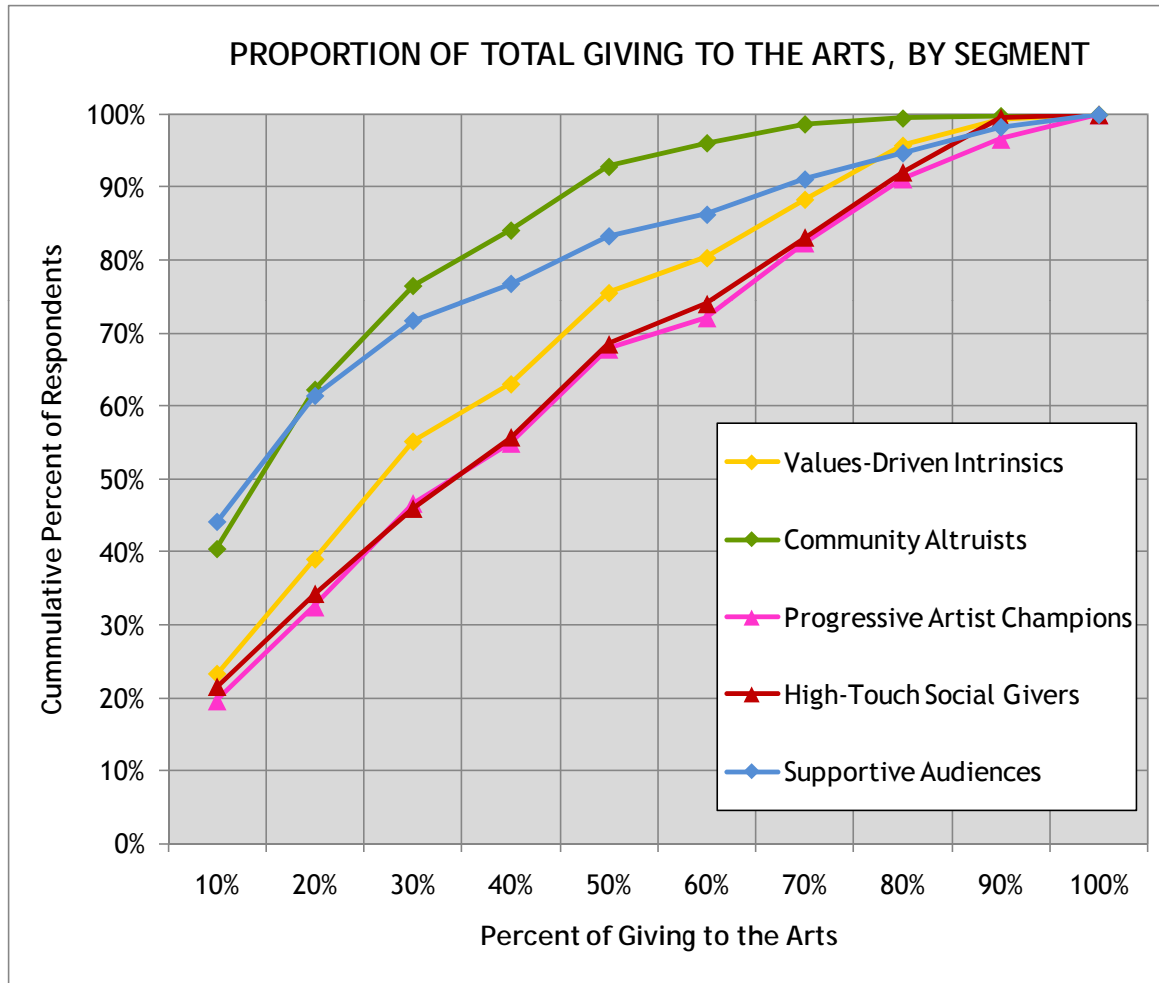
Online Donations



- Progressive Artist Champions are most likely to have already made a donation online. If they haven't already done so, they are also most likely to consider it.
- Community Altruists and Values-Driven Intrinsic are second most likely to have given online.
- Supportive Audiences and High-Touch Social Givers are most likely to not consider making a donation online. It is possible this may be correlated to age, as older patrons are less likely to be comfortable with online tools.

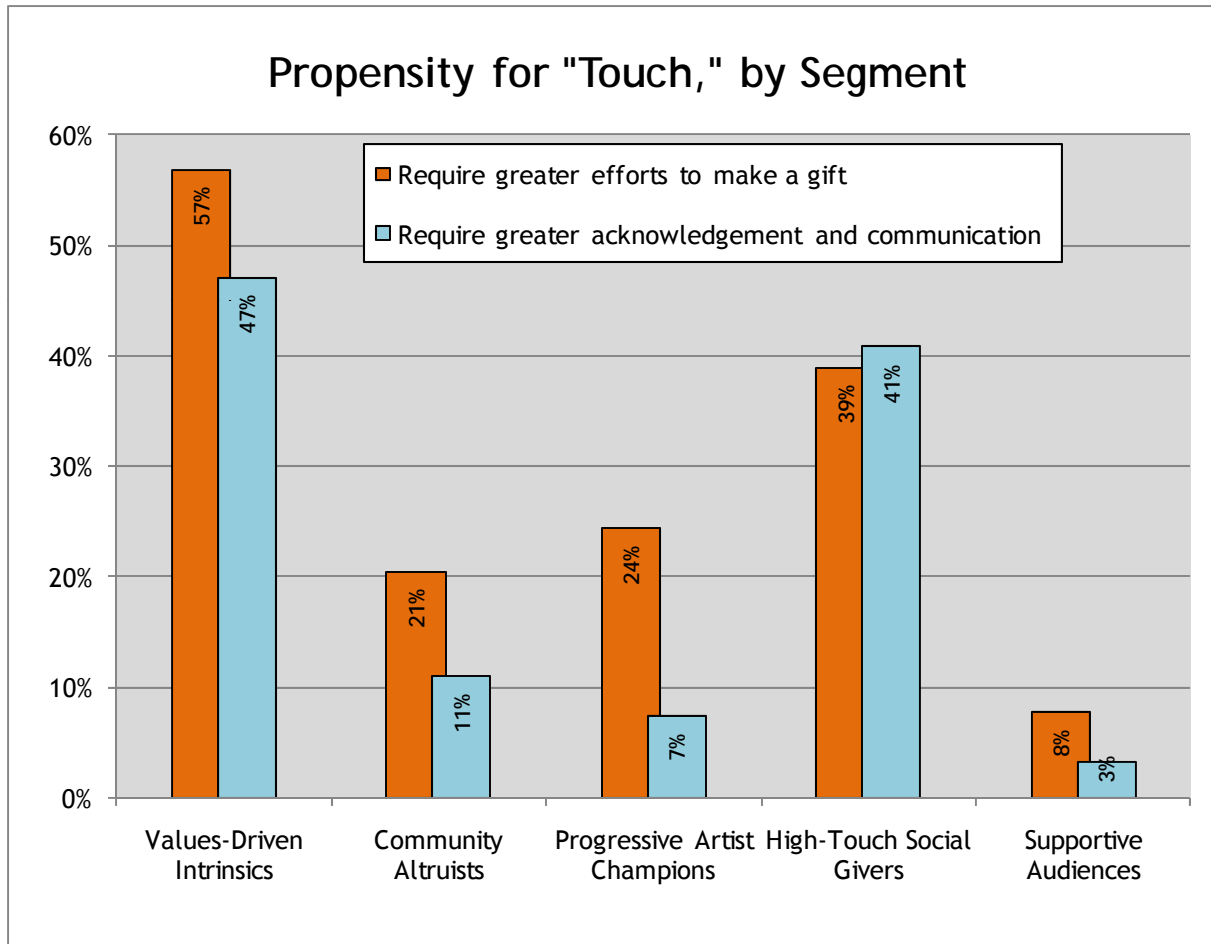


Arts as a Proportion of Total Giving



- The graph at left describes the cumulative percent of each donor cohort's proportion of arts giving. The flatter lines give more of their total giving to the arts. For example, 40% of Community Altruists (the green line) give 10% or less of their total giving to the arts, while 40% of High-Touch Social Givers (the red line) give 25% or less.
- When framed in terms of the higher end of the spectrum, about 30% of Progressive Artist Champions and High-Touch Social Givers give 50% or more of their total giving to the arts, while about 25% of Values-Driven Intrinsic dedicate 50% or more of their giving to the arts.

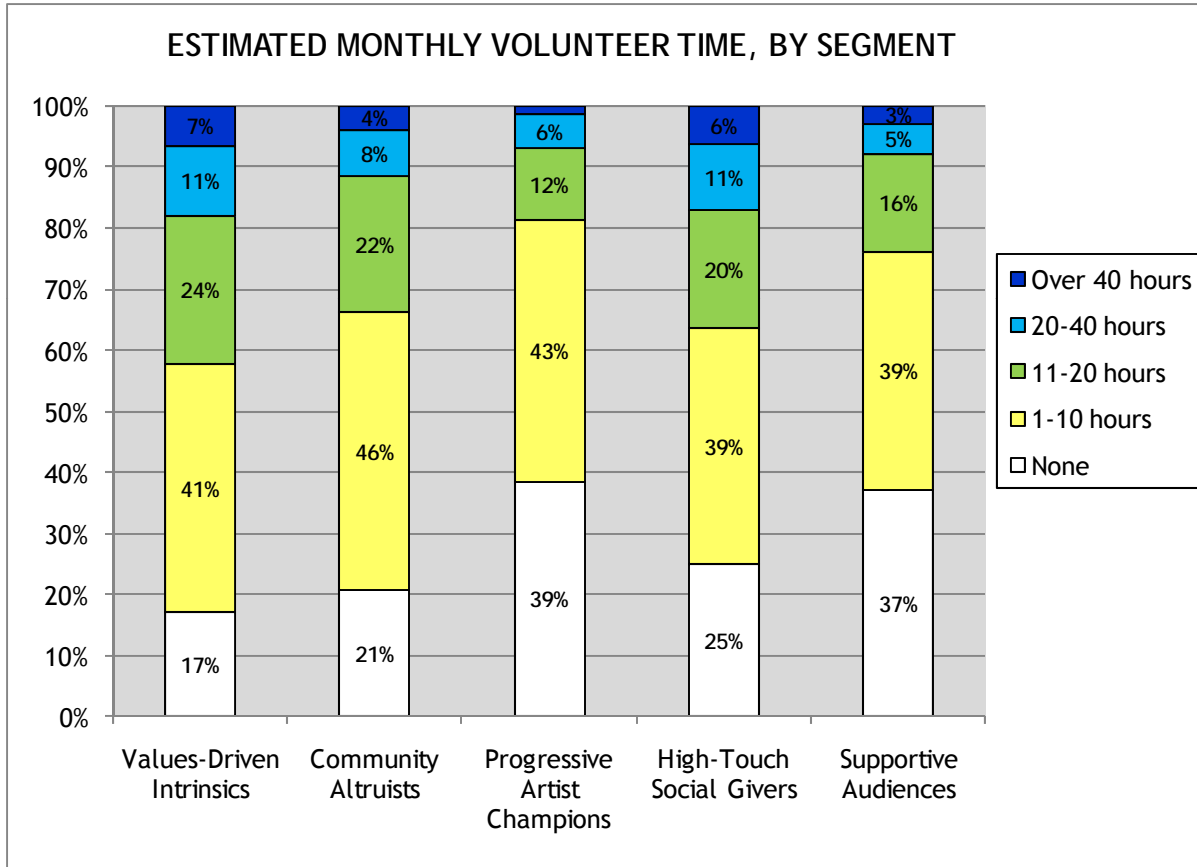
Measurements of “Touch”



- The chart on this page illustrates the percentage of respondents in each segment who were classified as ‘High Touch’ – either pre-gift or post-gift.
- Generally, Values-Driven Intrinsic requires more care and handling prior to giving AND afterwards, followed by High-Touch Social Givers (hence their name).
- Progressive Artist Champions require a fair bit of care and handling on the front end, but have very low needs on the back end. Same with Community Altruists.
- Almost none of the Supportive Audience segment was classified into either of the ‘High Touch’ cohorts, although this should not be taken to mean that they do not respond to personal approaches, or that they do not value good customer service.

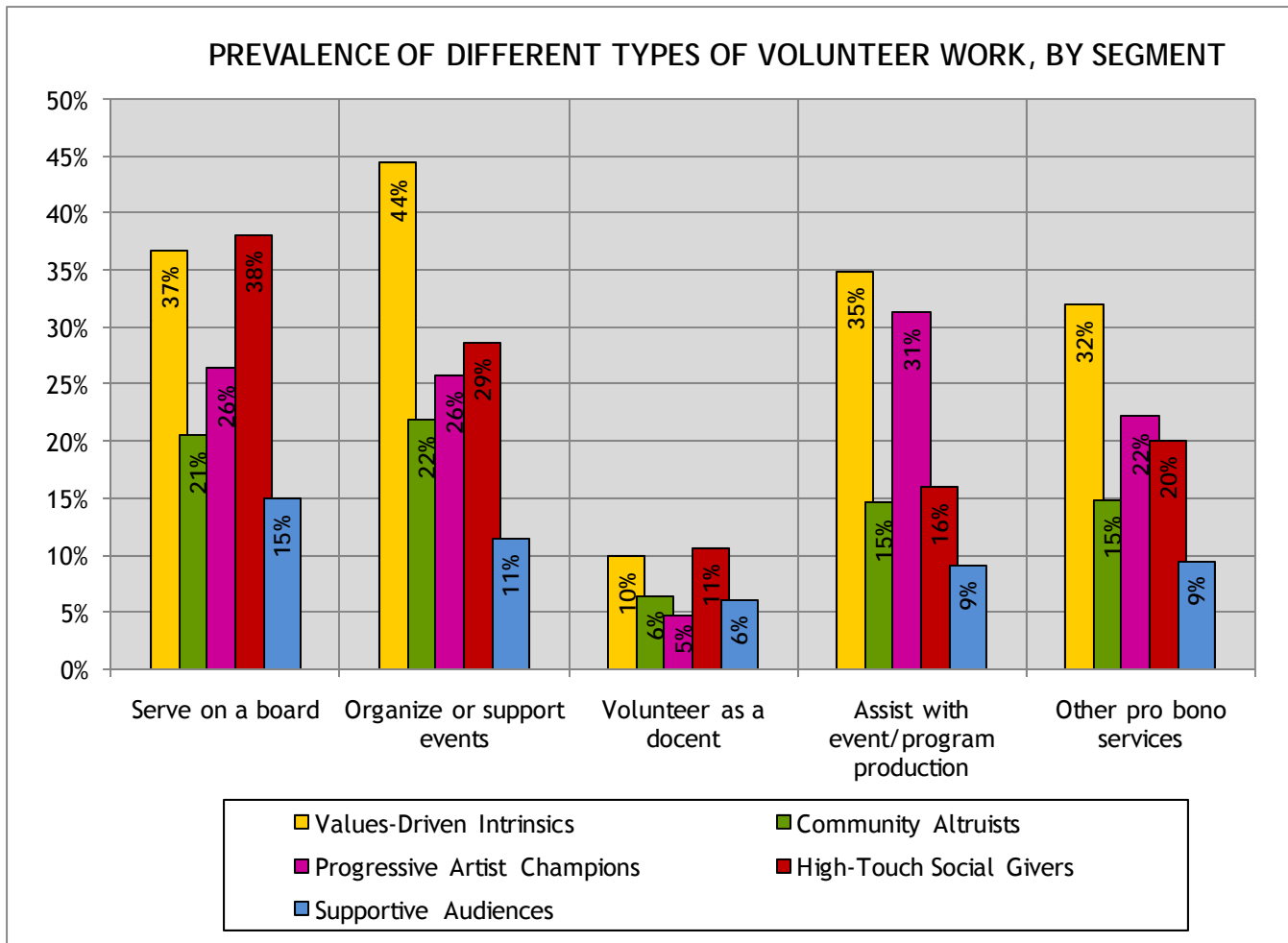


Volunteer Commitment



- The chart at left shows the hours of volunteer work per month, on average, for each segment.
- We learned in the interviews that some donors like to volunteer, first, and make financial contributions, second. This would seem to apply most to Values-Driven Intrinsic, and least to Progressive Artist Champions.
- Results here may also relate to occupational status (i.e., more Progressive Artist Champions reported that they work full-time).

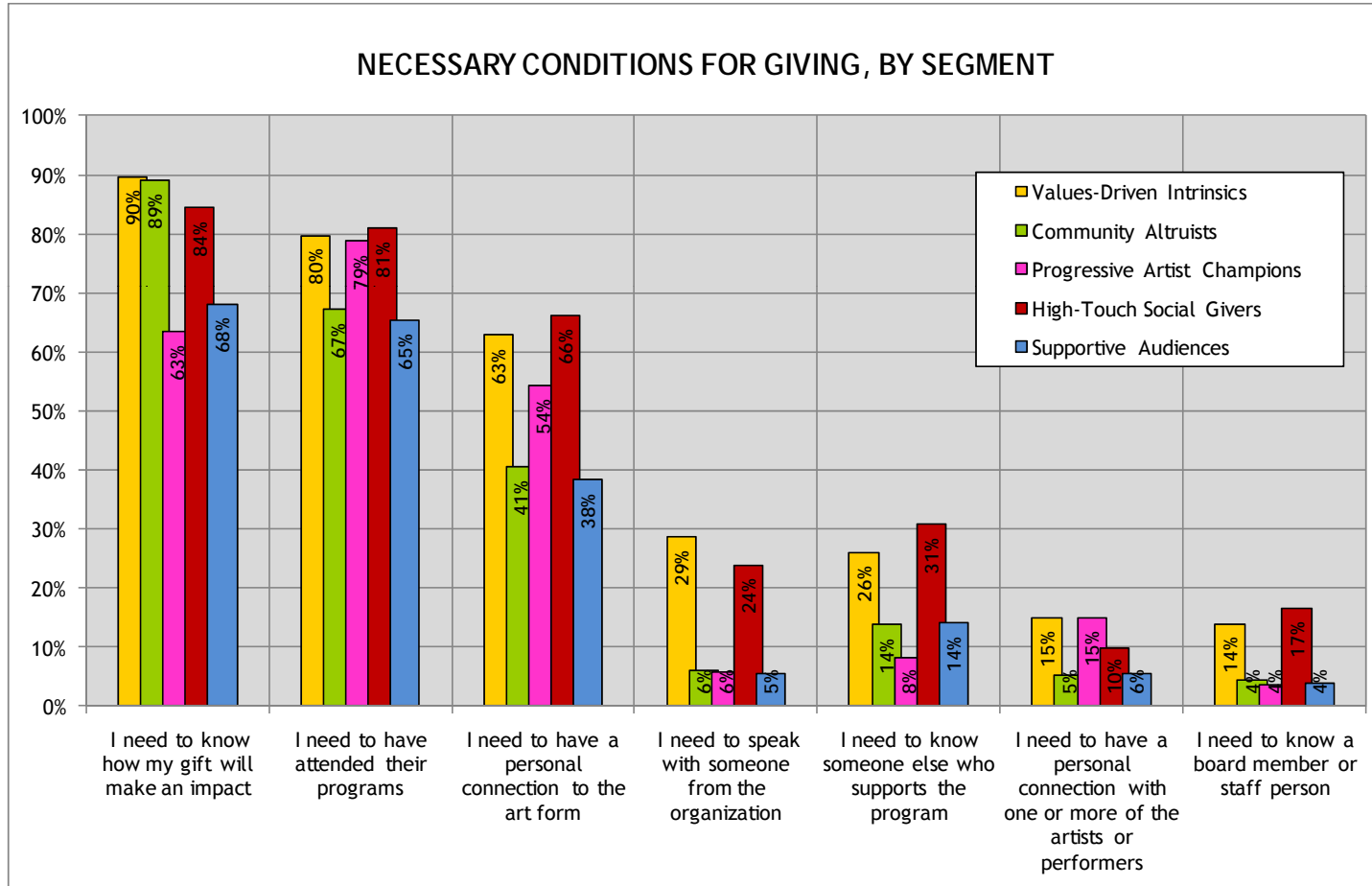
Volunteer Activities



- Additionally, respondents were asked what types of volunteer work they had done for arts groups within the past several years.
- Its interesting to note that High Touch Social Givers are most likely to serve on boards (38%), while Progressive Artist Champions are most likely to help out with event/program production, which is intuitive.



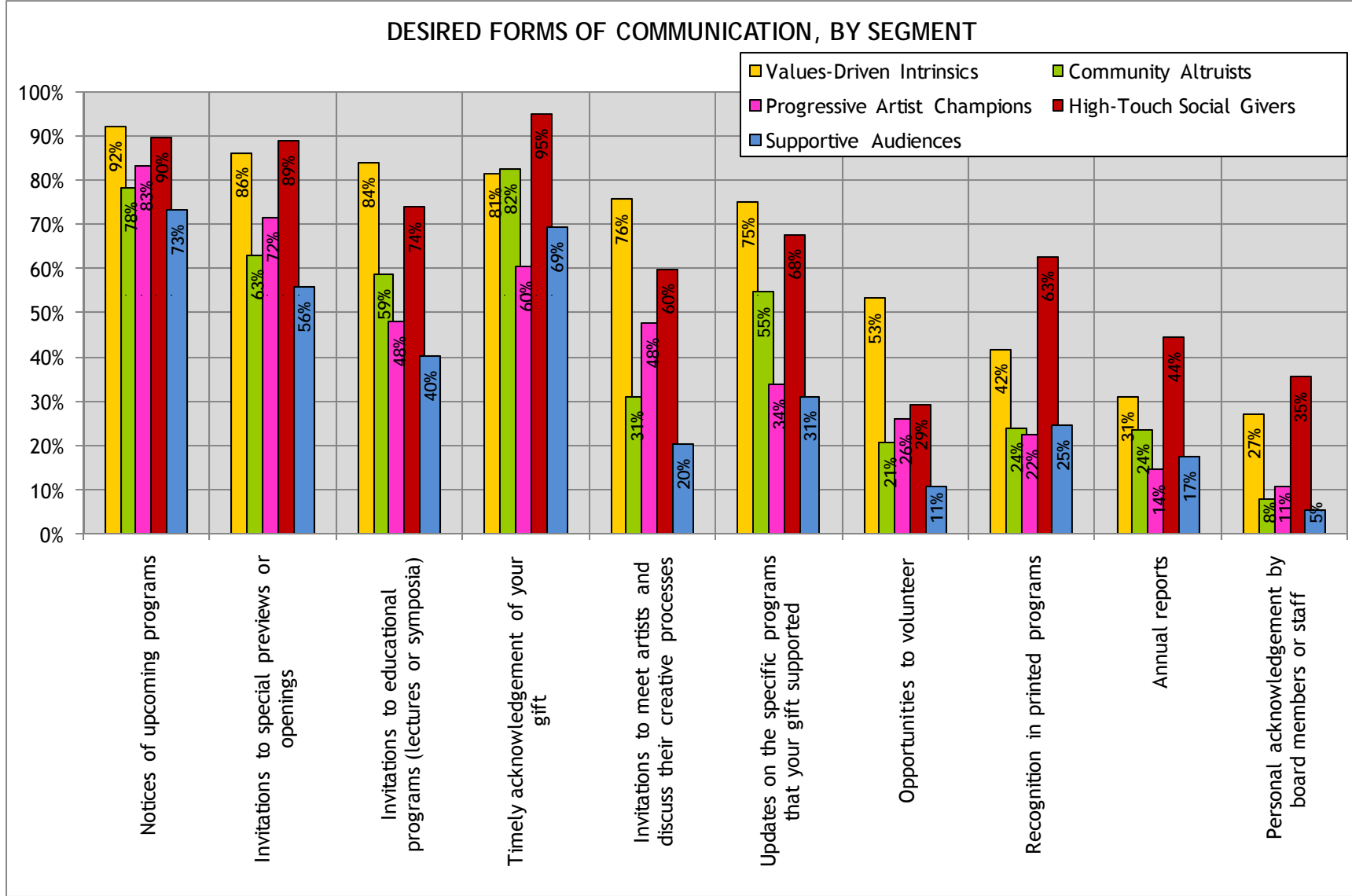
Conditions for Giving



- “Suppose you are considering supporting an arts group that you have not previously supported financially. Which of the following conditions must be met before you would make a commitment?”
- Progressive Artist Champions are less likely to need to be convinced that their gift will make an impact (they already believe it will), while other segments are more likely.
- High Touch Social Givers, interestingly, are most likely to say that they need to have a personal connection to the art form, which might be taken to mean that they are less altruistic, which is corroborated by the lower percentage of Community Altruists who marked this item.



Desired Communications

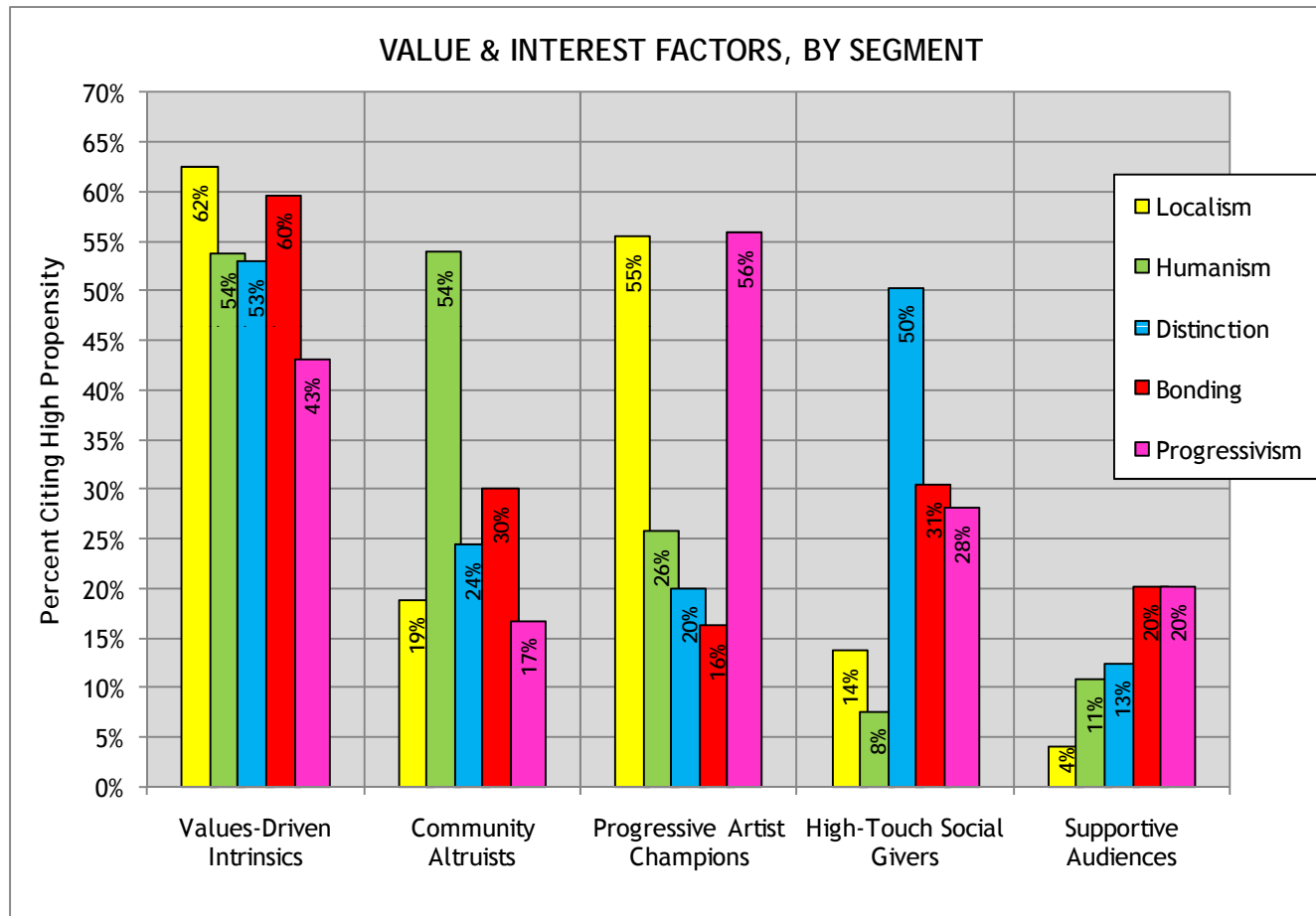




Segmentation Results in Detail: Values, Motivations and Interests



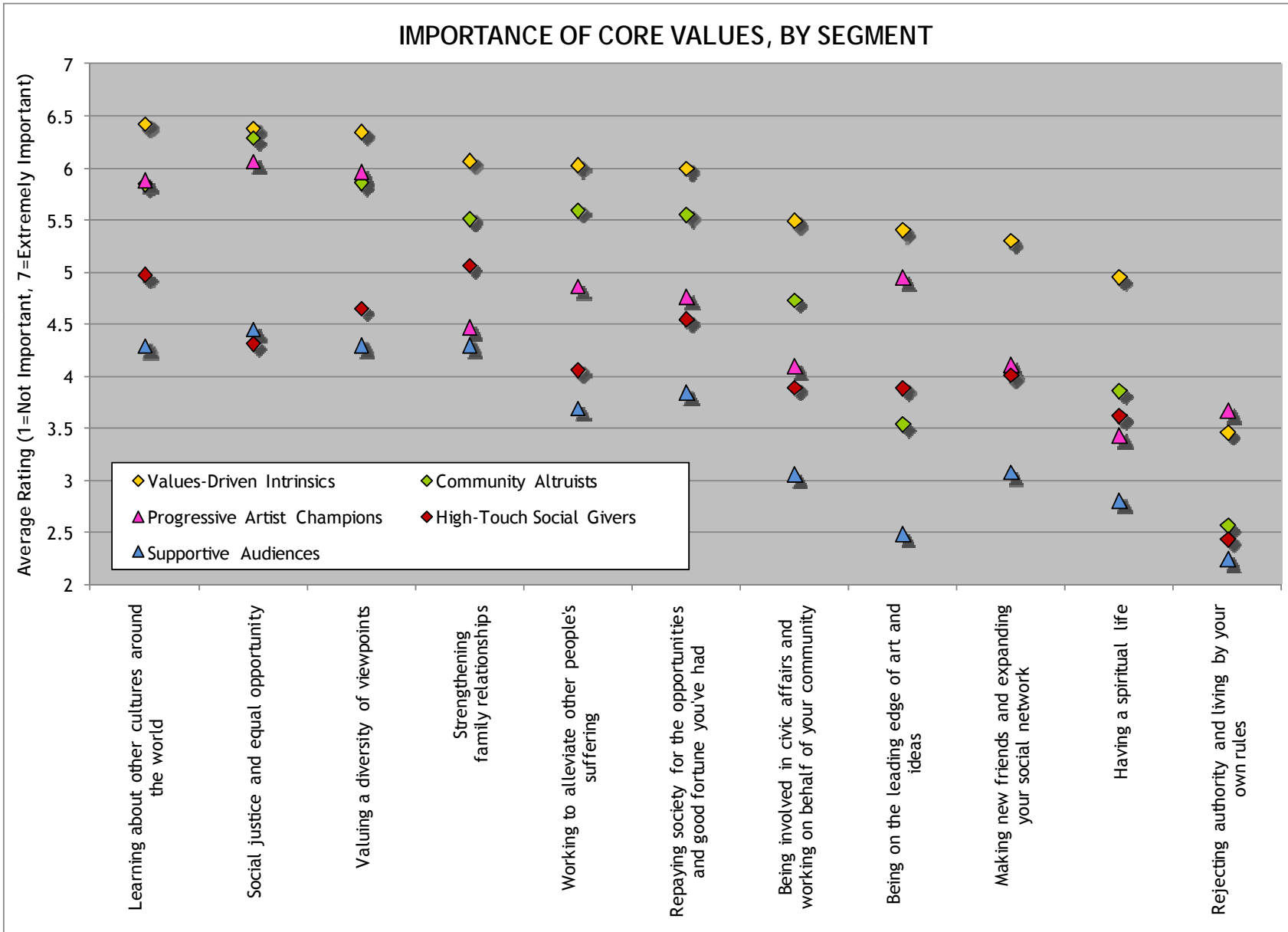
Value & Interest Factors



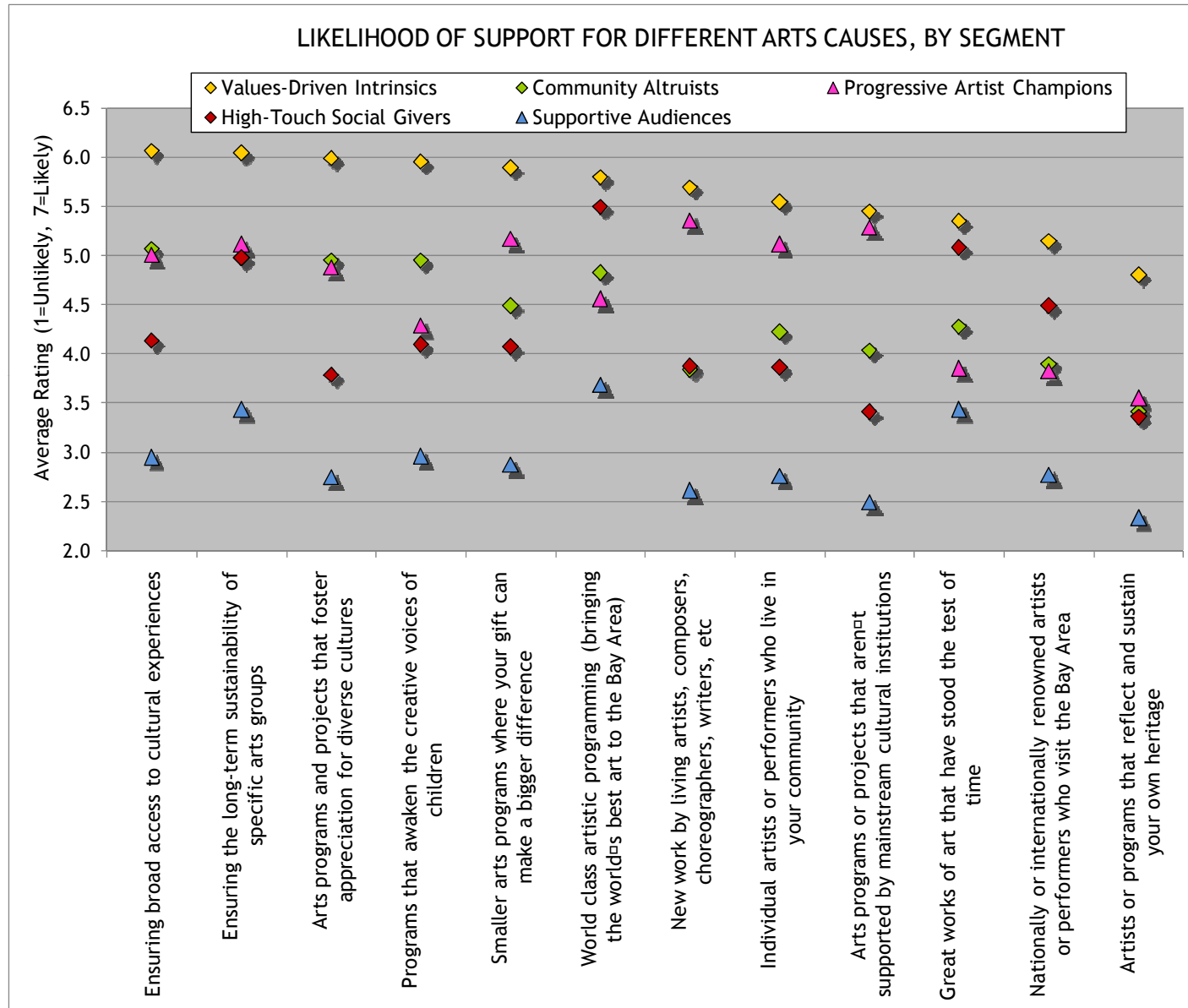
- Value factors were discussed earlier in the report. The chart on this page illustrates the percentage of respondents in each segment who exhibit a high propensity for the five value factors.
- Note the strong bent towards Humanism amongst Community Altruists, and the strong skew towards Progressivism amongst Progressive Artist Champions (hence their name).
- Also note the high affinity for Distinction amongst High Touch Social Givers.
 - How can arts organizations address donors' non-arts interests and start to make connections across causes that are important to their donors? Conversely, how can arts organizations understand the landscape and development language of other causes to reach out to other donors, not yet approached?



Core Values



Philanthropic Interests





Appendix 1: Interviewing Guidelines and Donor Interview Protocol





Advance Briefing for Interview Teams

Fund For Artists Grantee Interviewing Exercise

Prepared by Alan Brown

Overview

In June 2009, grantees of the Fund For Artists Matching Commissions program, underwritten by The San Francisco Foundation and the East Bay Community Foundation, will participate in a voluntary qualitative research exercise. The purpose of the exercise is to demonstrate how individual depth interviewing can be used as a means of gaining a deeper understanding of donors' values, beliefs and motivations for giving, and to gain new insight into the success of the Fund For Artists program and how to replicate that success. Results of the interviews will inform the design of a quantitative survey of donors to be administered later in the summer.

This document describes the exercise and provides important background information that will help you prepare and make the most of it. A protocol document was circulated with this document, which is the interview script.

Three Simple Steps to Prepare

Follow these simple instructions for conducting your interviews.

- **Read this briefing paper** to gain a sense of what will happen, and how you can contribute to the collective learning experience.
- **Review the interview protocol and conduct a practice interview.** Review the interview protocol distributed with this briefing and conduct a practice interview on a friend or family member. Imagine that the tables were turned and you were being interviewed. How would you answer each question?
- **Show up at the orientation session with an open mind and a learning consciousness.** We'll talk through the protocol during the orientation session and answer any questions you may have.

- **Review the Respondent Profile Sheets** that will be distributed at the orientation session. These sheets will provide you with essential background information about each donor that you interview.

That's it! You'll be ready to roll with your first interview.

Dates, Times, Locations

San Francisco (Cycle 1)

Friday – Saturday, June 12-13, 2009

Location: Office of the San Francisco Foundation, 225 Bush Street, 5th Floor, San Francisco, CA 94104. Maps and directions will be provided.

East Bay (Cycle 2)

Friday – Saturday, June 19-20, 2009

Location: East Bay Community Foundation Conference Center, 353 Frank H. Ogawa Plaza, Oakland, CA 94612. Maps and directions will be provided.

The exercise will take place from 2:00 to 8:00 p.m. on Friday and from 9:00 a.m. to 2:30 p.m. on Saturday.

The Exercise

The purpose of the interviewing exercise is to gain an organic perspective on donor issues, including why they contribute, the level of personal involvement they want, what makes them feel like their donation was a good investment, what level of accountability they expect from their beneficiaries and other issues. At the conclusion of the two-day exercise, Alan Brown will facilitate a synthesis meeting during which all of the interview teams will discuss what they learned and build a shared understanding of donor motivations.

You will be paired with another grantee representative and will work as a team throughout the exercise. Each team will interview three or four donors. There will be approximately 10 teams working concurrently each weekend.

Each team consists of an **Interviewer** and a **Recorder**. These roles are described in more detail below. Interviewers will conduct the interview, concentrating on guiding the conversation and probing the various questions. The Recorder's job is to capture (i.e., write down or type into a computer) the substance of the conversation and as much detail as possible so that it is not necessary to audio record the interview. To speed the learning process, Interviewers and Recorders should switch roles after each interview unless there is a strong preference to the contrary.



Detailed Schedule

The basic schedule will be identical in both locations.

Friday (Day 1)

2:00 p.m.	Orientation and training session (large conference room); after a brief welcome from John Killacky and Diane Sanchez, Alan Brown will talk through the exercise, review the roles of the Interviewers and Recorders, and take questions.
3:30 p.m.	Practice interview (team members take turns interviewing each other, to break the ice)
4:30 p.m.	Break
5:00 p.m.	First interview (60 minutes)
6:00 p.m.	Quick debrief with your partner
6:15 p.m.	Break (dinner provided in conference room)
7:00 p.m.	Second interview (60 minutes)
8:00 p.m.	Quick debrief with your partner
8:15 p.m.	Break for the night

Saturday (Day 2)

9:00 a.m.	Reconvene (light breakfast provided)
9:30 a.m.	Third interview (60 minutes)
10:30 a.m.	Quick debrief with your partner
11:00 a.m.	Fourth interview (60 minutes)
12:00 p.m.	Quick debrief with your partner
12:15 p.m.	Lunch provided
12:30 p.m.	Synthesis session facilitated by Alan
2:30 p.m.	Wrap-Up

Background on Interviewing

Information obtained through depth interviews can be a vital source of information for artists, arts administrators and board members of cultural organizations. Sitting down with ticket buyers and donors and asking them about their experiences sounds simple enough. In reality, few cultural institutions or funders conduct qualitative research on a methodical basis, and many have slipped out of touch with their constituents.

Conducting structured interviews is a highly disciplined type of research. The more forethought and preparation you bring to the interviews, the more you'll get out of them. This briefing paper discusses interviewing techniques and provides guidelines for conducting your interviews.



Interviewing is, by definition, a dynamic, unpredictable and participatory activity. The process of interviewing people yields valuable information that you would not get if someone else conducted the interviews and wrote a report for you. During most interviews, a great deal of data is communicated non-verbally, through body language, hesitation, gestures, and intonation. No matter how good the researcher, it's just not the same as experiencing the interview in person. This is why the exercise is participatory - you'll be doing the interviewing.

Knowledge is power only if you absorb it, understand it and believe it. With the researcher out of the way, the "filter" between you and your interviewees is gone. Rather, your own experience and perspective becomes the filter through which you absorb data. You can decide whether or not to believe what you hear, but you've heard it with your own ears. Hence, the value of the research derives not so much in the outcome as in the process itself.

There are several different types of interviews, including oral histories, evaluation interviews, and focus group interviews. We'll be using a *structured topical interview* as the primary means of gathering data. The overall topic of the interview is the donor's feelings about his or her own giving. The interview is structured because it is not an open conversation and by the end of the interview, you need to have answers to specific questions.

An interview, no matter how structured or unstructured, is really just a conversation between two unique individuals. The outcome of the interview is influenced by both of your personalities. The setting of the interview is also important. With a little practice, anyone with good conversation skills can become a good interviewer.

Good interviewing also requires a good set of questions. Asking the wrong questions (or avoiding the hard questions) is a waste of time. You may feel good by the end of the interview, but nothing is gained. Asking the right questions the right way, however, can unleash passionate, emotional, or even angry responses – which can be extremely informative.

The subject matter of these interviews is personal, and the exchange may get intimate and emotional. For a productive interview, you'll need to create an atmosphere of mutual respect and trust.

Which brings us to the hardest part of interviewing – listening. A good interviewer is a good listener. Listening requires a great deal of concentration. A good listener understands what the respondent is saying, and also thinks about what the respondent is *not saying*, or *trying to say*. Good listening is *hearing between the lines*, and gently coaxing the respondent to elaborate on a point (i.e., probing) until you have a satisfactory response. A good listener hears when the respondent is having difficulty answering a question, and re-phrases the question or illustrates a response drawing from her own experience. "Maybe I can help you with this question by telling you how I would answer it for myself..." Perhaps the most difficult aspect of interviewing is simultaneously concentrating on what the interviewee is saying and



also having a sense of where the interview is going – whether to probe deeper or move on to the next question.

Some questions are direct, while other questions involve asking people to tell personal stories. For example, “Can you remember when you felt especially proud of a gift you made?” Storytelling can be extremely useful in getting people to explain important events in their lives and to open up about difficult issues. While some people might have difficulty answering a question directly, they may be able to illustrate how they feel about something by telling a story. It's amazing how some people will tell you about experiences that happened 20 or 30 years ago, as if it were yesterday.

Of course, many people aren't able to articulate their motivations, values and deep feelings about something like supporting the arts, but this doesn't mean that they don't recognize these values subconsciously. Unfortunately, we can't hypnotize people and get an open connection to the subconscious, although there are more involved research techniques using symbolism and metaphors that effectively elicit people's subconscious thoughts.

The most difficult thing that this exercise will require of you is to infer some of the deeper meanings and values associated with contributing to the arts from what your interviewees tell you (and don't tell you) in a 60-minute interview.

The Interview Setting

A comfortable, intimate setting can contribute a great deal to a productive interview. You'll be assigned to a private room or meeting space where your interviews will take place. The Interviewer should sit directly opposite the respondent, without a table in between, if possible. The general idea is a direct visual connection, so that you can observe body language. If you meet around a table, the Interviewer should sit just around the corner of the table from the respondent, but not too close.

The Recorder may sit anywhere else in the room, preferably with a clear view of the respondent. Remember that during the interview, the Recorder is a silent observer and not a discussion participant. As the interview progresses, the respondent should forget that there is anyone else in the room. At the end of the interview, however, the Interviewer may ask the Recorder if he or she has any further questions or clarification points.

Role of the Interviewer

The Interviewer is the person who leads the discussion and assumes primary responsibility for the outcome. The Interviewer should be familiar with the protocol in advance of the interviews and, if possible, should conduct a practice interview.

The interview protocol is a road map for your conversation with the respondent. But there are many pathways to a successful, productive interview. Ultimately, each interview will have a unique flow. The protocol should be used as a *guide to your*



conversation. The final authority on how you manage the conversation belongs to the Interviewer.

After posing a question, allow the respondent time to formulate a response. If the respondent has difficulty with a question, the Interviewer may re-phrase the question or provide an example of a response, drawing from his or her own experience. This can spark some ideas in the respondent's mind. Use this technique lightly, however, as you don't want to lead the respondent too far. The Interviewer will also "probe" on the respondent's answers, asking follow-up questions, some of which are in the protocol, but some of which may be asked spontaneously, such as, "*Why do you feel that way?*" or "*Can you give me another example?*"

Don't be afraid to manage the conversation proactively, if you can do so without offending the respondent. As you get into the protocol, try to do a minimum of talking, and avoid offering your own personal opinions on a subject.

Invariably, the respondent will digress or deviate from the protocol. This can be one of the more challenging aspects of interviewing – deciding whether to tolerate the digression in order to get useful data, or whether to bring the conversation back to the protocol: "*I'd like you to hold that thought for a few minutes and we'll come back to it*" or "*I'd love to hear more about that, but in the interest of time, I really must bring the conversation back to the list of questions we've prepared for you.*"

It's not unusual for a respondent to preemptively answer a question that comes later in the protocol. Use your own discretion as to whether or not to allow this sort of jumping around within the protocol, bearing in mind that it can drive the Recorder mad. Generally, I encourage you to stick to the design as closely as possible without offending the respondent.

Role of the Recorder

The Recorder's job is to capture the conversation in as much detail as possible, including some verbatim quotes. Notes may be taken by hand or typed into a computer, whichever the Recorder prefers. Some hints on note taking:

- Use the letter "R" to refer to the respondent
- If the respondent says something emphatically or repeatedly, underline the comment or idea in your notes, to suggest emphasis
- Circle comments or ideas that YOU think are important
- If you're typing notes into a computer, don't worry about spelling mistakes; getting the ideas down is more important

During the interview, capture any particularly interesting or representative comments that the respondent offers. You'll have to write (or type) fast. Use quotation marks to delineate verbatim comments such as:

"They made me feel like my gift was the lynchpin of the whole project."



You should also write down some of your own observations as you go, such as:

"R. is uncomfortable with this question."

"R. experiences art through her children, but not independently."

"R is frustrated for lack of a creative outlet."

These observations will help you remember some of the key themes of the interview when you have the debriefing session afterwards. The role of the Recorder is essential. Without an audiotape, the Recorder's notes represent the best record of what transpired during the interview.

After the Interviews

Allow yourself at least 15 minutes of time between interviews for the purpose of debriefing with your partner. Use this time to talk through the interview and identify the few most salient aspects of the conversation. Move question by question through the protocol and briefly discuss your impressions of the interviewee's answers and distill some key observations. What surprised you? How did this interview compare with others? *This debriefing is an essential component of the process. Without it, you're likely to lose a great deal of the data.*

Both Interviewers and Recorders should be prepared to summarize your interviews at the final synthesis session on Saturday, which I'll facilitate.

Thank you so much for agreeing to participate in this important learning exercise.

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About Alan Brown

Alan Brown, principal of WolfBrown, is a leading researcher and management consultant in the nonprofit arts industry. He has studied audiences, visitors and patterns of cultural participation in almost every major market in the U.S. His work focuses on understanding consumer demand for cultural experiences and on helping cultural institutions, foundations and agencies to see new opportunities, make informed decisions and respond to changing conditions. He has authored numerous articles and reports on audience and donor behaviors, trends in cultural participation, engagement practices and the value system surrounding arts activities, and speaks frequently at national and international conferences.



DONOR INTERVIEW PROTOCOL

Donor Motivations Study
Commissioned by East Bay Community Foundation and The San Francisco Foundation

Individual Depth Interviewing Exercises
June 12-13 at the Offices of The San Francisco Foundation
June 19-20 at the East Bay Community Foundation Conference Facility in Oakland

Prepared by Alan Brown

Protocol Overview

Introduction by the Interviewer	5 minutes
Personal Passions	15 minutes
Core Values	10 minutes
Giving Behavior and Motivations	15 minutes
Fund For Artists Questions.....	15 minutes

[Notes to the Interviewers are bracketed.]

Italicized text may be read verbatim or paraphrased by the interviewer.

Before You Start

- Review your Respondent Profile Sheet, which provides background information about the donor and identifies the project s/he supported (gift amounts will not be disclosed)
- Make sure your Respondent is comfortable, and has a beverage
- Introduce yourself and ask the Recorder to introduce himself/herself
- Explain that the Recorder is here to capture the conversation, but won't participate in the discussion until the end
- Make sure your Respondent has signed a Consent/Release form

Introduction by the Interviewer

Before we start, I'd like to give you just a little background. Our conversation today is part of a study of donors to a special group of small and mid-sized arts projects led by Bay Area artists. Your contribution to [name of project/artist; refer to donor profile sheet] was matched through a program called the Fund For Artists Matching Commissions program underwritten by The San Francisco Foundation and the East Bay Community Foundation.

Do you recall making this gift? [jar the memory]

Our conversation today is about the causes you support in general, and also about the specific gift you made that was matched through the Fund For Artists program. Our goal is to understand as much as possible about your experience as a supporter of the arts and other causes.

Regarding confidentiality, I can assure you that your name will not be associated with your comments. In other words, some of the things you say might be repeated, but will not be attributed to you. Is this alright with you?

Please be as candid as possible with your responses. If I ever ask a question that you'd rather not answer for any reason, just tell me you'd prefer to skip that question, OK?

I promise to let you go in 60 minutes.

Do you have any questions before we begin?

Personal Passions (15 minutes)

To begin, I have some general questions about how your priorities and passions.

1. *Outside of work, what activities, hobbies or interests are you passionate about? Anything else? [Capture the first few answers]*

2. *How do you express yourself creatively? What are your avenues of creative expression? Any others?*

3. *Are you involved with any groups, associations, or community organizations that indicate something important about who you are as a person? [Note: we are not talking yet about donations, just interests]*

Probe: What's important to you about this group/cause/organization? [Look for the underlying value associations, aspirations, beliefs]

Probe: Are there any other causes in the community that you feel passionate about?

Core Values (10 minutes)

4. *Think about all of your various activities, affiliations and causes that you support – all of these things that really define you as a person.*

Are there any convictions, beliefs, or principles that you have as a person that connect your various activities or that explain why you do what you do?

Take as much time as you'd like. [repeat the question, if necessary]

Giving Behavior and Motivations (15 minutes)

Now I'd like to ask a few general questions about your giving.

5. *How broad or focused are your donations? Can you give me some examples of different causes that you support financially? [Get a sense of the breadth or narrowness of philanthropic focus]*

6. *Can you give me an example of a contribution that you made over the past several years that you are especially proud of – a gift that was especially meaningful to you?*

Probe: What made it so meaningful?

7. *If you had \$10,000 to give to some nonprofit cause or project tomorrow, what would you choose to support? Why?*

8. *Would you say that your contributions are motivated by a general desire to support organizations or causes that are important to you, or out of a desire to support specific projects or activities that you feel are particularly worthwhile? Why?*

9. *How much personal involvement do you like to have with the organizations you support? How do you like to be involved? Can you give me some examples?*

10. *How are you assured that your contributions are well used? Do you trust arts groups to use your funds wisely, or do you like to have some proof or evidence that your contributions were well-spent?*

Probe: *Are you satisfied with the level of accountability that your beneficiaries provide you?*
Probe: *What could be done to improve this?*

Fund For Artists Questions (15 minutes)

Now I'd like to ask a few questions about the specific gift you made to [Artist/Program] for the [Name of Project].

11. *What attracted you to give to this project? [Try to get a sense of emphasis: Was it the artist? The organization? The subject matter of the project?]*

12. *Were you aware that your gift would be matched? If so, did this influence your thinking at all about your gift? How so?*

13. *What personal involvement did you have with the project, if any? [Prompt if necessary:] Did you attend an event? Did you watch the creative process unfold?*

14. *What was the outcome of the project for you? In other words, what is your assessment of the project? [See if respondent has formed an opinion about the efficacy of his/her gift.]*

Probe: *Would you make the same gift again?*

Probe: *If so, would you do anything differently?*

Probe: *What would have made your experience as a donor even richer and more rewarding?*

Wrap-Up

- Ask the Recorder if s/he has any questions or clarifications for the respondent.
- Remind the Respondent to pick up the honorarium on the way out.
- Thank You!



Appendix 2: Donor Survey Protocol



FUND FOR ARTISTS

Study of Bay Area Arts Supporters

BEGIN HERE

First, please tell us about yourself.

1. **What is your five-digit home ZIP Code?** _____

2. **How long have you lived in the community where you currently reside?** *(check one)*

- Less than 1 year 3 to 5 years More than 10 years, but not my whole life
 1 to 2 years 6 to 10 years All of my life

3. **What are your primary creative outlets?**

4. **How active are you in the following creative activities?** *(select one answer for each line)*

		<u>Not</u> <u>interested</u>	<u>Haven't, but</u> <u>would like</u> <u>to try</u>	<u>Used to,</u> <u>but don't</u> <u>any longer</u>	<u>Enjoy it</u> <u>occasion-</u> <u>ally</u>	<u>A vital</u> <u>activity</u> <u>for me</u>
A. Write original stories, poetry or lyrics	1	2	3	4	5	
B. Write, perform in or work on stage plays or musicals	1	2	3	4	5	
C. Play a musical instrument	1	2	3	4	5	
D. Sing (either alone or with a group)	1	2	3	4	5	
E. Compose or arrange music	1	2	3	4	5	
F. Perform dances in front of an audience	1	2	3	4	5	
G. Paint, draw, sculpt or make other original art	1	2	3	4	5	
H. Photography	1	2	3	4	5	
I. Make crafts of any kind	1	2	3	4	5	
J. Any art associated with your cultural heritage	1	2	3	4	5	

5. **Do you earn a portion of your income from performing or creating art?** Yes No

Now, please tell us a little about your general giving practices.

6. **Approximately how much money did you (and your spouse or partner, if applicable) donate to all nonprofit causes in the past calendar year (2008)?** *(check one)*

- \$0-\$500 \$500-\$1,000 \$1,000-\$5,000 Over \$5,000

7. **What causes do you support?** *(check all that apply)*

- | | |
|---|---|
| <input type="checkbox"/> Performing arts organizations | <input type="checkbox"/> Political campaigns |
| <input type="checkbox"/> Museums and fine arts groups | <input type="checkbox"/> Education |
| <input type="checkbox"/> Women's causes | <input type="checkbox"/> Human services (e.g., youth programs) |
| <input type="checkbox"/> Social justice/equality causes | <input type="checkbox"/> International aid or disaster relief |
| <input type="checkbox"/> Environmental or conservation causes | <input type="checkbox"/> Religious causes or faith-based institutions |
| <input type="checkbox"/> Health causes or medical research | |

8. **Approximately what percentage of your total giving goes towards arts programs and activities, (not including the cost of tickets or membership)?** *(circle one)*

10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

9. **Following is a list of some of the organizations that are participating in this study. Please indicate which of them you have supported financially over the past two years, above and beyond the cost of tickets, subscriptions or basic memberships.** *(check all that apply)*

- | | |
|---|--|
| <input type="checkbox"/> American Conservatory Theatre (A.C.T.) | <input type="checkbox"/> San Francisco Ballet |
| <input type="checkbox"/> Asian Art Museum | <input type="checkbox"/> San Francisco Film Society |
| <input type="checkbox"/> Alonzo King LINES Ballet | <input type="checkbox"/> SFJAZZ |
| <input type="checkbox"/> Berkeley Repertory Theatre | <input type="checkbox"/> SFMOMA |
| <input type="checkbox"/> Center for Asian American Media | <input type="checkbox"/> San Francisco Opera |
| <input type="checkbox"/> CounterPULSE | <input type="checkbox"/> San Francisco Performances |
| <input type="checkbox"/> Fine Arts Museums of San Francisco | <input type="checkbox"/> San Francisco Symphony |
| <input type="checkbox"/> Oakland East Bay Symphony | <input type="checkbox"/> Yerba Buena Center for the Arts |
| <input type="checkbox"/> Oakland Museum of California | |

10. All else being equal, how likely are each of the following approaches to gain your support of a cause? (circle one for each)

Unlikely

Likely

- A. A personal call or meeting with a representative of the organization
1.....2.....3.....4.....5.....6.....7
- B. A letter in the mail requesting support
1.....2.....3.....4.....5.....6.....7
- C. An email from the organization's leader requesting support
1.....2.....3.....4.....5.....6.....7
- D. A request from a friend, colleague or family member who is not affiliated with the organization
1.....2.....3.....4.....5.....6.....7

11. Have you ever made a donation online (i.e., with a credit card on a web site)? Yes No

12. If not, would you ever consider making a donation online? Yes No

Next, please tell us about your non-financial giving.

13. How many hours a month, on average, do you volunteer for any non-profit organization or cause, including service on boards or committees or in-kind services? (check one)

- None 1-10 hours 11-20 hours 20-40 hours Over 40 hours

14. What types of volunteer work have you done for arts groups within the past few years? (check all that apply)

- Serve on a board of directors
 Organize or support benefit events or other fundraisers
 Volunteer as a docent in a museum or gallery
 Assist with event/program production (e.g., make costumes, provide transportation, run errands, usher)
 Provide other pro bono services (e.g., legal, accounting, admin)

15. How important to you are each of the following? (circle one for each)

Not
Important

Extremely
Important

- A. Social justice and equal opportunity
1.....2.....3.....4.....5.....6.....7
- B. Being on the leading edge of art and ideas
1.....2.....3.....4.....5.....6.....7
- C. Rejecting authority and living by your own rules
1.....2.....3.....4.....5.....6.....7
- D. Valuing a diversity of viewpoints
1.....2.....3.....4.....5.....6.....7
- E. Learning about other cultures around the world
1.....2.....3.....4.....5.....6.....7
- F. Re-paying society for the opportunities and good fortune you've had
1.....2.....3.....4.....5.....6.....7
- G. Working to alleviate other people's suffering
1.....2.....3.....4.....5.....6.....7
- H. Being involved in civic affairs and working on behalf of your community
1.....2.....3.....4.....5.....6.....7
- I. Making new friends and expanding your social network
1.....2.....3.....4.....5.....6.....7
- J. Having a spiritual life
1.....2.....3.....4.....5.....6.....7
- K. Strengthening family relationships
1.....2.....3.....4.....5.....6.....7

16. **Suppose you are considering supporting an arts group that you have not previously supported financially. Which of the following conditions must be met before you would make a commitment?** *(check all that apply)*

- I need to know someone else who supports the program
 I need to know a board member or staff person
 I need to have attended their programs
 I need to speak with someone from the organization
 I need to have a personal connection to the art form
 I need to have a personal connection with one or more of the artists/performers
 I need to know how my gift will make an impact

17. **In relation to your own giving in the arts, either in the past or in the future, how likely are you to support...?** *(circle one for each)*

- | | <u>Unlikely</u> | <u>Likely</u> |
|--|---------------------------------------|---------------|
| A. New work by living artists, composers, choreographers, writers, etc. | 1.....2.....3.....4.....5.....6.....7 | |
| B. Great works of art that have stood the test of time | 1.....2.....3.....4.....5.....6.....7 | |
| C. Artists or programs that reflect and sustain your own heritage | 1.....2.....3.....4.....5.....6.....7 | |
| D. Individual artists or performers who live in your community | 1.....2.....3.....4.....5.....6.....7 | |
| E. Nationally or internationally renowned artists or performers who visit the Bay Area | 1.....2.....3.....4.....5.....6.....7 | |
| F. Arts programs or projects that aren't supported by mainstream cultural institutions | 1.....2.....3.....4.....5.....6.....7 | |

18. **In relation to your own giving in the arts, either in the past or in the future, how likely are you to support...?** *(circle one for each)*

- | | <u>Unlikely</u> | <u>Likely</u> |
|---|---------------------------------------|---------------|
| A. Ensuring broad access to cultural experiences | 1.....2.....3.....4.....5.....6.....7 | |
| B. Programs that awaken the creative voices of children | 1.....2.....3.....4.....5.....6.....7 | |
| C. World class artistic programming (i.e., bringing the world's best art to the Bay Area) | 1.....2.....3.....4.....5.....6.....7 | |
| D. Arts programs and projects that foster appreciation for diverse cultures | 1.....2.....3.....4.....5.....6.....7 | |
| E. Smaller arts programs or projects where your gift can make a bigger difference | 1.....2.....3.....4.....5.....6.....7 | |
| F. Ensuring the long-term sustainability of specific arts groups | 1.....2.....3.....4.....5.....6.....7 | |

19. **How often do you like to receive news and information from the arts groups that you support financially?** *(circle a number)*

- | <u>Infrequently</u>
<u>(Once a year)</u> | <u>Frequently</u>
<u>(Once a week)</u> |
|---|---|
| 1.....2.....3.....4.....5.....6.....7 | |

20. **What sorts of communications do you like to receive from the arts groups that you support financially?** *(check all that apply)*

- Timely acknowledgement of your gift
 Recognition in printed programs
 Personal acknowledgement by board members or staff
 Annual reports
 Updates on the specific programs that your gift supported (i.e., evidence of the impact of your gift)
 Notices of upcoming programs
 Invitations to special previews or openings
 Invitations to meet artists and discuss their creative processes
 Invitations to educational programs (e.g., lectures or symposia)
 Opportunities to volunteer

21. How much do you agree with each of the following statements? (circle a number)

A. I need to see evidence of the impacts that my gifts are making.

Disagree ⇒ 1-----2-----3-----4-----5-----6-----7 ⇐ Agree

B. I prefer to designate what my gifts will be used for.

Disagree ⇒ 1-----2-----3-----4-----5-----6-----7 ⇐ Agree

The following questions are in reference to the gift you made to the arts group or individual artist that was matched through the Fund For Artists matching commissions program of The San Francisco Foundation and the East Bay Community Foundation.

22. Prior to making your gift, were you aware that your gift would be matched? Yes No

If 'Yes,' please answer the next few questions. If 'No,' please skip to question 26.

23. Did the promise of the match influence the amount of your gift? (check one)

I gave less than I normally would No difference I gave more than I normally would

24. Did the deadline associated with the match affect the timing of your decision to give...? (check one)

Not At All Somewhat A Great Deal

25. Overall, how influential was the promise of the match in motivating you to make this gift? (check one)

Not Influential Somewhat Influential Very Influential

To finish, please answer a few questions about your background. Your answers are strictly confidential.

26. What is your gender? Female Male

27. In what year were you born? _____

28. What is your marital status?

Married or partnered Single/never married Previously married or partnered

29. How many adults and children live in your household? _____

30. How many children under age 18 live in your household? _____

31. What is your work status? (select all that apply)

Working full-time for pay Working part-time for pay (under 30 hours a week)
 Retired Full-time student
 Full-time family caregiver Not working or looking for work

32. Is there more than one person working full-time in your household? Yes No

33. Are you of Hispanic or Latino origin? (check one)

Yes No

34. What is your racial background? (check all that apply)

White/Caucasian Asian
 Black or African-American Native Hawaiian or Pacific Islander
 American Indian or Alaska Native Other race or mixed race

Thank you! Please return your completed survey in the enclosed postage-paid reply envelope.