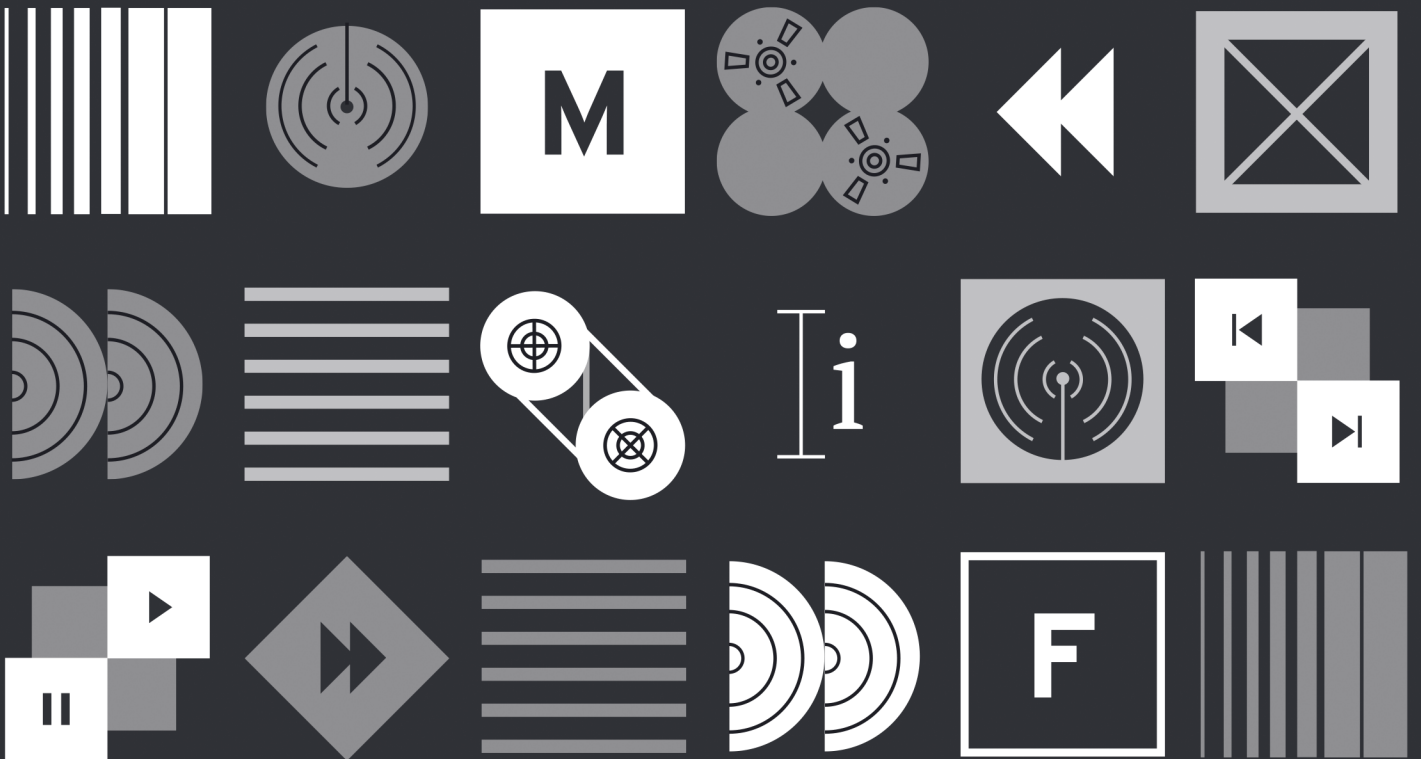


# Radio & Audio Grantmaking

Reaching New Audiences Through Old Platforms

By Sarah Armour-Jones,  
Consultant to Media Impact Funders



Published in Philadelphia, Pennsylvania, in 2019

by Media Impact Funders.

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# EXECUTIVE SUMMARY



Media platforms and networks—from radio and television to film and internet—enable us to communicate, connect, inform and inspire in unprecedented ways. As media and information technologies become more accessible to more people, so do opportunities to use media for community representation and civic dialogue, education and cultural reflection. Given media’s power and ubiquity as a force for social change, philanthropy is increasing its support for public-service media in significant ways.

The field of media and philanthropy is growing rapidly, as noted in our 2016 report, *Foundation Maps for Media Funding*, which detailed trends in giving and our newly launched data map, created in partnership with Candid (formerly Foundation Center and GuideStar).

## Trends

Radio and audio represent two sides of sound-based communications and often overlap—audio-based projects such as podcasts are broadcast over radio, and radio programming helps spur new audio-based works like preservation of spoken word and live musical performances. Radio, based on a broadcast model, is one of the oldest forms of mass media, and has extraordinary reach—to homes, offices, stores and cars. Audio formats such as audio books, educational resources for people with visual impairment and podcasts depend

Following that research, with support from the Bill & Melinda Gates Foundation, Media Impact Funders (MIF) examined the international funding picture in our 2019 report, *Global Media Philanthropy: What Funders Need to Know About Data, Trends and Pressing Issues Facing the Field*.

Having focused on broad national and international trends and data, MIF is creating a series of smaller reports to identify trends, questions and examples of innovation around key issues of interest to our members and supporters.

Our first report in the series focuses on radio and audio philanthropy in the U.S. We chose these media formats because both are being used in exciting ways to reach new audiences, spark civic engagement and dialogue across diverse communities, examine science and advance disability education, and much more.

broadcast gatekeepers and mediators, and allow more voices to access on-demand content and share their own stories.

Radio, in particular, is garnering significant support from philanthropy across a range of programming themes. While perhaps considered a less dynamic media format in recent years, compared to extraordinary growth in web- and mobile-based media grantmaking, funding data tell a different story. Radio receives a significant share of philanthropic funding, particularly when compared to television and film and video.

According to the data map, between 2009 and 2017\*

**RADIO FUNDING HIGHLIGHTS:**

- \$970 million in grants were made to 1,880 U.S. organizations for radio projects.
- 7,900 funders awarded 59,128 grants.
- Funding grew 25%, from \$80 million in 2009 to \$102 million in 2017.
- Of \$970 million in total radio grants, community foundations made \$117 million and public charities made \$99 million.
- National Public Radio received by far the biggest share of radio grants, totaling \$104 million. WGBH Educational Foundation received \$55.2 million, and WNYC Radio received \$52.2 million.
- Primary areas of focus for radio grants include education, arts, journalism, public affairs, international development, health, civic participation and science.

**Trends (continued)**

Radio and audio-based funding focus on similar goals, such as civic engagement, reaching new audiences, and highlighting the perspectives of under-represented communities, however, the funding picture offers a stark comparison. Audio makes up the smallest slice of funding in the

Media Content and Platforms category, which includes radio, television, mobile media, web-based media, print, etc.

Despite the difference in overall funding amounts, both audio and radio have seen an increase in funding since 2009.

*\* The bulk of research has been conducted using Foundation Maps for Media Funding, along with articles from philanthropic news sources. While Candid is still collecting grants data for 2016–present, we believe that enough grants information is included in the data map to warrant inclusion in trends and totals shown below.*

**GRANTS FOR US-BASED ORGANIZATIONS STARTING IN YEAR(S) 2009-2017**

*\*Totals may add up to more than 100% because grants can be assigned to more than one category*



**AUDIO FUNDING HIGHLIGHTS:**

- \$74.6 million in grants were made to 204 U.S. organizations for audio projects.
- Funding tripled from \$3.8 million in 2009 to \$11.6 million in 2017.
- 800 funders awarded 2234 grants.
- 36% of grant money was received by just two organizations. Of \$74.6 million in grants for audio, Learning Ally received 784 grants totaling \$13.3 million and StoryCorps received 200 grants totaling \$12.4 million.
- 15 states did not have a single organization that received audio-based grants.

**Conclusion**

Both radio and audio funding levels are growing, reflecting both overall funding trends in media and particular interest in using old and new sound-based formats in creative and compelling ways.

Both formats are driving innovation across programming, with radio often serving as a curator of news and information and community voices, and audio providing a democratized opportunity for truly diverse creators to share their stories. Both formats provide low barriers to entry, flexibility and ubiquity, offering funders tremendous opportunities to educate and inform, tell critical stories, engage communities and counteract consolidated and

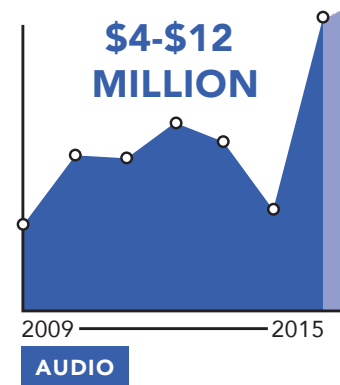
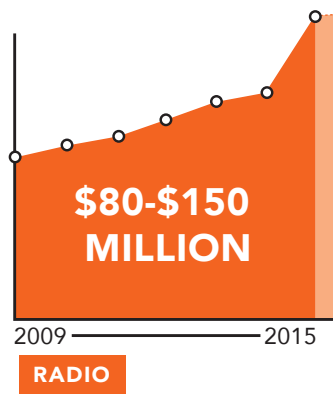
one-sided programming.

Perhaps most importantly, funders do not need to reinvent the wheel, and can use the data map to find projects that align with their giving goals—whether by geographic area or populations served; content focus (science, arts, news); or goal (preservation and archiving, equalizing education for learning differences and disability).

We invite funders to share their audio and radio funding strategies by ensuring their data is up-to-date in the data map, sending reports to IssueLab, and cross-posting articles on the MIF website, [mediaimpactfunders.org](http://mediaimpactfunders.org).

**TOTAL DOLLAR VALUE OF GRANTS\***

*\*Totals may add up to more than 100% because grants can be assigned to more than one category*



*2016-2018 Data collection in progress*

# RADIO & AUDIO GRANTMAKING

**Reaching New Audiences  
Through Old Platforms**

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## Introduction

Media platforms and networks—from radio and television to film and internet—enable us to communicate, connect, inform and inspire in unprecedented ways. As media and information technologies become more accessible to more people, so do opportunities to use media for community representation and civic dialogue, education and cultural reflection. Given media’s power and ubiquity as a force for social change, philanthropy is increasing its support for public-service media in significant ways.

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Having focused on broad national and international trends and data MIF is creating a series of smaller reports to identify trends, questions and examples of innovation around key issues of interest to our members.

Our first report in the series focuses on audio and radio philanthropy in the U.S. We chose these media formats because both are being used in exciting ways to reach new audiences, spark civic engagement and dialogue across diverse communities, examine science and advance disability education, and much more. Take the following two examples:

- » WNYC notes that the Jerome L. Greene Foundation’s \$10 million gift to New York Public Radio, “will enable WNYC to become an essential leader for a new ecosystem for news in New York City, fueling the transformation of the WNYC newsroom into a fully multiplatform journalism service with increased digital reach, digital audience engagement, and ability to systematically partner with other news organizations to produce impactful journalism.”
- » For students with dyslexia, visual impairment and other learning differences, audio books and support services can make the difference between a deeply frustrating (or impossible) educational experience and a thriving learning environment. The Denver Foundation has made \$7 million in grants to Learning Ally since 2012 to expand the organization’s programs for visually impaired and those with learning differences.

## Trends

Radio and audio represent two sides of sound-based communications and often overlap—audio-based projects such as podcasts are broadcast over radio, and radio programming helps spur new audio-based works like preservation of spoken word and live musical performances.

Radio, based on a broadcast model, is one of the oldest forms of mass media, and has extraordinary reach—to homes, offices, stores and cars. Audio formats such as audio books, educational resources for people with visual impairment and podcasts upend broadcast gatekeepers and mediators, and allow more voices to access on-demand content and share their own stories.

Radio, in particular, is garnering significant support from philanthropy across a range of programming themes. While perhaps considered a less dynamic media format in recent years, compared to extraordinary growth in web- and mobile-based media grantmaking, funding data tell a different story. Radio receives a significant share of philanthropic funding, particularly when compared to television and film and video.

To understand how much funders value radio we can compare philanthropic funding with support from another public-interest source: The Corporation for Public Broadcasting. Given the costs associated with television production and transmission it will come as no surprise that television receives a far larger share of funding from the Corporation for Public Broadcasting. Radio receives roughly 30 percent of what television does. And in some markets the discrepancy is much greater. CPB’s community service grants, which help stations expand the quality and scope of their work, whether in educational, news, public affairs or other programming, offer a clear example. In 2018, WGBH in Boston received \$837,609 in CPB’s Radio Community Service Grants and \$8,273,462 in Television Community Service Grants.

But funding from philanthropy is much more equal across radio and television. Take WGBH again. Since 2009, funders contributed \$83 million in television grants and \$56 million in radio grants to the WGBH Educational Foundation. WGBH’s

radio projects received 60 percent of the funding that television did—compared to ten percent from CPB community service grant allocations. In other words, radio is important to philanthropy and philanthropy is critically important to radio. In fact, data from the media map shows radio receiving more philanthropic funding than television.

According to 2018 figures from Nielsen, radio is still a dominant media format. “AM/FM radio continues to reach significantly more people each week than any other medium in the U.S. at 228.5 million adults 18+ compared with 216.5 million for TV (live, DVR and time-shifted.) Looking at the audio landscape, broadcast radio’s weekly reach of 228.5 million also outpaces the 67.6 million for streaming audio, 35.9 million using satellite radio and 20.7 million consuming podcasts.”

Radio and audio-based funding focuses on similar goals, such as civic engagement, reaching new audiences, and highlighting the perspectives of under-represented communities, however, the funding picture offers a stark comparison. Audio makes up the smallest slice of funding in the Media Content and Platforms category, which includes radio, television, mobile media, web-based media, print, etc. whereas radio received more funding than television.

**Despite the difference in overall funding amounts, both audio and radio have seen an increase in funding since 2009.**



### A Note about the Data

The bulk of research has been conducted using Foundation Maps for Media Funding, along with articles from philanthropic news sources. While Candid is still collecting grants data for 2016–present, we believe that enough grants information is included in the data map to warrant its inclusion in trends and totals shown on the following page.



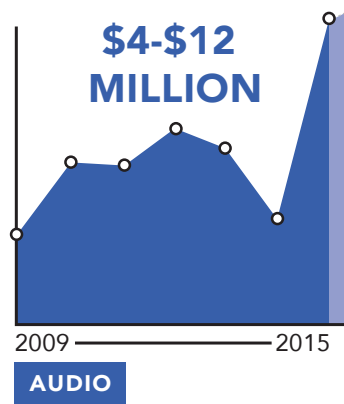
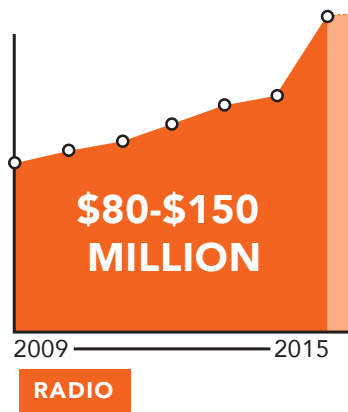
**GRANTS FOR US-BASED ORGANIZATIONS STARTING IN YEAR(S) 2009-2017**

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**TOTAL DOLLAR VALUE OF GRANTS\***

*\*Totals may add up to more than 100% because grants can be assigned to more than one category*



*2016-2018 Data collection in progress*

## Radio

Grants for radio include support for radio production and broadcast, including public radio stations. They also include support for radio stations, which offer programming designed for community residents who are blind or visually impaired (radio reading services).

**“With 900 member stations spread across every state in the nation ... the NPR network and public media in general is looking like one of the great hopes for journalism and culture alike. In many places, these stations can feel like familiar companions to their listeners. Public radio could be the next frontier for donors looking to back authentic engagement, interpersonal connectivity, and community-building.”**

*—Inside Philanthropy*

While some grants aim to support programming that inspires and promotes civic engagement, one recent philanthropic investment has civic engagement at the center of its radio support. Radio Kingston Corp., with support from the Community Foundations of the Hudson Valley through a grant from the NoVo Foundation, is buying Kingston, N.Y. station WKNY-AM 1490 from Townsquare Media and launching a commercial-free platform “dedicated solely to a vibrant, just and healthy Kingston.”

“At a time when growing polarization, media consolidation,

privatization and exploitation of community resources threaten the basic fabric of local communities, Radio Kingston hopes to demonstrate that a radically different path is possible,” the group said in a press release. “It will create a space for residents to build renewed trust, empathy and connection, while celebrating our shared strengths and creativity, and deepening a truly local conversation about creating a community that works better for everyone.”

That focus on local community is based on an understanding that supporting community media helps foster essential conversations and gives voice to people traditionally excluded from mainstream coverage. As Ernesto Aguilar, membership program director of the National Federation of Community Broadcasters (NFCB) said in a recent interview with *Forbes* magazine, “Community radio provides a platform where people of color can create content that reflects who and what they are. Community radio provides air-time at, in most cases, zero cost to the community to represent not an advertiser or particular tone of voice, but instead the people, culture, and stories in an institutional broadcast format is something you find nowhere.”

And community-oriented radio is growing. According to the Pew Research Center, “More than 750 new low-power FM (LPFM) community radio stations have been licensed to join the FM airwaves since 2014, according to the Federal Communications Commission. This has nearly doubled the total number to more than 1,500 LPFM stations across the U.S. and its territories.” That’s good news for communities and diversity, and since LPFM radio are licensed to nonprofits and other public service organizations, funders are playing a key role in this radio resurgence.

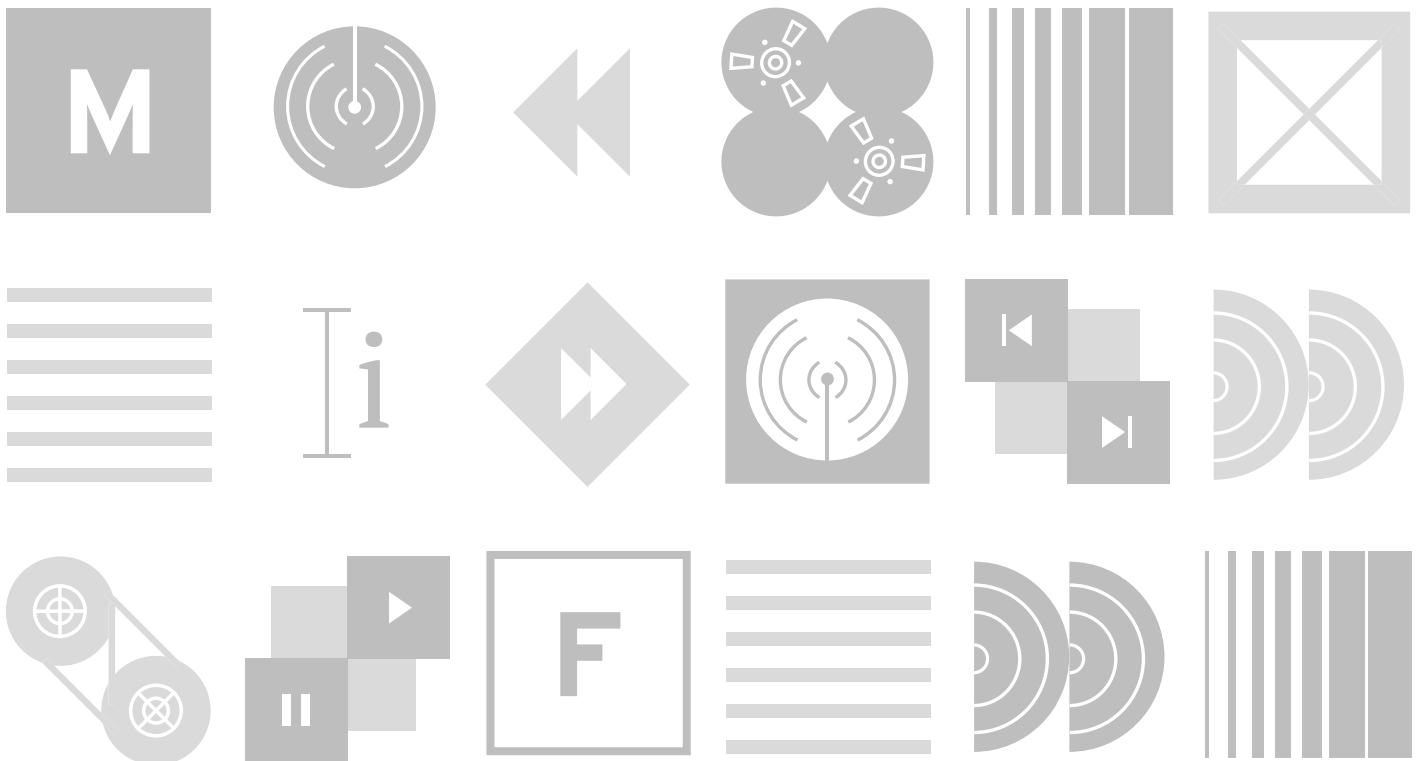
**According to the data map, between 2009 and 2017:**

- » \$970 million in grants were made to 1880 U.S. organizations for radio projects.
- » 7,900 funders awarded 59,128 grants.
- » Funding grew 25%, from \$80 million in 2009 to \$102 million in 2017.\*
- » Of \$970 million in total radio grants, community foundations made \$117 million and public charities made \$99 million.
- » The top five radio funders include the Gates, MacArthur and Ford foundations, along with Fidelity Charitable and American Public Media Group. Those five funders combined made 16,043 grants totaling \$141.6 million, with Fidelity giving 15,910 of them. In this way, much like community foundations,

Fidelity serves as a significant source of radio support by combining smaller, individual donations.

- » National Public Radio received by far the biggest share of radio grants, totaling \$104 million. WGBH Educational Foundation received \$55.2 million and WNYC Radio received \$52.2 million.
- » Primary areas of focus for radio grants include education, arts, journalism, public affairs, international development, health, civic participation and science.
- » AmazonSmile Foundation directed \$138,872 in radio grants from Amazon customers.

*\* Reporting is still under way for 2016 and 2017 grants, and we expect this figure to increase as more foundations data is submitted.*





## Civic Engagement

### Funder: Carnegie Corporation of New York

Grantee: Radio Bilingüe

Year: 2014, over 1 year

Amount: \$50,000

Purpose: For civic engagement campaign on Spanish-language radio. Radio Bilingüe is the leading Latino public radio network and content producer for the nation's public broadcasting system. Its mission is to serve as a voice to empower Latinos and other underserved communities. Radio Bilingüe owns and operates 13 of its own full-power FM non-commercial stations in California and the Southwest and produces the first- and only-daily national Spanish-language news and public affairs programs in public broadcasting.

### Funder: The Collins Foundation

Grantee: Wisdom of the Elders

Year: 2014, over 1 year

Amount: \$15,000

Purpose: To implement a culturally-tailored conservation/environmental education initiative to engage Native American youth. Committed to Native American cultural sustainability, multimedia education and race reconciliation, Wisdom of the Elders records and preserves oral history, cultural arts, language concepts, and traditional ecological knowledge of exemplary American Indian historians, cultural leaders and environmentalists in collaboration with arts and cultural organizations and educational institutions.

## Education

### Funder: Bill & Melinda Gates Foundation

Grantee: Minnesota Public Radio American Public Media

Year: 2013, over 1.75 years

Amount: \$1,001,377

Purpose: To strengthen K-12 and higher education reporting, with a focus on the impact of technology on learning in Minnesota. Minnesota Public Radio produces programming for radio, digital and live audiences and operates a 46-station radio network serving nearly all of Minnesota and parts of surrounding states.

### Funder: S.D. Bechtel, Jr. Foundation

Grantee: Northern California Public Broadcasting

Year: 2017, over 3 years

Amount: \$100,000

Purpose: Funds for KQED Science, a multimedia series designed to improve science and environmental literacy among audiences, out-of-school time (OST) staff, educators, and students, and which combines KQED's television, radio, web, and education divisions. Northern California Public Broadcasting operates public television and public radio stations across northern California, along with interactive platforms KQED.org and KTEH.org.



## Arts

### Funder: ArtsMemphis

Grantee: Beale Street Caravan

Year: 2017, over 1 year

Amount: \$32,450

Purpose: For operating and enhancement support. Beale Street Caravan, the most widely distributed blues radio program in the world, attracts more than 2.4 million listeners each week. Produced in the home of the blues and the birthplace of rock & roll, Beale Street Caravan covers the world with “The Sounds of Memphis.”

### Funder: The William and Flora Hewlett Foundation

Grantee: Northern California Public Broadcasting

Year: 2016, over 3 years

Amount: \$390,000

Purpose: With renewed support, KQED will continue to develop its multi-platform arts editorial strategy, which emphasizes the centrality of arts to civic life and the cultural vitality of the San Francisco Bay Area. Funding will bolster KQED to further develop its arts service by adding one new thematic series each year, creating a fund development plan, and reaching more people using digital media platforms. Northern California Public Broadcasting operates public television and public radio stations across northern California, along with interactive platforms KQED.org and KTEH.org.

## Science and Innovation

### Funder: Alfred P. Sloan Foundation

Grantee: PRX

Year: 2016, over 1 year

Amount: \$250,000

Purpose: To support in a three-pronged approach to expand science-themed audio content for radio broadcast, podcast and video. PRX builds technology and creates cutting-edge content that reaches millions of listeners worldwide. For 15 years, PRX has operated public radio’s largest distribution marketplace, offering thousands of shows including *This American Life*, *The Moth Radio Hour* and *Reveal*.

### Funder: John Templeton Foundation

Grantee: Krista Tippett Public Productions

Year: 2016, over 1 year

Amount: \$269,949

Purpose: For broadcast of public radio program, “On Being,” to engage a wide audience in innovative multi-media exploration of science and the big questions. On Being helps us ask enduring human questions that gave rise to our spiritual traditions and resonate through every institution, like ‘What does it mean to be human?’ ‘How do we want to live?’ and ‘Who will we be to each other?’



## Health

### Funder: The California Endowment

Grantee: First Media Services, aka Multi Media Services Corp.

Year: 2013, over 1 year

Amount: \$750,000

Purpose: To support a statewide campaign to increase enrollment in health coverage programs and to build greater understanding and awareness of the Affordable Care Act among Latinos and lower-income residents in California. Multi Media Services Corp. offers media advertising, media buying and media planning services.

### Funder: The Robert Wood Johnson Foundation

Grantee: WNYC Radio

Year: 2017, over 1 year

Amount: \$350,000

Purpose: To continue support for a national news project produced by New York Public Radio that will report in depth on Americans' health and well-being and on the complex, costly systems that shape health outcomes, with stories running both on air and online.

WNYC 93.9 FM and AM 820 are New York's flagship public radio stations, broadcasting programs from NPR, American Public Media, Public Radio International and the BBC World Service, as well as a wide range of award-winning local programming.

## Reaching Under-Represented Communities

### Funder: Meyer Memorial Trust

Grantee: Oregon Public Broadcasting

Year: 2018, over 2.4 years

Amount: \$110,000

Purpose: For the Changing Northwest desk, which covers equity, race and identity while seeking out diverse sources and centering the perspectives of those whose voices have historically been ignored. Oregon Public Broadcasting gives voice to the community, connects Oregon and its neighbors and illuminates a wider world.

### Funder: James Irvine Foundation

Grantee: Valley Public Radio

Year: 2018, over 2 years

Amount: \$360,000

Purpose: To inform San Joaquin Valley residents about public policy issues via Valley Public Radio. Valley Public Radio is a leading provider of news, music and entertainment content for California's San Joaquin Valley, expanding the world through voices and sounds that inform and inspire.

## Audio

Grants for Audio include support for recorded and reproduced sound using analog or digital technology. Recordings may be of music, spoken word performance, interviews, or audio versions of media originally in another format. While podcasting is a recent growth area for audio-based media grantmaking, other areas like digital preservation have received steady support over the years.

According to Pew Research Center’s 2018 Audio and Podcasting Factsheet:

**“The percentage of podcast listeners in America has also substantially increased over the past decade. In 2018, 44% of Americans ages 12 and older have ever listened to a podcast, according to Edison Research and Triton Digital survey data, and 26% have listened to a podcast in the past month, up from just 9% in 2008.”**

In describing the success of the kickstarter campaign for PRX’s Radiotopia—a curated network of podcasts—on the Knight Foundation’s blog, (Knight was an early supporter of

Radiotopia), PRX CEO Jake Shapiro said it is a “convergent moment” right now for audio storytelling. Shapiro says this includes the growth in distribution through smartphones, ease of use in accessing audio, increasing audience expectation and understanding of on-demand media (the “Netflix effect,” he calls it), and a talented pool of story-driven audio and journalism producers.

And podcasting has been able to engage diverse audiences on critical issues and champion changemakers who are typically excluded from mainstream media coverage. As *Inside Philanthropy* highlighted, “Mothers of Invention” (a podcast on feminist climate change solutions co-hosted by Mary Robinson, former president of Ireland, and Maeve Higgins, Irish comedian and writer), “is a great example of how even modest philanthropy can be a force for experimentation in the way we talk about climate change, and how we get people engaged in an issue that can be abstract and panic-inducing. It’s also a good case study of donors elevating marginalized voices that are maddeningly left out of mainstream storytelling and decision-making.”

“Mothers of Invention” was first supported via Doc Society with a grant from the Compton Foundation, with additional support from the Wallace Global Fund, and more recently, European Climate Foundation, the Children’s Investment Fund Foundation and the Climate Justice Resilience Fund.

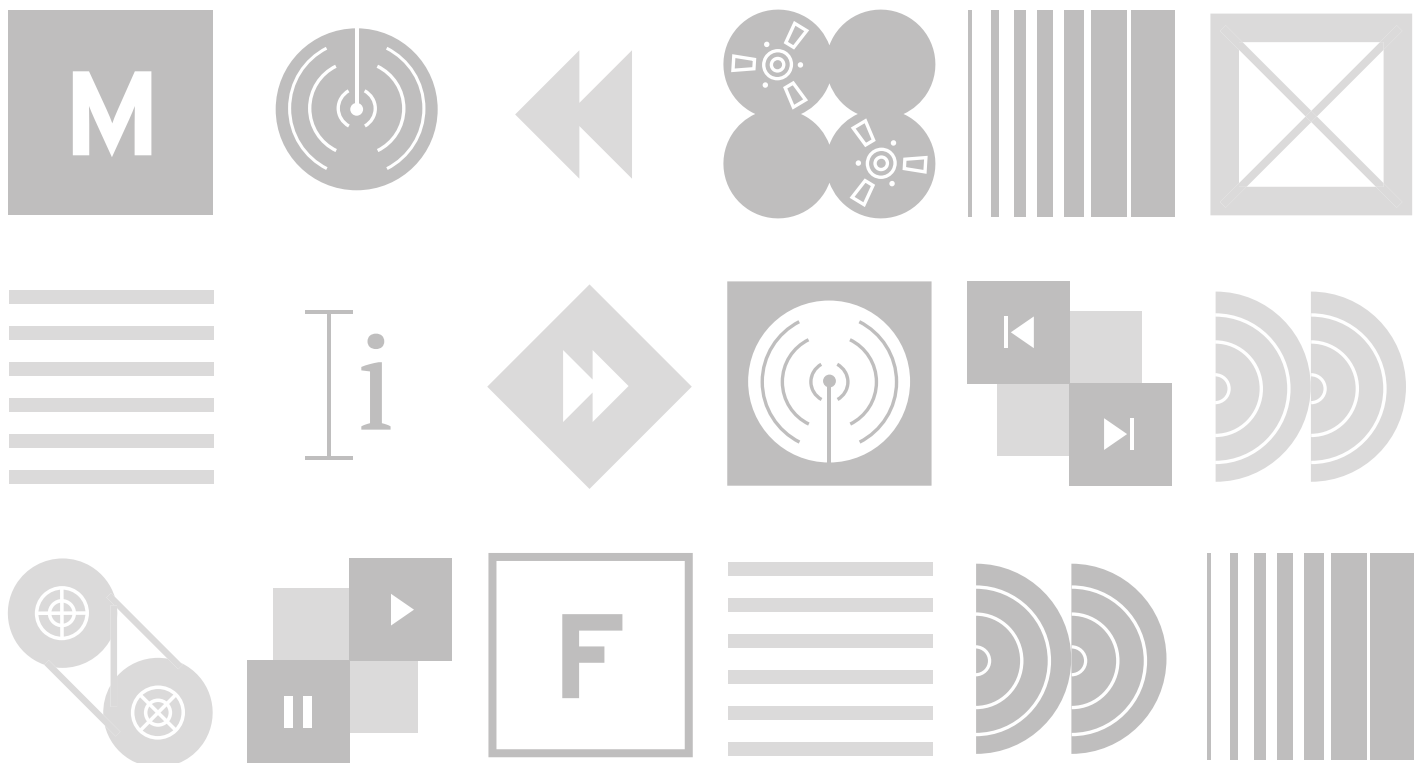
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- » 800 funders awarded 2,234 grants.
- » 36% of grant money was received by just two organizations. Of \$74.6 million in grants for audio, Learning Ally received 784 grants totaling \$13.3 million, and StoryCorps received 200 grants totaling \$12.4 million.
- » 1,359 of 2,234 grants were made for people with disabilities, totaling \$18.4 million.
- » In 2009, roughly 200 grants were made for audio projects, and by 2015 roughly 350 grants were made.
- » Religious organizations received 205 grants totaling \$3.5 million. Of those, Christian Record Services

received 93 grants totaling \$329,000, and Faith Comes by Hearing received \$1.7 million with five grants.

- » The Andrew W. Mellon Foundation’s \$15.6 million in audio grants were predominantly for audio preservation, such as library audio and moving image collections.
- » The John D. and Catherine T. MacArthur Foundation’s \$3.2 million in audio grants were made to StoryCorps and the The Moth (formerly Storyville Center for the Spoken Word – The Moth).
- » 15 states did not have a single organization that received audio-based grants.

*\* As noted above, reporting is still under way for 2016 and 2017 grants, and we expect this figure to increase as more foundations data is submitted.*







## New models of storytelling

### Funder: Einhorn Family Charitable Trust

Grantee: StoryCorps

Year: 2016, over 1 year

Amount: \$450,000;

Purpose: For general and unrestricted support of StoryCorps, which preserves and shares humanity's stories by strengthening and building connections between people, teaching the value of listening, and weaving into the fabric of our culture the understanding that everyone's story matters. StoryCorps is also creating an archive for future generations. Since 2003, StoryCorps has collected and archived more than 40,000 interviews from nearly 80,000 participants, which are preserved at the American Folklife Center at the Library of Congress. StoryCorps is one of largest oral history projects of its kind, and millions listen to weekly broadcasts on NPR's Morning Edition.

### Funder: Bill & Melinda Gates Foundation

Grantee: The Moth (formerly Storyville Center for the Spoken Word – The Moth)

Year: 2014, over 1.5 years

Amount: \$605,000

Purpose: To build grantee storytelling capacity, find platforms to elevate their voices and build a diversity of stories about their work through workshops and events. The Moth promotes the art and craft of storytelling to honor and celebrate the diversity and commonality of human experience. Through ongoing programs in more than 29 cities, The Moth has presented over 30,000 stories to standing-room-only crowds worldwide and it currently produces more than 500 live shows each year. Additionally, The Moth runs storytelling workshops for high school students and adults in underserved communities through their Education and Community Programs.

## Training and education

### Funder: Bonfils-Stanton Foundation

Grantee: Youth on Record

Year: 2017, over 1 year

Amount: \$30,000

Purpose: To support Youth on Record (YOR) Sessions and the Outdoor Concert Series. YOR Sessions brings together emerging, national, global and local musicians to record in YOR's recording studio, and/or to perform on the courtyard in its mixed-income, ethnically diverse, newly redeveloped La Alma/Lincoln Park Denver neighborhood. These once-in-a-lifetime musical experiences will not only bring relevant and compelling artists to the community, but give YOR students the opportunity to learn all aspects of the recording arts. Annual recordings are released on a compilation album, with proceeds from the sales benefiting Youth on Record's music programs for underserved teens.

### Funder: Walter and Elise Haas Fund

Grantee: Women's Audio Mission

Year: 2014, over 1 year

Amount: \$35,000

Purpose: A capital grant to the Women's Audio Mission (WAM) to purchase a historic studio to serve as the new home for the group and its Girls on the Mic program, which trains girls in music and recording engineering. WAM advances women in music production and the recording arts, a field in which women are deeply underrepresented. WAM provides over 1,500 underserved Bay Area girls/women a year with free music production and recording arts training and performance opportunities.



## Disability Access and Education

### Funder: Funder: The Oak Foundation

Grantee: Learning Ally

Year: 2013, over 1 year

Amount: \$300,000

Purpose: For Learning Ally to develop a Learning to Read Program that will provide parents, educators and mentors with the information, support and tools they need to help struggling readers succeed, and build a supportive community of adult champions for children with learning differences. Learning Ally provides audiobooks to people with print disabilities, including dyslexia, and services that foster student success for their families and educators.

### Funder: The Sherwood Foundation

Grantee: Radio Talking Book Service

Year: 2017, over 1 year

Amount: \$20,000

Purpose: General operating support. Radio Talking Book Service provides human-voiced information choices to individuals who have disabilities that prevent them from reading by ensuring that every disabled person has equal access to current, local print information necessary to lead a self-directed, productive life.

## Preservation

### Funder: Andrew W. Mellon Foundation

Grantee: Northeast Document Conservation Center

Year: 2015, over 3 years

Amount: \$1,198,000

Purpose: To support the development of audio preservation services. Founded in 1973, Northeast Document Conservation Center is the first independent conservation laboratory in the nation to specialize exclusively in treating collections made of paper or parchment, such as works of art, photographs, books, documents, maps, and manuscripts. Today, the Center offers conservation treatment, digital imaging, and audio preservation services, as well as preservation training, assessments and consultations, and disaster advice on collections.

### Funder: Doris Duke Charitable Trust

Grantee: New York Public Library

Year: 2016, over 3 years

Amount: \$780,000

Purpose: To support preservation of the Library for the Performing Arts At-risk Audio and Moving Image Collections. The New York Public Library for the Performing Arts houses one of the world's most extensive combinations of circulating, reference, and rare archival collections in its field. The Library is known particularly for its collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, programs, posters and photographs.

## Conclusion

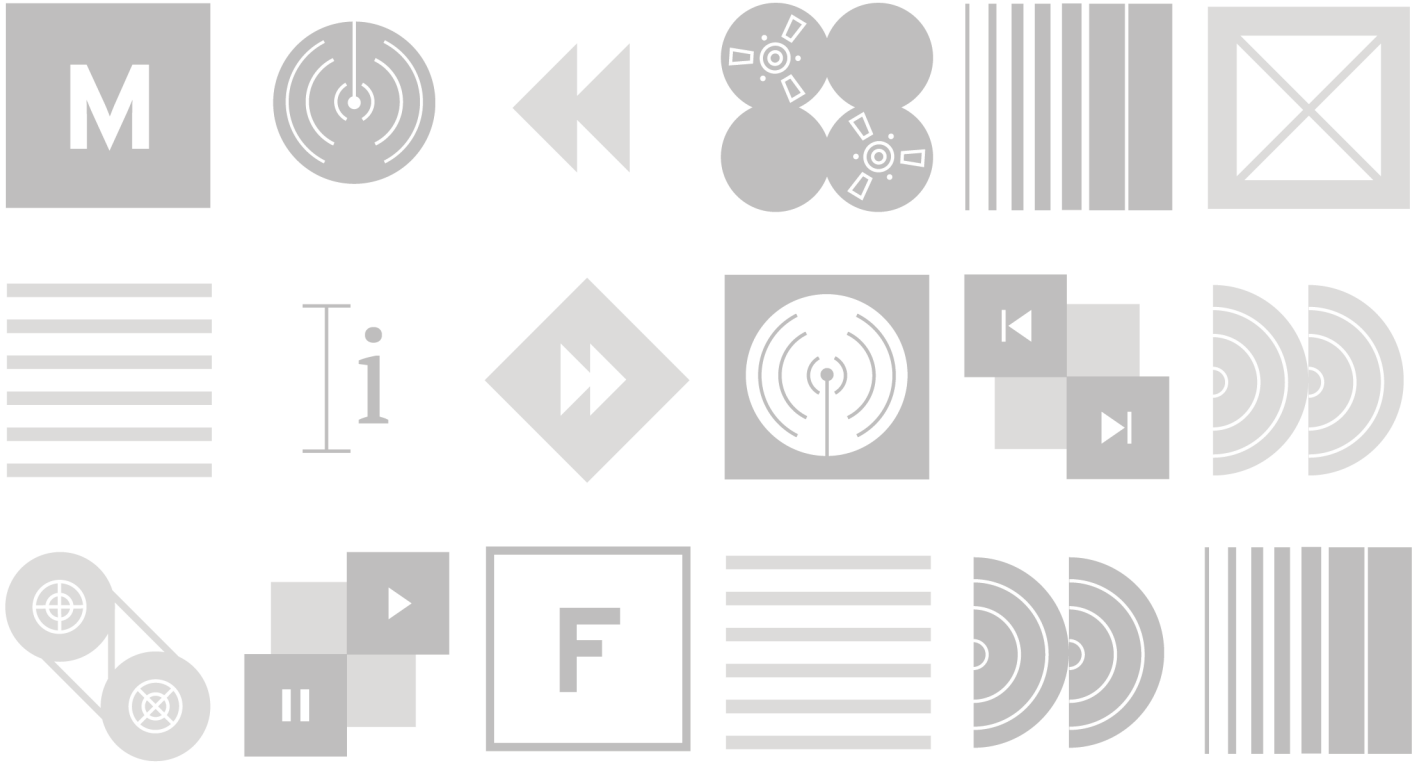
Both radio and audio funding levels are growing, reflecting both overall funding trends in media and particular interest in using old and new sound-based formats in creative and compelling ways.

Both formats are driving innovation across programming, with radio often serving as a curator of news and information and community voices, and audio providing a democratized opportunity for truly diverse creators to share their stories. Both formats provide low barriers to entry, flexibility and ubiquity, offering funders tremendous opportunities to

educate and inform, tell critical stories, engage communities and counteract consolidated and one-sided programming.

Perhaps most importantly, funders do not need to reinvent the wheel, and can use the data map to find projects that align with their giving goals—whether by geographic area or populations served; content focus (science, arts, news); or goal (preservation and archiving, equalizing education for learning differences and disability).

We invite funders to share their audio and radio funding strategies by ensuring their data is up-to-date in the data map, sending reports to IssueLab, and cross-posting articles on the MIF website, [mediaimpactfunders.org](http://mediaimpactfunders.org).



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