Artists in Motion:

Trends in Private Sector Giving for Artistic Exchange
2009-2015

Research Report Commissioned by:
The John Brademas Center of New York University

Research Report Compiled by:
Erin F Johnston, PhD, Postdoctoral Fellow
Stanford University
efjohnst@stanford.edu
Table of Contents

Project Overview........................................................................................................................................ 3
  Study Period ........................................................................................................................................... 3
  Data and Methods ................................................................................................................................. 4
  Report Contents and Overview ............................................................................................................. 5

Findings: Funding for Arts Exchange, 2009-2015 ...................................................................................... 7
  All Arts Exchange .................................................................................................................................. 7
  Arts Exchange in the Performing Arts ................................................................................................... 19
  Arts Exchange and Museums ................................................................................................................ 25
  Arts Exchange in the Visual Arts ........................................................................................................... 28
  Arts Exchange in the Humanities .......................................................................................................... 32
  Arts Exchange in Folk Art ..................................................................................................................... 34

Online Networks and Databases .............................................................................................................. 36
Project Overview

This report, commissioned by the John Brademas Center of New York University, seeks to provide a broad picture of private sector funding and foundation activity in support of international artistic and cultural exchange. As a potential instrument of public diplomacy and means for fostering greater cross-cultural understanding among citizens, artistic exchange is of particular importance in the current historical moment. Yet, recent research by the Robert Sterling Clark Foundation suggests that both public and private grantmaking in this field declined substantially after the turn of the 21st century (Ayers 2010).¹

Broadly, the research found that grantmakers were divesting from programs and projects in support of international cultural exchange between 2003 and 2008. The report aimed not only to describe the state of funding in the field for artistic and cultural exchange, but also to reinvigorate foundation activity in this area by articulating its value and clearly depicting contemporary gaps in support. The current report provides an update to Robert Sterling Clark Foundation’s (RSF) important work.

Study Period

This report examines private sector funding for artistic exchange from 2009 through 2015. As illustrated in the time trend graph below, private funding for artistic exchange appears to have declined precipitously after 2008, likely a reflection of the global financial crisis. Unfortunately, grant-making in this area has not recovered to pre-recession levels as of 2015 and in fact seems to have continued its decline.

Figure 1: Trends in Funding for Arts Exchange, 2006-2015

This trend makes an update to the RSF findings of particular importance. Which foundations and organizations remain active in supporting international artistic exchange – either as funders or as recipients – in the post-recession period? What types of projects are being funded, where, and how? These are the questions this report seeks to address.

**Data and Methods**

The research for this report was conducted using the *Foundation Maps* tool from the Foundation Center. The *Foundation Maps* tool draws from the Foundation Center’s extensive and detailed database of U.S. (and global) foundations and their grants, allowing for the most comprehensive overview of who is funding what and where.

The Foundation Center utilizes the Philanthropy Classification System (PCS) to categorize and describe the work of grantmakers, recipient organizations, and of specific transactions (or grants). The PCS captures the following information about philanthropic organizations and exchanges:

- **Who?** = Population Served
- **What?** = Subject and Organization Type
- **How?** = Support Strategy and Transaction Type
- **Where?** = Geographic Area Served

For the purposes of this research, I focus primarily on “subject” classifications. Subject area tags describe what kind of work is being supported by the grant. The most relevant subject category for this study is “arts exchange”: a subject area tag that can be applied to grantmakers, recipients, and/or grants. According to the Foundation Center, *arts exchange* is defined as follows:

> “Provision of international cultural educational experiences, as well as sponsorship of international cultural events and activities designed to increase understanding of other societies through the arts and humanities (e.g., touring performing arts troupes).”

It is important to note that this is a relatively broad definition of artistic exchange. This classification includes grants and programs that involve the movement of artists across borders. However, it also captures programs that involve only the movement of art, artistic knowledge, and/or art services, but not necessarily artists, across borders. Grants under this heading may also include projects or programs that do not involve any movement across borders, but which aim to promote cross-cultural understanding through the arts and humanities.

---

2 It is important to note that in 2012, the Foundation Center revised its Philanthropy Classification System, modifying terms included in the taxonomy system as well as making changes to the overall structure. This makes explicit comparisons to past research on this topic difficult. RSF, for example, used tags that no longer exist in the new classificatory system to compile the 2010 research report on cultural exchange.

3 [https://maps.foundationcenter.org/home.php](https://maps.foundationcenter.org/home.php)

4 For more information: [http://taxonomy.foundationcenter.org/](http://taxonomy.foundationcenter.org/)

5 [http://taxonomy.foundationcenter.org/subjects](http://taxonomy.foundationcenter.org/subjects)
While the Foundation Center database is the most comprehensive currently available for the study of philanthropic activity on a global scale, the data are limited in other ways as well. First, because labels are not uniformly applied, these searches may also miss grants that are relevant to “cultural mobility” or “artistic exchange” but which are not tagged with this subject area label by staff.

It is also important to note that the Philanthropy Classification System used by the Foundation Center is fairly restrictive in its definition of what organizations count as a “grantmaker” or a “recipient.”¹⁶ This means that the extensive grant-making activity in artistic exchange by organizations such as the Asian Cultural Council (considered a “recipient,” not a “grantmaker”) are not currently included in the database.

Despite these limitations, the Foundation Center database is the best means available for developing a broad-level picture of funding in the field of artistic exchange. Moving forward, organizations and foundations should work closely with the Foundation Center in order to improve the structure and content of the database. This will enable a more comprehensive and accurate picture of philanthropic activity across fields.

**Report Contents and Overview**

To obtain the findings outlined below, I conducted six distinct searches for grants that list “arts exchange” as a subject area tag (as either a primary or secondary subject area).¹⁷ All searches were further restricted by:

- Time period (to grants made between 2009 and 2015);
- Dollar amount (to grants over $10,000);
- Location (to grants from US-based foundations);
- Federal funders were excluded from all searches.

The first, and broadest, search includes all grants within the parameters outlined above. Searches #2-6 further restrict these parameters to specific areas of arts and culture funding: performing arts, museums, visual arts, the humanities and folk art, respectively.

<table>
<thead>
<tr>
<th>Arts Area</th>
<th>Total $ Amount (in millions)</th>
<th># of grants</th>
<th># of funders</th>
<th># of recipients</th>
</tr>
</thead>
<tbody>
<tr>
<td>All “Arts Exchange”</td>
<td>$149.8</td>
<td>1,524</td>
<td>439</td>
<td>358</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>$23.7</td>
<td>381</td>
<td>127</td>
<td>128</td>
</tr>
<tr>
<td>Museums</td>
<td>$14.6</td>
<td>53</td>
<td>32</td>
<td>23</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>$11.9</td>
<td>90</td>
<td>35</td>
<td>48</td>
</tr>
<tr>
<td>Humanities</td>
<td>$6.5</td>
<td>91</td>
<td>41</td>
<td>24</td>
</tr>
<tr>
<td>Folk Art</td>
<td>$2.7</td>
<td>8</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

¹⁶ To be designated a “grantmaker,” organizations must have filed the IRS 990-PF paperwork and be considered a “private foundation.” Public charities are not included.

¹⁷ The Foundation Center database undergoes continuous updates, regularly adding new grants. The data for this report were finalized on May 24th, 2017.
These searches help reveal the distribution of grants across different fields, and highlight the most prominent funders and recipients in each area. The chart above outlines the summary statistics for each search.

In the remainder of this report, I outline detailed information on each search, starting with the broadest and most inclusive search for all grants tagged “arts exchange” in the subject area. Where of interest, I provide summary and overview information regarding these grants, including information about:

- **Support Strategy**: Describes how the funding is being implemented.
  - Examples include: general support, program development, or research and evaluation.

- **Population Served**: Describes who is being funded.
  - Examples include: work status and occupations, people with disabilities, or ethnic and racial groups.

- **Geographic Distribution**: Describes where funding is taking place.
  - Including the location of recipients and/or the “area served.”

- **Annual Trends**: Describes when the grant was made, highlighting trends in funding over time.

- **Top Grants, Funders, and Recipients**: Describes the most prominent grantmakers, recipients, and grants (by dollar amount and/or by total number of grants).

- **Network Centrality**: Describes key players in the field based on the degree of connectedness.

Network maps (or constellations) are an innovative new way to visualize and analyze funding networks. Constellations show the relationships between organizations (funders and recipients), and allow us to see which organizations are most central to a funding network.

Network centrality is determined by the number of nodes between a given organization and every other organization in the network. Those with high centrality have the fewest number of nodes between themselves and all other organizations.

Network centrality then is not merely the number of connections or links that an organization has, but is dependent on the nature of those connections: organizations with high “centrality” are connected to multiple funding pathways.
Findings: Funding for Arts Exchange, 2009-2015

**All Arts Exchange**

The first search identifies all grants tagged with the subject area “arts exchange,” either as the primary or secondary subject area. This search was further restricted by time period (to grants made between 2009 and 2015), by dollar amount (to grants over $10,000), and by location (to grants from US-based foundations). Federal funders were excluded from the search.

In total, 1,524 grants ($149.8 million dollars) met these criteria. This captures 439 unique funders and 358 unique recipients. Below I provide additional details on these grants.

To put this funding in a broader context, the table below shows funding for “arts exchange” as a percentage of all funding for arts and culture during the study period (2009-2015).

<table>
<thead>
<tr>
<th>Area</th>
<th>$ of Grants</th>
<th># of Grants</th>
<th>Funders</th>
<th>Recipients</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Arts and Culture</td>
<td>$23.2 billion</td>
<td>227,316</td>
<td>16,895</td>
<td>25,267</td>
</tr>
<tr>
<td>All “Arts Exchange”</td>
<td>$149.8 million</td>
<td>1,524</td>
<td>439</td>
<td>358</td>
</tr>
<tr>
<td>Proportion Arts Exchange of all Arts and Culture</td>
<td>0.0065 (0.65%)</td>
<td>0.0067 (0.67%)</td>
<td>0.0259 (2.6%)</td>
<td>0.0142 (1.4%)</td>
</tr>
</tbody>
</table>

While in the 1990s, artistic exchange accounted for approximately 1% of all arts and culture funding, that percent declined to only .68 percent in 2001 (Ayers 2010). The current research suggests that funding for arts exchange has remained below 1% of total arts and culture giving between 2009 and 2015, accounting for just .65 percent of total giving by dollar amount and .67 percent of all grants.

This suggests that the potential for the Robert Sterling Clark Foundation’s research to reinvigorate funding in this area has yet to be realized. There still remains substantial divestment from funding for international cultural exchange.
Support Strategy and Population Served

Grants in this area vary in terms of support strategy and population served. Many grants did not specify a particular support strategy and/or population served. Grants can be tagged with multiple strategies and relevant populations. The findings outlined below are based on grants that specified one or more support strategies and/or populations served.

In terms of support strategy, grants in support of “arts exchange” tended to be directed towards program development ($60 million), continuing support ($39 million), general support ($29 million), or presentations and productions ($19.5 million). Another $11 million (or 98 grants) went to individual development.

![Figure 2: Support Strategy, Grants in Arts Exchange](image)

In terms of population served, “work status and occupations” was the most common. 141 grants (accounting for $26 million dollars). Of these, 110 grants targeted academics, and 31 targeted artists and performers.

Approximately $19 million in grants targeted specific age groups and racial and ethnic groups, respectively. Children and youth were targeted in 119 grants (totaling $7.3 million), and females in 6 grants (totaling $11.2 million). For racial and ethnic groups, indigenous peoples received the bulk of the funding ($12 million), with people of Latin, African, and Asian descent receiving between $2 to $3 million each.
57 grants targeted people of a specific social and economic status, the vast majority of which went to “economically disadvantaged people.”

Geographic Distribution of Grants

Geographically, grants in this field are unevenly distributed across the US. Of the grants in support of “arts exchange” made by US-based foundations, 1,454 grants were made to 318 US-based recipients.

Of these, 93 recipients (approximately 30%) are based in New York City. These recipients account for 46% of the grants and 56% of the funding in this area. 47 recipients (approximately 15%) are based in California. These organizations received 139 grants (10%) and $5.8 million (4%) in funding. Texas accounts for $13 million (10%) in funding, with 184 grants (13%) to just 10 recipients (the Van Cliburn Foundation and the Asia Society Texas Center, which received the bulk of these grants). Together, these three states – New York, Texas, and California – account for nearly three-quarters of all grants and grant money in the field of “arts exchange.”

Other notable states include Illinois, Ohio, and Connecticut, which together account for another 10% of grants in this field. 13 states did not receive any grants in this area.
In general, however, the geographic distribution of grants mirrors population estimates: those states with the largest populations receive the most grants. The map below shows the distribution of recipients by state. The size of the red dot is relative to the amount of funding in that state.

**Figure 4: Geographic Distribution of US Recipients, Grants for Arts Exchange**

Another way to consider geographic distribution is to look at the “area served” for each grant. Not all grants specify an area served, but many do. Of those that do, 307 grants specify the US as a target. Area served within the US is indicated in the image below. The darker green the state, the more grants which indicate that state as a targeted area.

**Figure 5: Area Served (domestic), Grants for Arts Exchange**
Many grants specify a non-US country as the target area. The most common countries served include: France (189 grants), China (64 grants), and Russia (36 grants). The map below shows “area served” by country for all grants supporting “arts exchange” by US-based foundations.

Grants could specify multiple countries and states under “area served,” and many do indicate both the US and another country as the area served. Another common specification under this heading was “Global Programs.”

**Annual Trends**

Looking year-to-year, we can see that funding for “arts exchange” spiked in 2012 before dropping precipitously in 2013 and 2014. While the number of grants per year has remained relatively flat, the dollar amount given in this area has been less stable.

<table>
<thead>
<tr>
<th>Year</th>
<th># of grants</th>
<th>Total $ Amount (in millions)</th>
<th># of Funders</th>
<th># of Recipients</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>228</td>
<td>$23M</td>
<td>132</td>
<td>125</td>
</tr>
<tr>
<td>2010</td>
<td>227</td>
<td>$23.6M</td>
<td>133</td>
<td>117</td>
</tr>
<tr>
<td>2011</td>
<td>227</td>
<td>$22.2M</td>
<td>124</td>
<td>115</td>
</tr>
<tr>
<td>2012</td>
<td>232</td>
<td>$31.8M</td>
<td>129</td>
<td>118</td>
</tr>
<tr>
<td>2013</td>
<td>226</td>
<td>$18.7M</td>
<td>155</td>
<td>106</td>
</tr>
<tr>
<td>2014</td>
<td>205</td>
<td>$14.1M</td>
<td>149</td>
<td>75</td>
</tr>
<tr>
<td>2015</td>
<td>179</td>
<td>$16.4M</td>
<td>132</td>
<td>62</td>
</tr>
<tr>
<td>Total</td>
<td>1,524</td>
<td>$149.8M</td>
<td>439</td>
<td>358</td>
</tr>
</tbody>
</table>
The spike in funding in 2012 is due, in large part, to a single grant from the Ford Foundation to the Institute for International Education in support of the Global Travel and Learning Fund (to administer travel awards). This single grant ($10 million) accounts for one-third of the grant funding in that calendar year, and nearly 7% of the total funding for the time period under study. In all other years, the largest grants given range between $2 and $5 million dollars.

**Top Grants by Year**

Below, I list the top five grants (by dollar amount) for each year included in the study, including a brief description of the grant (when available).

**Top 5 Grants: 2009**

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Amount (millions)</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anneberg Foundation</td>
<td>National Gallery of Art</td>
<td>$1.7</td>
<td>To increase overall endowment of Annenberg Fund for the International Exchange of Art</td>
</tr>
<tr>
<td>Houston Endowment Inc.</td>
<td>Asia Society Texas Center</td>
<td>$1.5</td>
<td>For challenge toward construction of Asia House, facility to present Asia-centric programs in fields of art, culture, business, policy and education</td>
</tr>
<tr>
<td>The Rockefeller Foundation</td>
<td>Institute of International</td>
<td>$1.2</td>
<td>Toward administering several activities related to Rockefeller Foundation Bellagio Center, Italy: including the Bellagio Travel and Learning Fund; Bellagio Creative Arts Fellowships</td>
</tr>
<tr>
<td>The Morningside Foundation</td>
<td>Asia Society</td>
<td>$1.0</td>
<td>Not specified</td>
</tr>
<tr>
<td>Freeman Foundation</td>
<td>Blakemore Foundation</td>
<td>$1.0</td>
<td>For Blakemore Freeman Asian Language Study Programs</td>
</tr>
</tbody>
</table>
## Top 5 Grants: 2010

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Amount (millions)</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>Fdn of the American Institute for Conservation of Historic and Artistic Work</td>
<td>$3.5</td>
<td>For Photograph Conservation at the State Hermitage Museum</td>
</tr>
<tr>
<td>Annenberg Foundation</td>
<td>National Gallery of Art</td>
<td>$1.7</td>
<td>To increase the overall endowment of the Annenberg Fund for the International Exchange of Art</td>
</tr>
<tr>
<td>MacArthur Foundation</td>
<td>Independent Television Service</td>
<td>$1.5</td>
<td>For the Global Perspectives Project, a program to bring documentary content from international producers to U.S. audiences, and from U.S. producers to international audiences.</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>French American Cultural Exchange</td>
<td>$1.0</td>
<td>For Partner University Fund</td>
</tr>
<tr>
<td>Boettcher Foundation</td>
<td>Biennial of Americas</td>
<td>$0.5</td>
<td>For capital support</td>
</tr>
</tbody>
</table>

## Top 5 Grants: 2011

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Amount (millions)</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Simon Charitable Foundation</td>
<td>French American Cultural Exchange</td>
<td>$2.0</td>
<td>No specified</td>
</tr>
<tr>
<td>Houston Endowment Inc.</td>
<td>Asia Society Texas Center</td>
<td>$1.7</td>
<td>Toward transitional support for new facility</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>Indianapolis Museum of Art</td>
<td>$1.0</td>
<td>For Mellon Global Curators Program</td>
</tr>
<tr>
<td>Lily Endowment Inc.</td>
<td>Cathedral Arts</td>
<td>$0.9</td>
<td>For Ninth Quadrennial International Violin Competition</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>Lafayette College</td>
<td>$0.8</td>
<td>For Global Arts Infusion and Visiting Artists</td>
</tr>
</tbody>
</table>

## Top 5 Grants: 2012

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Amount (millions)</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ford Foundation</td>
<td>Institute of International Education</td>
<td>$10.8</td>
<td>For Global Travel and Learning Fund to administer travel awards and other program-related learning activities</td>
</tr>
<tr>
<td>Mark and Anla Cheng Kingdon Fund</td>
<td>China Institute in America</td>
<td>$2.5</td>
<td>For general support</td>
</tr>
<tr>
<td>Open Society Institute</td>
<td>Arab Fund for Art and Culture</td>
<td>$1.0</td>
<td>For core support and support to the Fund's annual general call for proposals on cultural production and artistic expression in the Arab region</td>
</tr>
<tr>
<td>The Partridge Foundation</td>
<td>Asia Society</td>
<td>$0.8</td>
<td>For general support</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>French American Cultural Exchange</td>
<td>$0.8</td>
<td>To support grants to French presenters for residencies and performances by U.S. music, theater and dance companies and ensembles</td>
</tr>
</tbody>
</table>
### Top 5 Grants: 2013

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Amount (millions)</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Windgate Charitable Foundation</td>
<td>The Center for Art in Wood</td>
<td>$2.0</td>
<td>For General Operations and International Turning Exchange Program Endowments</td>
</tr>
<tr>
<td>Mark and Anla Cheng Kingdon Fund</td>
<td>China Institute in America</td>
<td>$1.4</td>
<td>For general support</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>Culture Resource</td>
<td>$0.7</td>
<td>To develop new Cultural Relief Initiative; to professionalize arts management</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>showcasing and networking programs for artists and cultural operators in Egypt</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>and the Arab Region</td>
</tr>
<tr>
<td>Ted Arison Family Foundation</td>
<td>America-Israel Cultural Foundation</td>
<td>$0.5</td>
<td>To support organization activities</td>
</tr>
<tr>
<td>The Lillian Jean Kaplan Foundation</td>
<td>French Library and Cultural Center and Alliance Francaise</td>
<td>$0.5</td>
<td>Not specified</td>
</tr>
</tbody>
</table>

### Top 5 Grants: 2014

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Amount (millions)</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundation to Promote Open Society</td>
<td>Arab Fund for Art and Culture</td>
<td>$1.3</td>
<td>For general support</td>
</tr>
<tr>
<td>E. Rhodes &amp; Leona B. Carpenter Foundation</td>
<td>Asia Society</td>
<td>$1.0</td>
<td>For exhibit support for Buddhist Art of Myanmar</td>
</tr>
<tr>
<td>Interlaken Foundation</td>
<td>French American Cultural Exchange</td>
<td>$1.0</td>
<td>For organization's charitable use</td>
</tr>
<tr>
<td>The JPMorgan Chase Foundation</td>
<td>Asia Society Hong Kong Center</td>
<td>$0.9</td>
<td>For charitable program activities support</td>
</tr>
<tr>
<td>The Monteforte Foundation</td>
<td>Asia Society</td>
<td>$0.6</td>
<td>Not specified</td>
</tr>
</tbody>
</table>

### Top 5 Grants: 2015

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Amount (millions)</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hess Foundation</td>
<td>International Council of the Museum of Modern Art</td>
<td>$4.9</td>
<td>An unrestricted grant to further the donee's exempt purpose.</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>Culture Resource</td>
<td>$0.5</td>
<td>For a new master's degree program in cultural management in MENA, a new audience</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>development fund, grantmaking and training to encourage art and cultural exchanges,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>and networking in the Arab region</td>
</tr>
<tr>
<td>Lily Endowment, Inc.</td>
<td>International Center</td>
<td>$0.5</td>
<td>General operating support</td>
</tr>
<tr>
<td>Music Foundation of San Antonio</td>
<td>Musical Bridges Around the World</td>
<td>$0.5</td>
<td>Donation for Endowment</td>
</tr>
<tr>
<td>The Shoreland Foundation</td>
<td>Asia Society</td>
<td>$0.5</td>
<td>General program</td>
</tr>
</tbody>
</table>

©The Brademas Center of New York University, All Rights Reserved
Top Funders and Recipients

Below, the top funders and recipients are listed by total dollar amount (on the left) and by total number of grants (on the right). Foundations and organizations are listed in descending order on each list. Comparing these lists side-by-side allows us to see differences in how foundations approach funding: a smaller number of large grants, or a larger number of small grants.

**Top 30 Funders by $ Amount (millions):**
- Ford Foundation ($22.2)
- The Andrew W. Mellon Foundation ($12.2)
- Robert Sterling Clark Foundation ($5.8)
- Hess Foundation, Inc.
- The Florence Gould Foundation
- Annenberg Foundation
- Mark and Anla Cheng Kingdon Fund
- Freeman Foundation
- Houston Endowment Inc.
- The John D. and Catherine T. MacArthur Foundation
- Lily Endowment
- Ted Arison Family Foundation USA, Inc.
- St. Simon Charitable Foundation, Inc
- The Rockefeller Foundation
- Foundation to Promote an Open Society
- The Partridge Foundation
- Windgate Charitable Foundation, Inc.
- The Henry Luce Foundation, Inc.
- Open Society Institute
- The Shoreland Foundation
- Metlife Foundation
- Boettcher Foundation
- The JPMorgan Chase Foundation
- The John H. Foster Foundation
- Carnegie Corporation of New York
- Rockefeller Brothers Fund, Inc.
- Interlaken Foundation, Inc.
- The Pershing Square Foundation ($1.3)
- The Morningside Foundation ($1.2)
- J. Paul Getty Trust ($1.1)

**Top 30 Funders by # of Grants:**
- The Florence Gould Foundation (60)
- Ford Foundation (57)
- Robert Sterling Clark Foundation, Inc. (57)
- The John D. and Catherine T. MacArthur Foundation (39)
- The Cleveland Foundation
- The Andrew W. Mellon Foundation
- Silicon Valley Community Foundation
- The New York Community Trust
- The Brown Foundation, Inc.
- The Trust for Mutual Understanding
- The Andy Warhol Foundation for Visual Arts
- The JPMorgan Chase Foundation
- Annenberg Foundation
- Doris Duke Charitable Foundation
- Foundation to Promote an Open Society
- Freeman Foundation
- The Christensen Fund (26)
- Freeman Foundation
- The Henry Luce Foundation, Inc.
- Rockefeller Brothers Fund, Inc.
- Community Foundation of North Texas
- Rockefeller Philanthropy Advisors, Inc.
- The Lee and Juliet Folger Fund
- J. Paul Getty Trust
- Mark and Anla Cheng Kingdon Fund
- MetLife Foundation
- The Rockefeller Foundation
- The San Francisco Foundation
- The Starr Foundation
- Amon C. Carter Foundation (10)
- Anna-Maria & S. Kellen Foundation (10)
- Greater Houston Community Foundation (9)
**Top 30 Recipients by $ Amount (millions):**
- Asia Society ($19.3)
- Institute of International Education ($12.0)
- French American Cultural Exchange ($7.0)
- Asia Society Texas Center
- China Institute in America
- International Council, Museum of Modern Art
- National Gallery of Art
- America-Israel Cultural Foundation
- Biennial of the Americas
- Van Cliburn Foundation
- Foundation of the American Institute for Conservation of Historic and Artistic Works
- Asian Cultural Council
- Silk Road Project
- Blakemore Foundation
- Culture Resource
- Arab Fund for Art and Culture
- The Center for Art in Wood
- French Institute Alliance Francaise
- New Haven International Festival of Arts and Ideas
- Independent Television Services
- Mid Atlantic Arts Foundation
- Musical Bridges around the World
- Mapp International Productions
- FotoFest
- Indianapolis Museum of Art
- Theatre Communications Group ($1.0)
- Asia Society Hong Kong Center (<$1M)
- Catheral Arts (<$1M)
- CEC ArtsLink (<$1M)

**Top 30 Recipients by # of Grants:**
- Asia Society (203)
- Van Cliburn Foundation (91)
- Asian Society Texas Center (52)
- Asian Cultural Council
- New Haven International Festival of Arts and Ideas
- French American Cultural Exchange
- Biennial of the Americas
- French Institute Alliance Francaise
- America-Israel Cultural Foundation
- China Institute in America
- Silk Road Project
- CEC ArtsLink
- Georges Pompidou Art and Culture Foundation
- International Council of the Museum of Modern Art
- Mapp International Productions
- Virginia Waring International Piano Competition
- Asia Society Northern California
- French-American Cultural Foundation
- FotoFest
- Musical Bridges around the World
- Cuban Artists Fund
- Piano International Association of Northern Ohio
- African Film Festival
- Alliance Francaise de Chicago
- International Film Seminars
- French Library and Cultural Center and Alliance Francaise
- Sarasota International Film Festival
- Hawaii International Film Festival (12)
- Saratoga International Theater Institute (11)
- New China Education Foundation (10)
Network Centrality

The image below shows the funding network for “arts exchange” during the study period. Red bubbles represent grant recipients, and the blue bubbles represent funders. The size of the bubbles reflects the total amount of funding going to/from that organization during the study period. The organizations that are named in this visualization are those that were identified as the most “central” to the funding network.

![Network Constellation Map, Grants in Support of Arts Exchange, 2009-2015](image)

It becomes clear in looking at this map that network centrality captures a different way of thinking about prominence or importance than either the total amount or number of grants given or received by an organization. While it is not surprising for example that the Ford Foundation, Andrew W. Mellon Foundation, and the Robert Sterling Clark Foundation appear as central to the funding network (given that they rank in the top 5 grantmakers by total dollar

*Figure 8: Network Constellation Map, Grants in Support of Arts Exchange, 2009-2015*
amount), the Doris Duke Charitable Foundation and the JP Morgan Chase Foundation are central despite giving less – in terms of both number and dollar amount – than many others.

Network centrality captures an organization’s *degree of connectedness*. The most central organizations are those with the shortest paths to all other organizations in the network. A recipient such as the Mid Atlantic Arts Foundation is considered central because it connects two disparate parts of the field: those funded by the Robert Sterling Clark Foundation with those funded by the Andrew W. Mellon Foundation. These kinds of linkages are important to network structure because they allow for the transmission of information and contacts between what may otherwise be disparate and unconnected clusters of funding.

In looking closely at the image, one can see that the Doris Duke Charitable Foundation, JP Morgan Chase Foundation, and Mapp International Productions all form the focal points for important relationships in the field, connecting otherwise disconnected circles of funding and production.
**Arts Exchange in the Performing Arts**

Narrowing the broad search above, the second search identifies all grants tagged with the subject area “arts exchange” and the subject area tag “performing arts.” This search was further restricted by time period (to grants made between 2009 and 2015), by dollar amount (to grants over $10,000), and by location (to grants from US-based foundations). Federal funders were excluded from the search.

In total, 381 grants ($23.8 million dollars) met these criteria. This captures 127 unique funders and 128 unique recipients. Below I provide additional details on these grants.

**Support Strategy and Population Served**

In terms of support strategy, grants in this area tend to go towards “program development” ($10 million) or “presentations and productions” ($9 million). Continuing support, individual development, and general support are also common strategies for funding in support of “arts exchange” in the performing arts.

![Figure 9: Support Strategy, Grants for Arts Exchange, within the Performing Arts](image)

The most common target population specified in these grants is “work status and occupations” ($3.3 million), with the majority of this ($2.2 million) going to “artists and performers” and the rest ($722k) to “academics.”
Geographic Distribution

The geographic distribution of recipients mirrors the patterns outlined above. Recipients are concentrated in populous states – primarily in New York, Texas, California, and Illinois.

*Figure 10: Geographic Distribution of Recipients, Grants for Arts Exchange, within the Performing Arts*

For the area served, 128 grants specify a specific state within the US as an “area served.” The distribution of these is visually represented in the map below, with darker green coloring indicating more funding.

*Figure 11: Area Served (international), Grants for Arts Exchange, within the Performing Arts*

Similar patterns to the above hold internationally as well.
Annual Trends

Below, we can see that funding for “arts exchange” within the performing arts spiked in 2008 before declining precipitously in 2009. There was another peak in 2012, although funding as measured by both dollar amount and by number of grants has remained well below 2008 levels.

![Graph showing time trends in funding for arts exchange within the performing arts](image)

**Figure 12: Time Trends in Funding for Arts Exchange, within the Performing Arts**

Top Funders, Recipients, and Grants

Below, the top funders and recipients are listed by total dollar amount (on the left) and by total number of grants (on the right). Foundations and organizations are listed in descending order on each list. Comparing these lists side-by-side allows us to see differences in how foundations approach funding: a smaller number of large grants, or a larger number of small grants. The lists below are for the years 2009-2015.

**Top Funders by $ Amount (millions):**
- The Andrew W. Mellon Foundation ($4.2)
- Robert Sterling Clark Foundation ($3.0)
- Ford Foundation ($2.1)
- John D. and Catherine T. MacArthur Foundation
- The Florence Gould Foundation
- Music Foundation of San Antonio, Inc.
- Lily Endowment
- Doris Duke Charitable Foundation
- Richard King Mellon Foundation
- Surdna Foundation (<$0.5)

**Top Funders by # of Grants:**
- Robert Sterling Clark Foundation (30)
- John D. and Catherine T. MacArthur Foundation
- The Florence Gould Foundation (23)
- The Andrew W. Mellon Foundation (13)
- Community Foundation of North Texas
- Doris Duke Charitable Foundation
- Ford Foundation
- Amon G. Carter Foundation
- Trust for Mutual Understanding (9)
- Sid W. Richardson Foundation (7)
**Top Recipients by $ Amount (millions):**
- Van Cliburn Foundation ($3.5)
- Musical Bridges around the World ($1.3)
- Mapp International Productions ($1.3)
- Mid Atlantic Arts Foundation
- Theatre Communications Group
- Cathedral Arts
- French American Cultural Exchange
- Royal Court Theatre
- Brooklyn Academy of Music (<$1)
- Silk Road Project (<$1)

**Top Recipients by # of Grants:**
- Van Cliburn Foundation (92)
- Virginia Waring International Piano Competition
- Mapp International Productions (17)
- Musical Bridges around the World
- Piano International Assoc. of Northern Ohio
- Saratoga International Theatre Institute
- Cleveland International Piano Competition
- Brooklyn Academy of Music
- European American Musical Alliance (7)
- White Nights Foundation of America (7)
Top Grants

Below are details on the top 10 grants given during the study period in support of both “arts exchange” and the “performing arts.”

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Year</th>
<th>Amount (thousands)</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lily Endowment</td>
<td>Cathedral Arts</td>
<td>2011</td>
<td>900</td>
<td>For Ninth Quadrennial International Violin Competition</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>French American Cultural Exchange</td>
<td>2012</td>
<td>$750</td>
<td>To support grants to French presenters for residencies and performances by U.S. music, theater and dance companies and ensembles</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>Mid Atlantic Arts Foundation</td>
<td>2012</td>
<td>$700</td>
<td>For USArtists International</td>
</tr>
<tr>
<td>Music Foundation of San Antonio</td>
<td>Musical Bridges around the World</td>
<td>2015</td>
<td>$500</td>
<td>Donation for Endowment</td>
</tr>
<tr>
<td>Music Foundation of San Antonio</td>
<td>Musical Bridges around the World</td>
<td>2015</td>
<td>$500</td>
<td>Donation for Endowment</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>Global Fest</td>
<td>2014</td>
<td>$450</td>
<td>To foster cultural exchange and increase the presence of world music in diverse communities and to stabilize its administrative infrastructure</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>Royal Court Theater</td>
<td>2013</td>
<td>$400</td>
<td>For the development of new plays by American writers</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>Royal Court Theater</td>
<td>2009</td>
<td>$400</td>
<td>To support development and production of new plays by American writers through U.S./U.K. Exchange</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>Theater Communications Group</td>
<td>2014</td>
<td>$350</td>
<td>To support an international exchange regranting program</td>
</tr>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>Theater Communications Group</td>
<td>2012</td>
<td>$350</td>
<td>For Global Connections program</td>
</tr>
</tbody>
</table>

Network Centrality

The most central funders and recipients are listed below, followed by a visualization of the funding network (on the next page).

**Funders by Network Centrality:**
Robert Sterling Clark Foundation
Ford Foundation
The Andrew W. Mellon Foundation
Trust for Mutual Understanding
John D. and Catherine T. MacArthur Foundation

**Recipients by Network Centrality:**
Van Cliburn Foundation
Mapp International Productions
Lark Theatre Company
Glimmerglass Opera
Brooklyn Academy of Music
In this constellation, you can clearly see the difference in centrality between those in a dense network of interconnected organizations and those organizations whose funding networks are largely isolated; for example, the Van Cliburn Foundation and The John D. and Catherine T. MacArthur Foundation. Given the small number of relevant players and of connections between them in this field, organizations without clear links to the main network of exchange are considered “central.”

Overall, this image shows a relatively disconnected funding network, with individual funders, such as the Van Cliburn Foundation, completely isolated from the work of others in the field.
**Arts Exchange and Museums**

The third search identifies all grants tagged with the subject area “arts exchange” and the subject area tag “museums.” This search was further restricted by time period (to grants made between 2009 and 2015), by dollar amount (to grants over $10,000), and by location (to grants from US-based foundations). Federal funders were excluded from the search.

In total, 53 grants ($14.6 million dollars) met these criteria. This captures 32 unique funders and 23 unique recipients. Below I provide additional details on these grants.

**Geographic Distribution**

The geographic distribution of recipients follows a similar pattern to those outlined above. Recipients of funding in this area are primarily located in New York (9), with a few in California (3), Illinois (2), Massachusetts (2), and DC (2). Indiana, Michigan, and Texas have one recipient each.

![Geographic Distribution](image)

*Figure 14: Geographic Distribution of Recipients, Grants for Arts Exchange and Museums*

Globally, there is a tendency to focus on China, France, and the UK.
Annual Trends

Funding for arts exchange in museums has also declined since 2008, reaching a low of just $10,000 in 2013.

![Graph showing trends in funding for arts exchange and museums]

*Figure 15: Time Trends in Funding for Arts Exchange and Museums*

The recent spike in funding for 2015 reflects a very large grant ($4.9 million) from the Hess Foundation to the International Council of the Museum of Modern Art.

Top Funders, Recipients, and Grants

Below, the top funders and recipients are listed by total dollar amount. Foundations and organizations are listed in descending order on each list. The lists below are for the years 2009-2015.

**Top Funders by $ Amount:**
Hess Foundation, Inc. ($4.9M)
Annenberg Foundation ($4.5M)
The Andrew W. Mellon Foundation ($1.4M)
Ford Foundation
Robert Sterling Clark Foundation
Terra Foundation for American Art
Carnegie Corporation of New York
J. Paul Getty Trust
The Henry Luce Foundation, Inc.
The Eugene McDermott Foundation ($150k)

**Top Recipients by $ Amount:**
International Council of the Museum of Modern Art ($5.3M)
National Gallery of Art ($4.3M)
Indianapolis Museum of Art ($1.1M)
British Museum
French Regional and American Museums Exchange
Museum for African Art
Dunhuang Academy
Asian Cultural Council ($323k)
Amigos del Museo del Barrio ($300k)
Terra Foundation for American Art ($253k)
**Top 10 Grants:**

<table>
<thead>
<tr>
<th><strong>Funder</strong></th>
<th><strong>Recipient</strong></th>
<th><strong>Year</strong></th>
<th><strong>Amount</strong></th>
<th><strong>Brief Description</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hess Foundation</td>
<td>International Council of the Museum of Modern Art</td>
<td>2015</td>
<td>$4.9M</td>
<td>An unrestricted grant to further the donee's exempt purpose [Global Programs]</td>
</tr>
<tr>
<td>Annenberg Foundation</td>
<td>National Gallery of Art</td>
<td>2009</td>
<td>$1.7M</td>
<td>To increase overall endowment of Annenberg Fund for the International Exchange of Art</td>
</tr>
<tr>
<td>Annenberg Foundation</td>
<td>National Gallery of Art</td>
<td>2010</td>
<td>$1.7M</td>
<td>To increase overall endowment of Annenberg Fund for the International Exchange of Art</td>
</tr>
<tr>
<td>The Andrew W. Mellon Fund</td>
<td>Indianapolis Museum of Art</td>
<td>2011</td>
<td>$1.0M</td>
<td>For Mellon Global Curators Program</td>
</tr>
<tr>
<td>Annenberg Foundation</td>
<td>National Gallery of Art</td>
<td>2009</td>
<td>$1.0M</td>
<td>To establish the Annenberg Fund for the International Exchange of Art Endowment</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>British Museum</td>
<td>2012</td>
<td>$700k</td>
<td>For training workshops, placements at museums in the United Kingdom and cross-cultural exchanges within West Africa to build the capacity of museum professionals in Nigeria, Ghana and Sierra Leone</td>
</tr>
<tr>
<td>Carnegie Corporation of New York</td>
<td>Museum for African Art</td>
<td>2012</td>
<td>$350k</td>
<td>For African Scholars Fellowship Program</td>
</tr>
<tr>
<td>The Andrew W. Mellon Fund</td>
<td>Dunhuang Academy</td>
<td>2010</td>
<td>$330k</td>
<td>To advance Dunhuang Academy’s digital strategy through professional and scholarly exchange</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>Amigos del Museo del Barrio</td>
<td>2012</td>
<td>$300k</td>
<td>To present the Caribbean: Crossroads of the World, exhibit in collaboration with the Queens Museum of Art and the Studio Museum in Harlem and to develop related public programming</td>
</tr>
<tr>
<td>The Henry Luce Foundation, Inc.</td>
<td>Asian Cultural Council</td>
<td>2010</td>
<td>$300k</td>
<td>For program, American Artists and Museum Professionals in Asia</td>
</tr>
</tbody>
</table>
Arts Exchange in the Visual Arts

The fourth search identifies all grants tagged with the subject area “arts exchange” and the subject area tag “visual arts.” This search was further restricted by time period (to grants made between 2009 and 2015), by dollar amount (to grants over $10,000), and by location (to grants from US-based foundations). Federal funders were excluded from the search.

In total, 90 grants ($11.9 million dollars) met these criteria. This captures 35 unique funders and 48 unique recipients. Below I provide additional details on these grants.

Support Strategy and Population Served

In the visual arts, the most common support strategy is for program development ($6.7 million), followed by individual development ($3.2 million) and general support ($2.7 million).

Grants tend to support “work status and occupations” ($885k), with an even split between support for academics and support for artists and performers. There is also support for “ethnic and racial groups” ($535k), with the bulk targeting people of Latin American descent ($245k).

Geographic Distribution

Geographically, grant recipients in this field follow a similar pattern to those outlined above. The bulk of the funding has gone to organizations in New York ($2.6 million), Pennsylvania ($2 million), Texas ($1.1 million) and California ($148k).

Annual Trends

Funding in this area has been relatively unstable over recent years, with spikes in 2010 and 2013 and dips in 2011, 2012, and 2014.

Figure 16: Time Trends in Funding for Arts Exchange, within the Visual Arts
The spike in 2010 represents a large grant from The Andrew W. Mellon Foundation to the Foundation of the American Institute for Conservation of Historic and Artistic Works ($3.5 million). The grant was given for “photographic conservation at the State Hermitage Museum” in Saint Petersburg.

The spike in 2013 is largely attributable to a large grant ($2.0 million) from the Windgate Charitable Trust to The Center for Art in Wood. This grant helped establish an endowment for the International Turning Exchange Program.

Top Funders, Recipients, and Grants

Top Funders by $ Amount:
The Andrew W. Mellon Foundation ($3.5M)
Windgate Charitable Foundation, Inc. ($2.0M)
Robert Sterling Clark Foundation ($1.2M)
Ford Foundation (<$1.0M)
J. Paul Getty Trust
The Rockefeller Foundation
The Brown Foundation, Inc.
Foundation to Promote Open Society
The Cullen Foundation
The Nathan Cummings Foundation ($300k)

Top Funders by # of Grants:
Robert Sterling Clark Foundation (13)
Trust for Mutual Understanding (7)
J. Paul Getty Trust (6)
The Rockefeller Foundation
The Brown Foundation, Inc.
The Nathan Cummings Foundation
Ford Foundation
The Christensen Fund
Foundation to Promote Open Society (3)
The Endeavor Foundation (3)

Top Recipients by $ Amount:
Fnd of the American Institute for Conservation of Historic and Artistic Works ($3.5M)
The Center for Art in Wood ($2.0M)
FotoFest ($1.1M)
Ashkal Alwan ($665k)
Art 21
American Jewish Joint Distribution Committee
Foundation for Art and Preservation in Embassies
Magnum Cultural Foundation
International Studio and Curatorial Program
Independent Curators International ($230k)

Top Recipients by # of Grants:
FotoFest (15)
International Studio and Curatorial Program (7)
Schoodic International Sculpture Symposium
Art 21
Creative Time
Independent Curators International
American Jewish Joint Distribution Committee
Vermont Studio Center (3)
Magnum Cultural Foundation (2)
Ashkal Alwan (2)
## Top Grants

### Top 10 Grants

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Year</th>
<th>Amount (thousands)</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrew W. Mellon Foundation</td>
<td>Foundation of the American Institute for Conservation of Historic and Artistic Works</td>
<td>2010</td>
<td>$3.5M</td>
<td>For Photograph Conservation at the State Hermitage Museum</td>
</tr>
<tr>
<td>Windgate Charitable Foundation, Inc.</td>
<td>The Center for Art in Wood</td>
<td>2013</td>
<td>$2.0M</td>
<td>For General Operations and International Turning Exchange Program Endowments</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>Ashkal Alwan</td>
<td>2009</td>
<td>$490k</td>
<td>To renovate premises, launch Home Works Academy for emerging artists and produce documentary on cultural scene and artistic productions developed in Arab region over the past decade</td>
</tr>
<tr>
<td>The Rockefeller Foundation</td>
<td>Foundation for Art and Preservation in Embassies</td>
<td>2009</td>
<td>$300k</td>
<td>Toward arts project at United States Mission to the United Nations in New York City</td>
</tr>
<tr>
<td>Foundation to Promote Open Society</td>
<td>Magnum Cultural Foundation</td>
<td>2013</td>
<td>$285k</td>
<td>For general operating support as well as funding for the Emergency Fund, Photography Expanded, and fellowships for Egyptian and a Chinese photographer to attend the Magnum-NYU summer program in human rights photography</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>Stiftelsen Contemporary Image Collective</td>
<td>2012</td>
<td>$215k</td>
<td>For programming, exhibitions, professional development and training at a Cairo art space dedicated to presentations, education and public civic discourse on visual culture and the power of photography</td>
</tr>
<tr>
<td>Houston Endowment Inc.</td>
<td>Foto Fest</td>
<td>2011</td>
<td>$215k</td>
<td>Toward citywide exhibits and educational programs at FotoFest 2012, a biennial international photography exposition, and toward inter-biennial general operating support</td>
</tr>
<tr>
<td>Robert Sterling Clark Foundation</td>
<td>Bronx Museum of Arts</td>
<td>2011</td>
<td>$200k</td>
<td>For smARTpower, an international cultural engagement program for visual artists</td>
</tr>
<tr>
<td>The Henry Luce Foundation, Inc.</td>
<td>China Institute in America</td>
<td>2011</td>
<td>$180k</td>
<td>For series of exhibitions on Chinese art and material culture</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>Ashkal Alwan</td>
<td>2010</td>
<td>$175k</td>
<td>For Home Works V, regional forum on contemporary art and cultural practices in the Middle East and North Africa region</td>
</tr>
</tbody>
</table>
Network Centrality

In this field, the most central funders are the Robert Sterling Clark Foundation and the Trust for Mutual Understanding (with 7 connections each), followed by the J. Paul Getty Trust (with 6 connections).

The most central recipient is the International Studio and Curatorial Program, followed by the Vermont Studio Center, Creative Time, and the Metropolitan Museum of Art.

Figure 17: Network Constellation Map, Grants for Arts Exchange within the Visual Arts

The large dots in the top right of the image represent The Andrew W. Mellon Foundation and the Foundation of the American Institute for the Conservation of Historic and Artistic Works – the size of the dots indicates the size of the grant ($3.5 million); however, these organizations are not central to the network since they do not share connections to others in the field.
**Arts Exchange in the Humanities**

The fifth search identifies all grants tagged with the subject area “arts exchange” and the subject area tag “humanities.” This search was further restricted by time period (to grants made between 2009 and 2015), by dollar amount (to grants over $10,000), and by location (to grants from US-based foundations). Federal funders were excluded from the search.

In total, 91 grants ($6.5 million dollars) met these criteria. This captures 41 unique funders and 24 unique recipients. Below I provide additional details on these grants.

**Top Funders and Recipients**

**Top Funders by $ Amount:**
- Freeman Foundation ($1.8M)
- The Florence Gould Foundation ($1.8M)
- J. Paul Getty Trust ($<1.0M)
- The Andrew W. Mellon Foundation
- Interlaken Foundation, Inc.
- Wilemal Fund
- St. Simon Charitable Foundation, Inc.
- Terra Foundation for American Art
- The Patrick A. Gerschel Foundation ($230k)
- Newman's Own Foundation ($130k)

**Top Recipients by $ Amount**
- French Institute Alliance Francaise ($2.2M)
- Blakemore Foundation ($1.5M)
- Alliance Francaise de Chicago ($525k)
- American University of Paris
- Terra Foundation for American Art
- Chinese American International School
- Universidad Nacional de General San Martin
- Bogazici University
- National Committee for the History of Art
- United States Library of Congress ($130k)

**Top Funders by # of Grants**
- The Florence Gould Foundation (16)
- J. Paul Getty Trust (6)
- American Society of the French Legion of Honor, Inc.
- Freeman Foundation
- St. Simon Charitable Foundation, Inc.
- The Andrew W. Mellon Foundation
- The Patrick A. Gerschel Foundation
- The Rhoades Foundation (4)
- Vanguard Charitable Endowment Program (4)
- Wilemal Fund (4)

**Top Recipients by # of Grants**
- French Institute Alliance Francaise (35)
- Alliance Francaise de Chicago (14)
- Alliance Francaise De Saint Paul (4)
- Alliance Francaise de Washington (4)
- Alliance Francaise
- Blakemore Foundation
- Center for Fiction
- Crane House
- Sterling and Francine Clark Art Institute (2)
- American University of Paris (1)
**Top Grants**

Below are the top 10 grants, by dollar amount, given during the study period.

<table>
<thead>
<tr>
<th>Funder</th>
<th>Recipient</th>
<th>Year</th>
<th>Amount</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freeman Foundation</td>
<td>Blakemore Foundation</td>
<td>2009</td>
<td>$1.0M</td>
<td>For Blakemore Freeman Asian Language Study Programs</td>
</tr>
<tr>
<td>Freeman Foundation</td>
<td>Blakemore Foundation</td>
<td>2011</td>
<td>$500k</td>
<td>For Blakemore Freeman Asian Language Study Programs</td>
</tr>
<tr>
<td>Interlaken Foundation, Inc.</td>
<td>French Institute Alliance Francaise</td>
<td>2015</td>
<td>$380k</td>
<td>For organization’s charitable use</td>
</tr>
<tr>
<td>The Andrew W. Mellon Foundation</td>
<td>American University of Paris</td>
<td>2010</td>
<td>$370k</td>
<td>For Translation, Transnationalism, and Transformation</td>
</tr>
<tr>
<td>The Florence Gould Foundation</td>
<td>French Institute Alliance Francaise</td>
<td>2015</td>
<td>$300k</td>
<td>General support</td>
</tr>
<tr>
<td>Terra Foundation for American Art</td>
<td>Terra Foundation for American Art</td>
<td>2010</td>
<td>$252k</td>
<td>For pilot Research and Development grants for International Curatorial Travel and grants for Internationally Collaborative, Pre-Exhibition Convenings. Both types of grants will allow for international exchanges among curators and encourage international curators both to learn more about historical American art and to present exhibitions of American art at their home institutions.</td>
</tr>
<tr>
<td>Freeman Foundation</td>
<td>Chinese American International School</td>
<td>2009</td>
<td>$250k</td>
<td>To improve the teaching of Chinese language and culture in elementary, middle and high schools in the United States</td>
</tr>
<tr>
<td>J. Paul Getty Trust</td>
<td>Universidad Nacional de General San Martin</td>
<td>2010</td>
<td>$214k</td>
<td>For the research seminars Materiality between Art, Science, and Culture in the Viceroyalties (16th-18th centuries) to be held in Buenos Aires, Mexico City, Madrid, and at the Getty Center in Los Angeles</td>
</tr>
<tr>
<td>The Florence Gould Foundation</td>
<td>French Institute Alliance Francaise</td>
<td>2013</td>
<td>$200k</td>
<td>For performance at FG Hall</td>
</tr>
<tr>
<td>St. Simon Charitable Foundation, Inc.</td>
<td>French Institute Alliance Francaise</td>
<td>2014</td>
<td>$178k</td>
<td>For organization’s charitable use</td>
</tr>
</tbody>
</table>
**Arts Exchange in Folk Art**

The final search identifies all grants tagged with the subject area “arts exchange” and the subject area tag “folk art.” This search was further restricted by time period (to grants made between 2009 and 2015), by dollar amount (to grants over $10,000), and by location (to grants from US-based foundations). Federal funders were excluded from the search.

In total, 8 grants ($2.7 million dollars) met these criteria. This captures 6 unique funders and 7 unique recipients. Below I provide additional details on these grantmakers, recipients, and grants.

**All Funders, by $ Amount:**

- Windgate Charitable Foundation, Inc.
- Ford Foundation
- Robert Sterling Clark Foundation
- The Andrew W. Mellon Foundation
- The Christensen Fund
- The Rockefeller Foundation

**All Recipients, by $ Amount:**

- The Center for Art in Wood
- Museum of Arts and Design
- American Council of Learned Societies
- University of Cape Town
- Center for Digital Storytelling
- American Folklore Society
- Kuaaina Associates

**Grant Descriptions:**

- Windgate Charitable Foundation → The Center for Art in Wood ($2 million)
  - For General Operations and International Turning Exchange Program Endowments
- Ford Foundation → American Council of Learned Societies ($200,000)
  - For work of Vietnam's small grants fund for preservation of endangered, locally important folk culture traditions
- Robert Sterling Clark Foundation → Museum of Arts and Design ($150,000)
  - For Global Africa Project--exhibition, publication and outreach on African art
- Andrew W. Mellon Foundation → University of Cape Town, Center for Popular Memory ($125,000)
  - For African Memory Project
- The Christensen Fund → Center for Digital Storytelling ($90,000)
  - For increased communications and storytelling capacities of grantees in three of Christensen's regions in order to empower personal and local expression of biocultural diversity themes and issues
- The Rockefeller Foundation → Museum of Arts and Design ($75,000)
  - Toward organization and presentation of Global Africa Project, exhibition focusing on aspects of contemporary design, craft and art by individuals working in Africa, Asia, the Caribbean, Europe and the United States whose work exemplifies the creativity coming out of or inspired by Africa
- Ford Foundation → American Folklore Society ($70,000)
For AFS and the China Folklore Society to convene two meetings of their national leadership teams to examine the current state of the folklore field and develop plans for future collaborations

The Christensen Fund → Kua aina Associates ($25,000)
To underwrite the planning stage of intensive cultural immersion program at the Hui No'eau Visual Arts Center on Maui that will enable a carefully selected international group of talented young indigenous artists to explore own indigenous identity
Online Networks and Databases

The following websites are designed to connect artists with funding for international travel. All of these were developed and are run by organizations in the European Union. Each website works to compile information on residencies or other forms of artistic exchange and mobility. The websites are aimed at artists, in order to make it easier for artists to find opportunities. Included are descriptions from the websites.

Cultural Mobility: International Funding Guide
The Martin E. Segal Theatre Center is creating, in collaboration with the European cultural mobility information network On the Move and the U.S.-based grass-roots international network Theatre Without Borders, a free and user-friendly guide to funding for international exchange for artists traveling to and from the USA. This guide builds upon On the Move’s existing guides for artists and cultural professionals in Europe, Asia, and Arab countries. This website provides a wealth of resources related to cultural mobility, including “mobility guides” for the USA, Europe, Asia, Africa, and Arab countries. These guides are thorough indexes of opportunities and funding sources for international artistic exchange. The USA guide, first published in 2015, focuses on theatre and the performing arts.
Website: http://us-culturalmobility.org/

Dutch Culture | TransArtists: Your Artist in Residence Guide
DutchCulture | TransArtists combines and shares knowledge and experience on artist-in-residence programs and other international opportunities for creative professionals to temporarily stay and work elsewhere. Our tools and services are developed from the artists' perspective. Our goal is to make the enormous worldwide residential art labyrinth accessible and usable to artists through our website, workshops, AiR collection, research and projects. To do this, we usually cooperate with a wide range of partners in all world regions. We are part of DutchCulture - Center for International Cooperation, based in Amsterdam, the Netherlands.
Website: http://www.transartists.org/

On the Move
On the Move (OTM) aims to facilitate cross-border mobility in the arts and culture sector, contributing to the building of a vibrant European shared cultural space that is strongly connected with the rest of the world. Born as a website, it has evolved into a dynamic network which now includes 35+ member organizations in Europe and beyond. OTM is a non-profit set up under Belgium law.
Their primary aims are:

1. To organize, coordinate and improve a cultural mobility information service that is free, transparent, and accurate and user friendly, coming from an increasing number of sources and reaching an ever widening audience.

2. To promote a concept of mobility that is respectful of social standards and environmental protection and that promotes cultural diversity and intercultural dialogue.

3. To improve the capacity of OTM members to deal with various aspects of cultural mobility, through trainings, P2P sessions and meetings, where the expertise of each of the members can be shared and further enriched.

Website: http://on-the-move.org/funding/

ResArtist: Worldwide Network of Artist Residences

We are an association of over 600 centers, organizations, and individuals in over 70 countries. Each of our members is dedicated to offering artists, curators, and all manner of creative people the essential time and place away from the pressures and habits of every-day life, an experience framed within a unique geographic and cultural context.

Since 1993, through the volunteer efforts of the Board of Directors and countless partners and friends, Res Artis has grown to become the largest network of its kind, promoting the role of residential art programs as a vital part of the contemporary arts world, stimulating the creative development and mobility of artists, and furthering intercultural understanding.

Website: http://www.resartis.org/en/