



Appendix C: Quantitative Analysis Executive Summary

To support continual improvement in its systems for funding all Ohio communities, the Ohio Arts Council (OAC) undertook a special effort in 2022 to assess the equity of its grant making. The Equitable Grant Making Assessment Pilot Project (aka the "Equity GAP Project") was designed to examine the OAC's current funding systems and identify practical actions the agency can take to make state funding for the arts even more accessible. The goals of this project were to inform Ohio grant making while also demonstrating an assessment method that may be of value to other state arts agencies across the nation.

As one strand of this multifaceted initiative in 2022, the National Assembly of State Arts Agencies (NASAA) conducted an empirical analysis of two years of application and final report data from OAC's [Arts Access](#) and [Sustainability](#) general operating support (GOS) grantees. The analysis focused on GOS funding streams because they comprise a majority of OAC grant funds and because flexible, unrestricted funds play a crucial role in capacity building in the arts ecosystem. NASAA used statistical and geospatial analysis techniques to examine the OAC's funding to historically underserved populations, including rural areas, the Appalachian region, people of color, low-income areas and disabled populations. Comparisons were also run to benchmark Ohio against other state arts agencies. This Executive Summary presents top-level findings and observations from the larger technical report.

Historically across the nation, arts philanthropy has invested more resources in larger and less diverse organizations in wealthier urban areas.ⁱ With these considerations, the technical report focuses on the distribution of the OAC's publicly funded GOS grants and asks the following questions:

- **Organization size:** What is the proportion of funding concentrated in organizations of various budget sizes?
- **Geography:** How does the distribution of funding align with the geography of the state? Are rural and Appalachian populations being proportionately served?
- **Population characteristics:** To what extent is funding reaching communities with high numbers of individuals living in poverty or people with disabilities?

- **Grantee demographics:** Are grants reaching organizations staffed by a diverse mix of employees? Are grants reaching BIPOC (Black, Indigenous and/or people of color) organizations?

To probe these issues, NASAA's analysis used data from Arts Access and Sustainability applications and final reports for the years 2020 and 2021, as supplied by the OAC. The data included geographic locations of the grantee and grant activities, as well as the finances of the grantee and project. Information on the demographic composition of staff, board members and volunteers also was supplied. NASAA used these data along with detailed financial data from [DataArts](#) and demographic data from the U.S. Census for Ohio counties and census tracts.

What Did We Learn?

The following top 10 findings represent salient observations from the technical report.

Finding 1: The Ohio Arts Council made a substantial commitment to operating support grants.

Ohio made a larger investment in GOS funding—in absolute dollars and as a share of all grants—than most other states. With more than 75% of the OAC's grant dollars taking the form of GOS awards, this signifies the agency's substantial commitment to capacity building and to flexible funding that grantees can use in whatever ways are most beneficial to their missions and communities. This prioritization of GOS is consistent with the strategy recommendations of many grant-making experts, who recommend that funders provide flexible, multiyear operating support to help stabilize nonprofits following the COVID-19 pandemic.ⁱⁱ The OAC has already adopted this approach with its grant portfolio.

Finding 2: The OAC invested in a large number of small, grassroots organizations.

59 arts organizations with operating revenues of less than \$50,000 received GOS funding from the Ohio Arts Council in the time period studied. Among the 11 benchmarking states to which Ohio was compared, only one (Illinois) gave more GOS awards or GOS funds to such small groups. This is an important finding given that many groups representing historically underserved constituencies are smaller organizations.

Finding 3: Ohio's largest organizations received the most GOS grant dollars.

Organizations over \$20 million in budget size represented only 1% of the OAC's total GOS awardees, but accounted for 23% of all GOS grant funds awarded. This pattern of funding

to the largest organizations is consistent with other state arts agencies in the Midwest region. For small organizations with budgets under \$50,000, GOS awards from the OAC represented a substantial part of their total revenue (17% to 73%). In contrast, OAC GOS grants represented a much smaller percentage (1%) of the total budgets of organizations whose total revenues exceeded \$20 million.

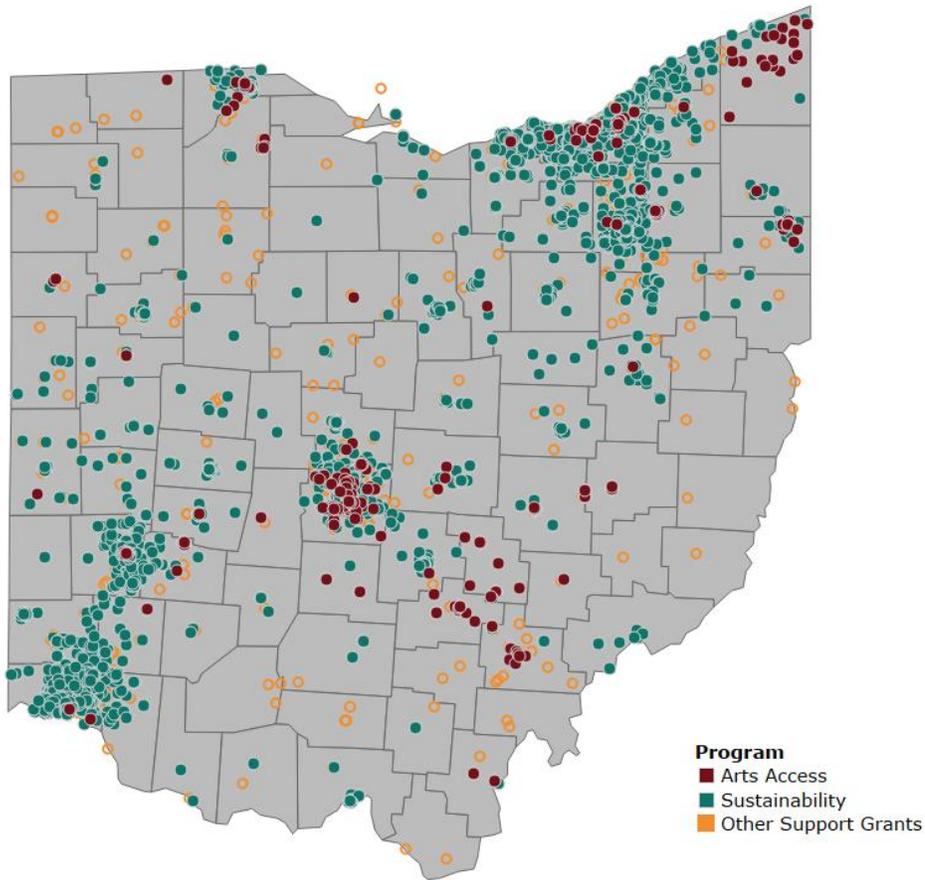
Table 1: GOS Grants by Budget Size (Sustainability and Arts Access, FY2020)

	GOS Grants	Percent of GOS Grants	GOS Grant Dollars	Percent GOS Grant Dollars	Total Revenue	GOS Grant Dollars as Percent of Total Revenue
Under \$10K	12	3%	\$50,222	0.4%	\$68,908	73%
\$10K - \$49.9K	47	13%	\$214,382	2%	\$1,264,674	17%
\$50K - \$99.9K	32	9%	\$161,331	1%	\$2,378,588	7%
100K - \$249.9K	73	20%	\$662,750	6%	\$11,542,224	6%
\$250K - \$499.9K	62	17%	\$920,416	8%	\$21,042,610	4%
\$500K - \$999.9K	55	15%	\$1,104,714	10%	\$37,993,792	3%
\$1M - \$1.9M	34	9%	\$1,049,830	9%	\$48,677,468	2%
\$2M - \$4.9M	19	5%	\$1,442,870	13%	\$54,444,270	3%
\$5M - \$9.9M	13	4%	\$1,642,127	14%	\$99,319,290	2%
\$10M - \$19.9M	7	2%	\$1,553,077	14%	\$102,786,263	2%
\$20M and over	5	1%	\$2,560,646	23%	\$220,537,014	1%
Total	359	100%	\$11,362,365	100%	\$600,055,101	2%

Finding 4: Operating support grants reached most Ohio counties, but the majority of dollars went to Ohio's most populous counties.

The OAC's Arts Access and Sustainability awards were distributed across 54 counties in FY2019 and FY2020. The majority of these GOS grants (54.3% of total grants, 73.9% of total grant dollars) went to major counties in Ohio, including Cuyahoga, Franklin, Hamilton and Summit. Other OAC Grant categories, including the agency's Fund Every County initiative, provided support to counties not reached by operating support funds.

Figure 1: GOS Grants and Other (non-GOS) Support Grants (FY2020 and FY2021)



Finding 5: Appalachian counties received GOS awards in proportion to their populations.

Ohio has 32 counties in the Appalachian Mountains, comprising 8% of the state's population. This region is geographically, economically and culturally distinct and represents an important rural and underserved constituency for the OAC.

The share of GOS grants to Ohio's Appalachian counties met or exceeded the share of state population represented by those counties. 8% of Ohio's population live in Appalachian Counties and 14% of all GOS awards

The OAC's Arts Access grants, designed to serve smaller, less established organizations, are getting to more diverse and more rural places. This finding is consistent when looking at Appalachian counties, rural areas (by MSA), and organization staff and board demographics.

went to these counties. However, only 4% of total dollars went to these counties. Fewer large-budget arts organizations exist in Appalachian counties, so most OAC awards in this area take the form of Arts Access (rather than Sustainability) grants.

Table 2: Sustainability and Arts Access Grants in Appalachian Counties (FY2020-2021)

	Percent of Population	No. of GOS Grants	Percent of Grants	GOS Grant Dollars	Percent Dollars
Appalachian	8%	59	14%	\$494,994	4%
Non-Appalachian	92%	350	86%	\$11,004,227	96%
Total	100%	409	100%	\$11,499,221	100%

Finding 6: Rural regions received less GOS funding than urban areas.

Rural regions of the state received fewer GOS awards and less GOS funding than did Ohio's metropolitan statistical areas (MSAs). 15% of all Ohio GOS awards went to rural areas, whereas 19% of the population lives in rural areas. Only 5% of all dollars went to rural areas. Arts Access grants tend to reach more rural places than Sustainability grants. As noted above, OAC funding categories other than GOS (categories relating to artist support, arts education, Fund Every County and other project based grant programs) are investing substantial dollars outside of the state's larger cities.

Table 3: Operating Support (Arts Access and Sustainability) Grants by MSA Type (FY2020-2021)

	Percent of Population	No. of GOS Grants	Percent of Grants	GOS Grant Dollars	Percent of Dollars
Rural	19%	61	15%	\$625,606	5%
Metro	81%	348	85%	\$10,873,615	95%
Total	100%	409	100%	\$11,499,221	100%

Table 4: All Other (non-GOS) OAC Grants by MSA Type (FY2020-2021)

	Percent of Population	No. of Grants	Percent of Grants	Grant Dollars	Percent of Dollars
Rural	19%	82	18%	\$490,906	17%
Metro	81%	379	82%	\$2,415,499	83%

Total	100%	461	100%	\$2,906,405	100%
--------------	-------------	------------	-------------	--------------------	-------------

Benchmarking data reveal that the OAC's total percentages of GOS awards devoted to rural areas are on par with other states. However, the dollar size of the OAC's GOS awards to rural areas are substantially smaller than those awarded by most comparison group agencies.

Finding 7: Counties with higher poverty rates received greater GOS support.

Statewide, 72% of Ohio's OAC grant dollars went to census tracts with population poverty rates higher than 16.4%, which is substantially above the poverty rate for Ohio as a whole.

Table 5: Percent of Census Tracts above 16.4% Population Poverty Rates and Grants and Dollars Awarded Aggregated at the County Level (FY2020-2021)

County	High-Poverty Census Tracts	Grants	Dollars
Cuyahoga	47%	55%	70%
Franklin	41%	58%	74%
Hamilton	39%	53%	62%
Summit	34%	44%	78%
Statewide	36%	53%	72%

Because some of Ohio's highest-poverty census tracts are home to major arts organizations, it is important to examine the data with awards to the largest organizations removed, in case they obscure the underlying patterns. When the 11 largest organizations (organizations with revenues above \$10 million) are removed from the equation, the pattern indeed shifts. The statewide percentage of dollars going to census tracts with high poverty rates drops from 72% to 52%, and in Cuyahoga County it falls from 70% to 43%. Although it is not possible to know if low-income individuals, in particular, are audiences reached through these awards, the data nevertheless show that more than half of the OAC's grants were still awarded in high-poverty neighborhoods.

Table 2: Percent of Census Tracts above 16.4% Population Poverty Rates Aggregated at the County Level (without 11 largest organizations) (FY2020-2021)

County	High-Poverty Census Tracts	GOS Grants	GOS Dollars
Cuyahoga	47%	50%	43%
Franklin	41%	53%	50%
Hamilton	39%	50%	34%
Summit	34%	44%	78%
Statewide	36%	50%	52%

Finding 8: Counties with higher numbers of disabled individuals received roughly proportionate numbers of GOS awards.

The analysis divided all Ohio counties into quartiles based on each county's population of individuals with disabilities. The highest quartile (with a 17% or greater disability rate) represents around 4.9% of Ohio's population. It received 4.4% of the OAC's GOS grants but just 1.2% of GOS grant dollars. The two middle quartiles, combined, comprised 51.4% of Ohio's population and received 55.5% of GOS grants and 56.4% of GOS grant funds.

Table 3: Disability Rates by County and Number of GOS Grants (FY2020-2021)

Disability Quartiles	GOS Grants	GOS Dollars	Population
13.3% and below	164 (40.1%)	\$4,873,024 (42.4%)	4,711,343 (42.1%)
13.4% to 15.6%	174 (42.5%)	\$5,930,912 (51.6%)	4,477,403 (38.9%)
15.7% to 16.9%	53 (13.0%)	\$554,600 (4.8%)	1,437,534 (12.5%)
17% and above	18 (4.4%)	\$140,685 (1.2%)	560,432 (4.9%)

Finding 9: GOS grantee organizations are more culturally diverse than the overall state population.

The OAC grantee staffing data provided some robust results. Overall, staff of Arts Access and Sustainability grantees represented a more culturally diverse representation than the breakdown of Ohio's population, although persons with disabilities and seniors are less well represented. However, almost a third of GOS grantees (in either category) reported no people of color on their boards of directors. Arts Access grantee staff represented more Appalachians, Asians, persons with disabilities and older adults than Sustainability grantee staff.

Table 4: Staff Demographics, Percent of Total Reported (FY 2020)

	American Indian /Alaskan Native	Appalachian	Asian	Black/African American	Hispanic	Native Hawaiian /Pacific Islander	Persons with Disabilities	Older Adults
All GOS	0.3%	8.7%	3.9%	10.8%	3.1%	0.2%	2.7%	13.6%
State Population	0.1%	17.0% ⁱⁱⁱ	2.3%	12.2%	3.9%	0.03%	14.0%	17.0%

Finding 10: A substantial number of Ohio GOS awards reached organizations run by BIPOC staff.

A quarter (25%) of all OAC GOS awards went to organizations that may have majority BIPOC staff. This is roughly proportional to the 21.7% of Ohio's population comprised of BIPOC individuals. These organizations tend to be smaller in size than other OAC grantees.

They also tend to receive smaller grants than other OAC grantees. Despite this notable diversity at the staff level, less diversity was reported at the board leadership level. Almost a third (32%) of the OAC's GOS grantees reported no people of color on their boards.

Discussion

The observations presented in the technical report and this summary must come with several caveats. The first is that these data represent a two-year snapshot in time that began prior to the COVID-19 pandemic. Funding patterns may have shifted since then.

Also, while demographic areas reached are important to understand, it is still unknown what precise populations are ultimately being served by OAC's GOS grant making. For instance, the analysis demonstrated that a lot of funding is going to counties and census tracts that have higher proportions of populations with disabilities; however, we do not know if grant activities are in fact reaching individuals with disabilities who reside in those counties. Overall, a substantial number of records in the data file supplied to NASAA lacked beneficiary data, and it was not possible to validate the accuracy of information that was provided. In order to determine the actual audiences served through GOS grants, other forms of research would have to be conducted.

Several other important caveats must also be mentioned. The first is that the technical report emphasizes operating support awards only. Patterns may appear very different if other grants (e.g. OAC's various project support and individual artist awards) are analyzed. Also, this report considers data on grantees only. It does not consider the whole set of applications received nor does it assess the policies or practices associated with those grants. Those other dimensions of funding equity and accessibility are being examined through a qualitative analysis separate from this statistical report.

Planning for Future Equity Monitoring

To inform the agency's grant-making policy and practices on an ongoing basis, NASAA recommends that the OAC consider:

- 1. Identification of priorities and goals.** What are the agency's funding goals? What organizations or populations are currently or historically underserved? What data does the OAC need to collect from applicants or grantees in order to assess whether the agency's funds are equitably distributed? By identifying and aligning needed

data with strategic goals, OAC and its grantees can focus on collecting the most pertinent data (and discontinue the collection of less useful data).

- 2. Creation of benchmarks and knowing their limitations.** This project used census definitions and assessed Ohio's grant making relative to distribution of Ohio's population. (For example, it used a federal government definition of poverty and benchmarked OAC grants against the rates of poverty rates of Ohio counties and census tracts.) Such benchmarking can be useful for measurement. However, hitting certain proportionality or percentage goals does not mean that "equity" has been achieved. The numbers tell only part of the story. Listening to constituents and communities around equity issues will always be imperative.

- 3. Creation of an equity reporting plan.** In the spirit of continual improvement, the OAC has the opportunity to institutionalize a regular practice of examining its grants data through an equity lens. Key questions include: What equity indicators should be reported for which grant programs? Who should read the results? Can reports be produced in house or would OAC have to hire consultant services? Can the OAC put systems in place that would allow for systematic assessment on an annual or biennial basis?

Reflecting on the findings of the Equity GAP Project as a whole, along with the detailed technical findings of the empirical analysis, can be an ongoing process, part of the Ohio Arts Council's long-standing commitment to public service through the arts.

This report was prepared by the National Assembly of State Arts Agencies in partnership with the Ohio Arts Council and with support from Arts Midwest.



ⁱ See [Not Just Money: Equity Issues in Cultural Philanthropy](#) and the [Nonprofit Finance Fund 2022 Survey: A Focus on Racial Equity](#).

ⁱⁱ See [Lessons Learned from the Pandemic—How Funders Can Become More Supportive Community Partners](#) and [Centering Equity through Flexible, Reliable Funding](#).

ⁱⁱⁱ From [The Appalachian Region: A Data Overview from the 2015-2019 American Community Survey](#), page 14.