



**CITY OF YPSILANTI
ARTS COMMISSION MEETING
Thursday, August 20, 2020 @ 7:00 PM
Council Chambers
One South Huron, Ypsilanti, MI 48197**

Page

I. CALL TO ORDER

II. ROLL CALL

Commissioner Wolfe
Commissioner McAtee
Commissioner Schumann
Commissioner Goulet
Commissioner Ventour
Commissioner Seagraves
Commissioner Kirkpatrick
Commissioner Thompson
Commissioner Settles

III. AGENDA APPROVAL

IV. APPROVAL OF MINUTES

3 - 4

- A. Approving the minutes of June 25, 2020
[ARTS COMMISSION - 25 Jun 2020 - Minutes](#)

V. AUDIENCE PARTICIPATION/COMMISSION RESPONSE

VI. DISCUSSION ITEMS

5

- A. American's for the Arts COVID-19's Impact on the Arts Survey & Realities for Ypsilanti's Creative Community
[COVID-19 Research Update 8-11-2020](#)

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- B. Community-Based Survey + Goal Setting + Action Plans
- Maximizing Short-term Successes + Long-term Strategic Framework
- Documenting the Presence/Contributions/Impacts of Ypsilanti's Creative Community + What They Need to Thrive Here
- Engaging our Broader Community in Building Awareness and Sharing Input
- Learning from Peer Practices, Models, Experiences
[AFTA Local Arts Agency Profile Executive Summary](#)
[AFTA - 25 Highlights from the 2015 LAA Census](#)
[AFTA 2019 LocalArtsAgencyProfile FullReport FINAL](#)

- C. Funding Partners/Resources
- D. Arts Commission Outreach/Communications - Guidance & Opportunities
- E. Guidance on Commission Support of Member Organization Programs/Initiatives
- F. Commission Bylaws

VII. AUDIENCE PARTICIPATION/COMMISSION RESPONSE

VIII. PROPOSED BUSINESS

IX. NEXT MEETING DATE

- A. Thursday, September 17, 2020 at 7:00 pm

X. ADJOURNMENT



Draft MINUTES

ARTS COMMISSION Meeting

7:00 PM - Thursday, June 25, 2020
Council Chambers

The ARTS COMMISSION of the City of Ypsilanti was called to order on Thursday, June 25, 2020, at 7:00 PM, in the Council Chambers, with the following members present:

I CALL TO ORDER

The meeting was called to order at 7:02 pm

II ROLL CALL

Present: Commissioner Wolfe (7:43), Commissioner McAtee, Commissioner Schumann, Commissioner Goulet, Commissioner Ventour, Commissioner Seagraves, Commissioner Kirkpatrick, Commissioner Thompson, Commissioner Settles

III AGENDA APPROVAL

The agenda was approved as submitted

IV APPROVAL OF MINUTES

V AUDIENCE PARTICIPATION/COMMISSION RESPONSE

VI DISCUSSION ITEMS

- a) Election of Commission Chair

Commissioner Seagraves moved, seconded by Commissioner Settles to nominate Commissioner Goulet

Approve: Yes - 6; No - 0; Absent - 0

- b) Election of Commissioner Vice-Chair

Commissioner Goulet moved, seconded by Commissioner Schumann to nominate Commissioner Thompson

Approve: Yes - 6; No - 0; Absent - 0

- c) Approval of 2020 Arts Commission Meeting Schedule

Commissioner Schumann moved, seconded by Commissioner Ventour to approve the 2020 Schedule

Approve: Yes - 6; No - 0; Absent - 0

VII AUDIENCE PARTICIPATION/COMMISSION RESPONSE

VIII PROPOSED BUSINESS

IX NEXT MEETING DATE

X ADJOURNMENT

The meeting adjourned at 7:57 pm



COVID-19's Impact on The Arts

Research & Tracking Update: August 11, 2020

The coronavirus is having a devastating impact on America's arts sector. Since the first U.S. case was reported in January 2020, cancellations have taken place at virtually every arts organization in the country and artists/creative workers are among the most severely affected segment of the nation's workforce. Americans for the Arts leads four national studies tracking the human and financial impacts of the COVID-19 crisis on the arts.

1. Impact on Nonprofit Arts and Cultural Sector

Nationally, financial losses to nonprofit arts and cultural organizations are an estimated \$10.2 billion as of August 3, 2020. 96% of organizations have cancelled events since the onset of the pandemic—some as far out as summer 2021—resulting in a loss of 339 million admissions and \$10.7 billion in event-related spending by arts audiences at local businesses (restaurants, lodging, retail, parking). The total economic impact of organizational and audience-spending losses is \$3.5 billion in lost government revenue and 609,000 jobs no longer being supported. Findings are based on 17,900 survey responses. ([Survey](#). [Dashboard](#).)

- 61% have cancelled events through September 2020 and beyond (9% have cancelled 2021 events).
- 14% have already re-opened, 48% have no target date for re-opening (10% never closed).
- 10% are “not confident” that they will survive the pandemic (a potential loss of 12,000 organizations).
- 29% laid off or furloughed staff (38% expect to make permanent staff reductions).
- 62% make their cultural product available online or through social media.
- *In response to the racial equity movement, 34% have implemented new or enhanced existing arts programs to address the issue of racial equity, diversity, and inclusion.*

2. Impact on Artist/Creative Workers

Artists/creatives are among the most severely affected workers by the COVID-19 pandemic. 63% have become fully unemployed. Overall, they expect to lose an average of \$22,100 each in creativity-based income in 2020 (an estimated \$50.6 billion, nationally). Findings are based on 23,800 survey responses. ([Survey](#). [Dashboard](#).)

- 94% report loss of income.
- 79% experienced a decrease in creative work that generated income (61% “drastic decrease”).
- 66% are unable to access the supplies, resources, spaces, or people necessary for their work.
- 78% have no post-pandemic financial recovery plan.
- *76% use their art to raise morale and create community cohesion.*

3. COVID-19 and Social Distancing: Impact of Arts and Other Activities on Mental Health

This ongoing study demonstrates that the arts provide mental health benefits to the public—even during the pandemic—combating the ill effects of isolation and loneliness associated with COVID-19. Preliminary findings show that just 30 minutes of active arts activities daily lowers anxiety and depression and increases life satisfaction. Initially begun by University College London in the UK, the study has been extended to the U.S. in partnership with the University of Florida and Americans for the Arts. All are welcome to participate. ([Survey](#))

4. CARES Act Arts Funding Tracker

On March 27, 2020, Congress passed the \$2.3 trillion CARES Act to financially support small businesses, nonprofit organizations, and gig workers impacted by the COVID-19 pandemic. This Tracker measures the success of the arts sector in securing eight federal CARES Act relief funding programs. Results to date are based on 3,500 respondents. ([Share your results](#))

- Payroll Protection Program (PPP): 82% success rate
- Emergency Injury Disaster Loan (EIDL): 45% success rate
- Pandemic Unemployment Assistance (PUA): 47% success rate

The most current version of this update is maintained at www.AmericansForTheArts.org/node/103614.

EXECUTIVE SUMMARY

Americans are more engaged in the arts now than ever before as a result of the remarkable growth and impact of our nation's 4,500 local arts agencies—nonprofit organizations and municipal agencies that work tirelessly to ensure that the arts and culture have a vital presence in America's communities.

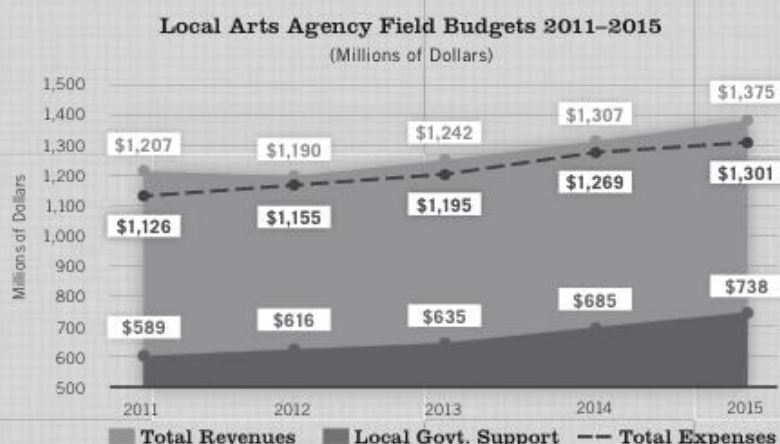
The findings in this report are based on 633 survey responses that were collected from participating LAAs during May through August of 2019.

LOCAL ARTS AGENCIES BY THE NUMBERS:

- 95% use the arts to address **community development** issues such as social, education, or economic challenges.
- 82% of local arts agency staff **self-identify as white only**, including 91% of chief staff executives (i.e., executive director, president/CEO).
- 83% expect the **demand for their services** to increase over the next two years (including 27% that expect a “significant” increase in demand).
- 76% provide **arts education** programs and/or services to the community.
- 76% **provide financial support directly to organizations and/or artists** in any form such as grants, contracts start-up capital, loans/microloans, and/or commissions/fellowships/scholarships—63% to organizations, and 65% to individual artists.
 - 58% operate a competitive **grantmaking** program—55% award grants to organizations, and 39% award grants to individual artists.
- 70% are **private nonprofit organizations**; 30% are **government agencies**.
- 64% report that their **operating budget increased or remained the same** between FY2018 and FY2019 (54% and 10%, respectively). 36% experienced a budget decrease.
- 62% manage one or more **cultural facilities** (e.g., performance or exhibition spaces, arts centers, galleries, incubators).
- 54% manage a **public art** program; 33% of those manage a **percent-for-art** program.
- 49% work in **partnerships** with their local Chamber of Commerce.
- 49% have adopted a **diversity, equity, and inclusion** statement.
 - 40% have a diversity policy for **staff**
 - 36% have a diversity policy for **board/commission members**
 - 34% have a diversity policy for **grantmaking/funding programs**
 - 48% believe that they have the **appropriate level of diversity among staff, board, and volunteers**.
- 49% work in communities that have **integrated the arts into a community-wide planning effort** such as a city's master plan or a foundation's regional needs assessment.
- 34% report that their community has completed (or updated) a **community cultural plan** within the past five years.
- 25% of municipal LAA chief staff executives are **members of their mayor's (or county executive's) "cabinet"** of senior staff advisors.

LOCAL ARTS AGENCIES IN AMERICA: 2016

Americans are more engaged in the arts now than ever. The reason? The remarkable growth and impact of our nation's 4,500 local arts agencies—nonprofit organizations and municipal agencies ensuring the arts have a vital presence in communities.



Local arts agencies (LAAs) provide programs, services, and funding to strengthen their local arts industries and make the arts accessible to all. Each LAA is unique to its community, so no two are exactly alike. What they share is the goal of enabling diverse forms of arts and culture to thrive, ensuring accessibility and stronger communities through the arts. Since 1960, the number of LAAs has grown from 400 to 4,500. LAAs are now found in every state and serve populations that range from small rural to large urban.

LOCAL ARTS AGENCIES BY THE NUMBERS

- 67 percent had **LEVEL OR INCREASED BUDGETS** between 2014 and 2015.
- 78 percent provide **PROGRAMMING** like public art, hands-on arts centers, and festivals.
- 92 percent **COLLABORATE WITH COMMUNITY ORGANIZATIONS**; 76 percent have three or more ongoing collaborations.
- 89 percent deliver **ARTS EDUCATION** programs and services in the schools and community.
- 53 percent provide **GRANTS** to artists and/or arts organizations.
- 28 percent have done **CULTURAL PLANS**, assessing the cultural needs of the community and mapping an implementation plan.
- 59 percent manage **CULTURAL FACILITIES**, including performance and exhibition spaces and arts incubators.



www.AmericansForTheArts.org/LocalArtsAgencyCensus ©2016

The Local Arts Agency Census is supported in part by a grant from the National Endowment for the Arts.



2015 LOCAL ARTS AGENCY CENSUS

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25 HIGHLIGHTS FROM THE LOCAL ARTS AGENCY CENSUS

Americans for the Arts defines a local arts agency (LAA) as a private organization or an agency of local government that promotes, supports, and develops the arts at the local level. LAAs are not discipline-specific—rather, they work to sustain their entire local arts industry. Each of the 4,500 LAAs in America is unique to the community that it serves and each evolves with its community—no two are exactly alike.

In 2015, Americans for the Arts partnered with the National Endowment for the Arts to conduct **The Local Arts Agency Census**, the most comprehensive survey of the local arts agency (LAA) field ever conducted. Its purpose was to illuminate the ever adapting role LAAs play in ensuring the arts have a vital presence in every community.

The survey process was designed by a task force of local arts agency, research, and policy leaders to ensure relevance and rigor. The Census was composed of both a long-form survey and a short-form survey that were sent to the 4,377 LAAs in the United States known to Americans for the Arts. A total of 1,127 LAAs responded (641 submitted the long-form; 486 participated via the short-form), providing invaluable details about their budgets, programs, partnerships, grantmaking, diversity, and staffing. While the overall response rate was 26 percent, the rate of response from large- and mid-sized LAAs was very high, while small and volunteer-driven LAAs were under-represented in the survey respondents.

The most important aspect that all LAAs share is the goal of enabling diverse forms of arts and culture to thrive, ensuring their broad accessibility to the public and building healthier communities through the arts. To accomplish this work, LAAs are involved in some or all of the following:

- Policy and advocacy: 95 percent champion policies and funding for broader and more equitable access to the arts.
- Partnerships: 92 percent collaborate with a community agency or organization; 76 percent have three or more ongoing collaborations.
- Grantmaking: 53 percent provide direct community investment in local artists and/or arts organizations.

2015 LOCAL ARTS AGENCY CENSUS

- Facility management: 59 percent manage cultural facilities such as performance and exhibition spaces, and arts incubators.
- Cultural programming: 78 percent engage their community in the arts through direct programming such as public art, hands-on arts centers, and festivals.
- Arts services: 95 percent enable vibrant arts communities through services such as marketing, visibility, volunteer recruitment, online arts calendars.
- Arts education: 89 percent deliver arts education programs and activities in the schools and community-wide.

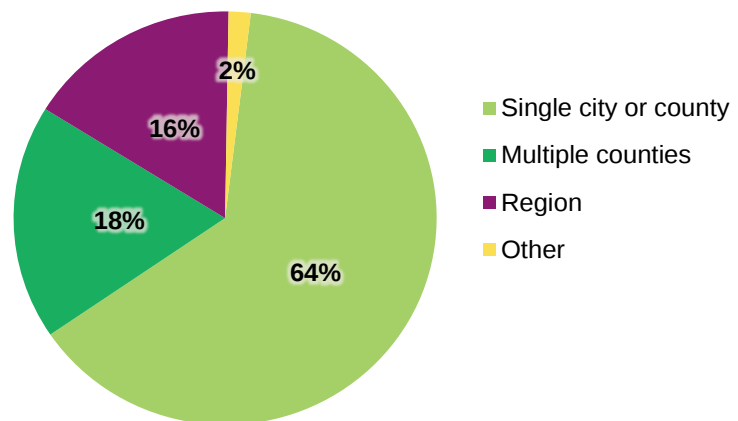
While LAAs across the country share the same goals and many tactics to achieve them, the LAA Census sheds light on the intricacies of the field. This report, *25 Highlights from the Local Arts Agency Census*, offers a broad overview of the findings and paints a portrait of the programs, budgets, and operations of the LAA field as of 2015. Americans for the Arts will publish a series of LAA Census topic-based findings throughout 2016 on specific areas such as board and staff diversity, public art, arts education, and innovative funding streams.

25 HIGHLIGHTS

1. Service Areas

Since 1960, the number of LAAs in the United States has grown more than 10-fold, from 400 to 4,500. The greatest rate of growth was during the 1970s and 1980s. LAAs are found in all 50 states plus Washington, DC, serving populations that range from small rural to suburban to large urban. Their annual budgets range from all-volunteer to \$156 million for the LAA with the largest budget in the country.

LAA Service Areas



- LAAs serve geographic areas that can cover a single city or county (64 percent), multiple counties (18 percent), regions (16 percent), and other areas such as neighborhoods (2 percent).
- Some communities have multiple LAAs that work to meet different needs for their constituents. The people of Philadelphia, for example, are served by three: Greater Philadelphia Cultural Alliance (nonprofit organization); Arts & Business Council of Greater Philadelphia (an affiliate of the Chamber of Commerce); and City of Philadelphia Office of Arts, Culture and the Creative Economy (a city agency).

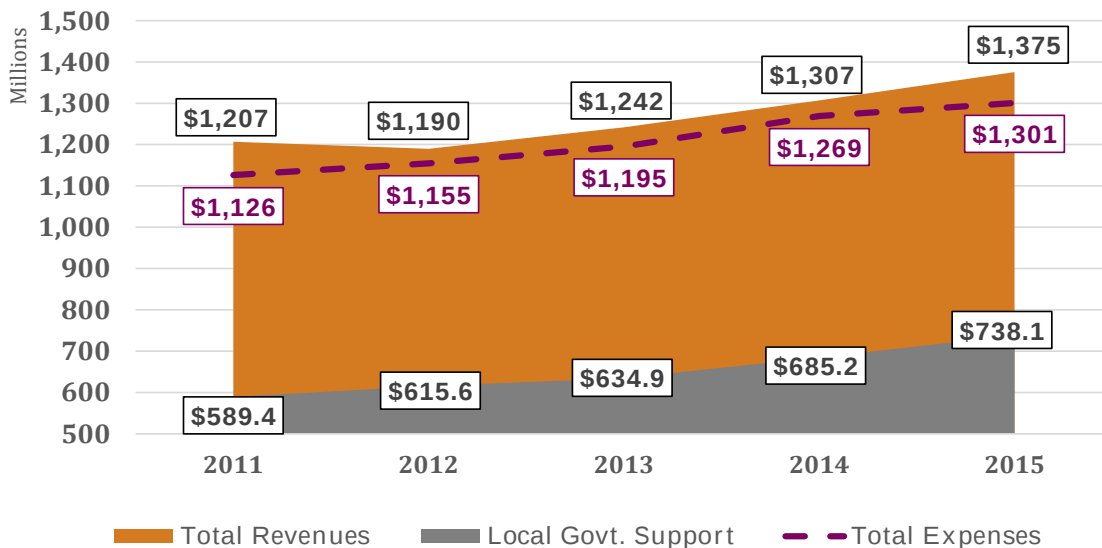
2015 LOCAL ARTS AGENCY CENSUS

2. Expenditures, Revenues, and Local Government Funding

Aggregate revenues for all 1,127 responding LAAs totaled \$1.375 billion in 2015, and their total expenses were \$1.301 billion. This was the fourth consecutive year of growth in total budgets and local government support. These budget figures are conservative as they include only the 1,127 survey respondents.

- At the end of their last fiscal year, the majority of LAAs had surpluses (48 percent) or break even budgets (31 percent), while only about a one-in-five (21 percent) reported more expenses than revenues.
- Between 2014 and 2015, 67 percent of LAAs had level or increased budgets.
- In 2015, arts funding from local government sources (city and/or county) grew for the fourth consecutive year to \$738 million.

Local Arts Agency Field Budgets 2011 - 2015
(Millions of Dollars)



2015 LOCAL ARTS AGENCY CENSUS

3. LAA Organization Names and Leadership Titles

A local arts agency does not always go by that name. This is a broad cross-section from the LAA Census Respondents:

- ArtsWave (Cincinnati, OH)
- Office of Arts, Culture & the Creative Economy (Philadelphia, PA)
- Community Partnership for Arts and Culture (Cleveland, OH)
- Middlesex County Cultural & Heritage Commission (NJ)
- North Texas Business for Culture and the Arts (TX)
- Arts & Science Council of Charlotte/Mecklenburg (NC)
- Takoma Park Arts and Humanities Commission (MD)
- Centro Cultural de Washington County (OR)
- Salt Lake County Zoo, Arts and Parks Program (UT)
- 4Culture (King County, WA)

Local arts agency leaders have different titles, too. Here are some examples we found:

- Chief Cultural Officer
- Cultural Affairs Manager
- Director of Community Development
- Director of Economic Development, Cultural Affairs & Tourism
- Heritage, Culture & the Arts Manager
- Neighborhood Services Coordinator
- Public Arts Coordinator
- Superintendent of Cultural Arts
- Recreation Supervisor
- Arts and Events Manager

2015 LOCAL ARTS AGENCY CENSUS

4. Legal Status

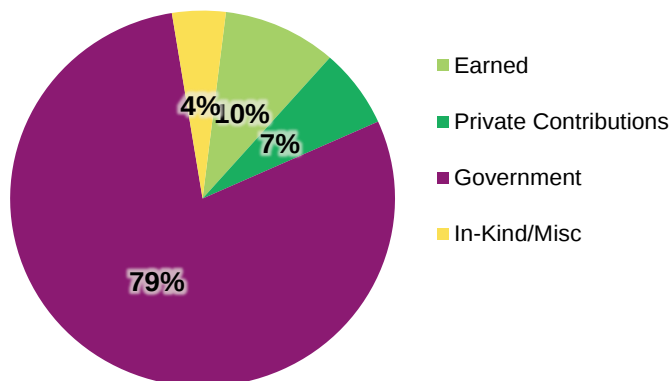
Until recently, most private, nonprofit LAAs were likely to be found in smaller communities, and public LAAs were found in medium- and larger-sized communities. The 2015 Census data, however, show a more equal distribution of public and private agencies across population categories. What does remain true is that most are private, nonprofit organizations (71 percent) and about three in 10 (29 percent) are part of the local government.

Private LAAs: Of the responding private LAAs, 94 percent operate independently, 4 percent under the umbrella of another organization (e.g. a Chamber of Commerce), and 2 percent selected 'other.' Nearly all are 501(c)(3) nonprofits (96 percent) and almost half are designated by their local government as the official LAA for their community (46 percent).

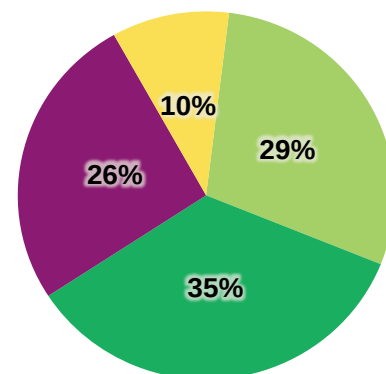
Revenues typically include a mixture of donations from individuals and businesses, foundation support, earned-income activities, and grants or service contracts from government. They are likely to be engaged in programs and services such as marketing, online art and event calendars, audience development, volunteer recruitment, board development, and individual giving. They partner extensively with non-arts community organizations as well as with local municipal agencies.

Public LAAs: Operate as part of the city or county and are located throughout the government at different jurisdictional levels: 79 percent are part of city, 17 percent of county, 3 percent are part of a unified city/county government, and 4 percent indicated another level such as a special state district. Their largest source of revenue is from local government, and their largest expenditure is for awarding grants and contracts to local artists and cultural institutions. They are heavily engaged in partnerships with other city agencies.

Public LAA Revenue Sources



Private LAA Revenue Sources



2015 LOCAL ARTS AGENCY CENSUS

5. Public LAAs within Government

Within local government, a quarter of public LAAs are stand-alone departments or agencies (e.g., a department of cultural affairs). The majority, however, are located under the umbrella of another government agency. One in five public LAAs (21 percent) is part of its community's Parks & Recreation department. Also notable is that 8 percent reside within its government's Economic Development department. In San Jose, for example, the Office of Cultural Affairs is part of the economic development department and the director reports directly to the Director of Economic Development.

Where You Can Find Public LAAs

PUBLIC LAAS PARENT AGENCY/DEPARTMENT	
INDEPENDENT agency, department, division, program, or facility within the local government	25%
Parks & Recreation	21%
City/County Manager's Office	14%
Mayor's Office	9%
Economic Development	8%
Community Development	5%
Planning	3%
Tourism	2%
City/County Clerk (or similar)	1%
Other / not listed above	11%

6. LAA Staff

Three in four responding LAAs (77 percent) employ at least one paid year-round staff member (either full time or part time). Fifty-nine percent have at least one full-time paid staff person; 18 percent at least one part-time paid employee or contractor. The remaining 23 percent are run by year-round volunteers, such as board members (7 percent) or by seasonal paid or unpaid staff (15 percent).

2015 LOCAL ARTS AGENCY CENSUS

Not surprisingly, the larger the organizational budget, the more likely the LAA is to have paid staff.

- Almost all (99 percent) LAAs with budgets of \$100,000 or more have year-round paid staff, either full-time or part-time. At that budget level, 88 percent of organizations have at least one full-time paid staff, 10 percent have at least one part-time paid staff, and 1 percent has no dedicated year-round staff¹.
- Half of organizations with budgets of under \$100,000 (50 percent) have year-round paid staff who are either full-time or part-time. At that budget level, 23 percent have at least one full-time paid staff, 27 percent have at least one paid part-time staff, 33 percent have only seasonal staff, and 16 percent are run entirely by volunteers.

7. Board and Staff Composition

Staff

Of the 85 percent of LAAs that have at least one year-round staff member, either paid or volunteer, 39 percent have a written staff diversity policy. Most commonly, this policy refers to the hiring of the Executive Director (30 percent), support and senior staff (26 and 23 percent, respectively), and in some cases for volunteers (14 percent). LAAs also reported “other” diversity-related policies (8 percent), most commonly non-discrimination policies or adhering to city government hiring procedures.

Of all LAAs with staff, 19 percent have succession planning in place for their workforce. Most frequently this plan is in place for succession of the chief staff executive (16 percent), but some LAAs (5 percent) also have plans in place for other senior staff.

Staff and volunteer demographics at the average LAA²:

- 74 percent female and 26 percent male.

¹ Due to rounding, percentages may not add up to 100.

² “The average LAA” means percentages were calculated first individually and then averaged for all LAAs to avoid assigning more weight to organizations with larger staffs, budgets etc.

2015 LOCAL ARTS AGENCY CENSUS

- 83 percent of staff are non-Hispanic white, 6 percent are black/African-American, 4 percent Hispanic, and other races constitute 7 percent.
- 57 percent are 45 or older; 44 percent are younger than 45.

Boards

Ninety-five percent of LAAs have a board of directors, commission, or another type of oversight group. Of those, less than one in three have written diversity policies for their boards.

- 29 percent of LAAs have a written diversity policy for their board of directors.
- 46 percent consider diversity in their board operations, but have no written policy.
- 25 percent do not take diversity into consideration when recruiting members.

Only half of LAAs with boards have board-related succession planning documents (50 percent). Thirty-one percent have it for all members, 13 percent for the board leadership, and 6 percent for the chairperson only. About a third of responding LAAs (32 percent) require a signed commitment letter from their board, and three-quarters (74 percent) have term limits in place.

Board demographics at the average LAA:

- Boards have a higher percentage of men than LAA staffs, but are still predominantly female. A typical board is 41 percent male and 59 percent female.
- 85 percent of board members are white/non-Hispanic, 6 percent black/African-American, and 4 percent Hispanic. Other races constitute only 5 percent.
- Boards tend to skew older compared to staff. In a typical board, only about a quarter (23 percent) are 44 or younger, more than half (55 percent) are between ages 45 and 64, and about one in five (22 percent) is 65 or older.

Lack of diversity is a topic about which LAA leadership is aware. When asked if their LAA currently has an appropriate level of diversity among the staff, board, and volunteers, 40 percent of LAAs disagreed, 35 percent agreed, and 26 percent had a neutral opinion. Interestingly, 56 percent of LAAs who “strongly agreed” that their organization has an appropriate level of diversity also have at least one written diversity hiring policy in place, compared to 39 percent of those who strongly disagree and have a written policy in place.

2015 LOCAL ARTS AGENCY CENSUS

Percentage of LAA Leaders Who Believe Their Organizations Are Diverse Enough

"MY LAA CURRENTLY HAS AN APPROPRIATE LEVEL OF DIVERSITY AMONG THE STAFF, BOARD, AND VOLUNTEERS."

Level of Agreement

Strongly Agree	12%
Somewhat Agree	23%
Neither Agree or Disagree (neutral)	26%
Somewhat Disagree	31%
Strongly Disagree	9%

8. Cultural Programming

Ninety-one percent of LAAs endeavor to directly connect their community to the arts by presenting their own cultural programming (78 percent) and/or by providing other organizations with funds for this purpose (50 percent). LAAs are typically the organizations responsible for providing cultural opportunities such as free concerts in the park, art exhibitions at city hall, public art, and festivals. Public LAAs are more likely than private LAAs to fund programming (65 percent vs. 44 percent), while private LAAs are more likely to present programming (83 percent vs. 67 percent).

Cultural programming by LAAs takes many forms:

- One of most common types of cultural programming supported by LAAs are the visual arts, by 71 percent of organizations. Of those, 54 percent fund them through grants or contracts and 71 percent present their own programming.
- Sixty percent of LAAs support theater programming, and they are more likely to do so by providing grants or contracts to others (65 percent) than by presenting theater programming themselves (50 percent).
- A quarter (24 percent) are involved with gap programming, targeting a specific underserved segment of the community or filling an arts discipline void. Of those, 68 percent do so by presenting programming, and 50 percent provide funding through grants or contracts.

2015 LOCAL ARTS AGENCY CENSUS

9. Community Development Programs

Over half of LAAs (57 percent) are involved in using the arts to address community development issues ranging from youth at risk, homelessness, and illiteracy, to the creative economy, cultural districts, and civic engagement.

- 49 percent are directly involved in addressing community development issues through their own arts programming.
- 28 percent are indirectly involved—addressing key local issues through grants or contracts awarded to artists or arts organizations in their community.

Community Development Issues Addressed by LAAs

**Percentages calculated based on the number of LAAs who address these issues.*

	YES	OWN PROGRAMMING*	GRANT OR CONTRACT*
Tourism / community identity / branding	40%	86%	36%
Economic development	34%	86%	32%
Education	32%	81%	51%
Use of public space	29%	88%	39%
At-risk youth	28%	63%	60%
Cultural preservation	26%	68%	47%
Cultural or racial awareness	26%	67%	58%
Civic engagement	25%	79%	38%
Health, wellness, and medicine (mental)	16%	52%	63%
Aging	16%	54%	61%
Environmental issues	15%	64%	53%
Illiteracy / literacy	13%	54%	63%
Health, wellness, and medicine (physical)	11%	54%	60%
Local food movement	10%	66%	45%
Social equity	9%	61%	68%
Crime prevention / violence	8%	50%	70%
Homelessness	7%	27%	75%
Transportation	6%	68%	53%

2015 LOCAL ARTS AGENCY CENSUS

	YES	OWN PROGRAMMING*	GRANT OR CONTRACT*
Hunger / food justice	6%	54%	54%
Imprisonment/rehabilitation	6%	38%	65%
Immigration	5%	36%	70%
Housing	5%	34%	79%
Contested history	4%	50%	71%
Public safety	4%	63%	59%
Substance abuse	4%	46%	62%
Displacement	3%	42%	74%
Teen pregnancy	2%	27%	82%
Other / Miscellaneous / Not listed above	4%	75%	29%

10. Partnerships and Collaborations

LAAAs are community connectors. Ninety-two percent maintain at least one collaboration or partnership with public or community agencies such as a school district, Parks & Recreation Department, Social Services, Economic Development, or a Chamber of Commerce, and 76 percent have three or more ongoing collaborations.

Sixty percent (or higher) of LAAAs partnered with these six types of non-arts organizations:

- Chambers of Commerce
- Libraries
- Local arts agencies in other cities/states
- Convention and Tourism Bureaus
- Colleges/universities/higher education
- Schools

Because partnership and collaboration can mean different things to different people, we asked respondents to be specific about the actual work involved between the organizations. We offered five categories of partnership and collaboration, ranging from informal conversations to actively planning and funding programs together to the arts being fully integrated into the non-arts organizations work.

2015 LOCAL ARTS AGENCY CENSUS

Responding LAAs were able to select more than one partnership level for each organization type. Not surprisingly, informal relationships are more common than the deeper and more rigorous ones. This is the first time this kind of question has been asked of the LAA field.

- 79 percent have "informal conversations" with partner organizations
- 65 percent "meet regularly" with partners
- 75 percent "work together to plan, fund, and implement programs"
- 31 percent fund a partner "through grants or contracts"
- 46 percent have a partner that has fully "integrated the arts into their initiatives"

LAA Partnerships with Community Organizations

**Percentages calculated based on the number of LAAs who partner with these organizations.*

PARTNER	YES	TALK*	MEET*	WORK TOGETHER*	FUND THEM*	INTEGRATED THE ARTS*
Chambers of Commerce	66%	51%	28%	34%	3%	16%
Libraries	62%	44%	23%	47%	14%	26%
LAAs in other cities/states	62%	55%	35%	27%	4%	10%
Convention & Tourism Bureaus	62%	38%	35%	43%	3%	25%
Higher education	60%	40%	19%	48%	16%	22%
Museums	60%	39%	28%	36%	26%	18%
Schools	60%	37%	21%	53%	17%	21%
School districts	56%	41%	26%	52%	14%	24%
Historical societies	56%	51%	21%	33%	18%	11%
Parks and recreation departments	55%	36%	33%	50%	14%	26%
Economic development agencies	45%	51%	30%	32%	1%	16%
Community education orgs	43%	42%	23%	42%	18%	19%
Community development agencies	43%	45%	26%	38%	7%	15%
Main Street Associations	41%	39%	34%	43%	12%	23%
Cultural districts	34%	34%	32%	44%	13%	28%
Humanities organizations	29%	43%	22%	34%	23%	11%
Boys and Girls Club(s)	24%	47%	3%	26%	26%	19%

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PARTNER	YES	TALK*	MEET*	WORK TOGETHER*	FUND THEM*	INTEGRATED THE ARTS*
Economic Development Corps.	24%	46%	31%	34%	1%	11%
Faith-based organizations	22%	73%	11%	19%	12%	7%
Healthcare providers	21%	56%	11%	33%	9%	23%
Film commission	20%	54%	17%	23%	17%	20%
Sister Cities	19%	56%	17%	36%	9%	10%
Professional associations	18%	71%	10%	18%	3%	5%
Social service departments	17%	52%	18%	29%	16%	14%
Environmental agencies	17%	64%	9%	30%	4%	15%
Bookstores	17%	69%	6%	24%	8%	10%
YMCA / YWCA	16%	50%	18%	37%	19%	18%
Entrepreneurial centers	16%	65%	13%	30%	4%	11%
Airports / aviation	16%	45%	7%	40%	3%	39%
Housing agencies / organizations	15%	58%	16%	22%	9%	14%
Transportation agencies / orgs.	14%	49%	25%	46%	3%	25%
Agricultural Extension Service(s)	13%	59%	5%	33%	11%	18%
Small Business Dev. Centers	13%	65%	21%	31%	2%	8%
State and national parks	12%	53%	18%	38%	5%	23%
Law enforce. -- juvenile justice	10%	47%	23%	47%	12%	27%
Law enforce.-- corrections/prisons	7%	56%	15%	38%	6%	8%
Immigration agencies	5%	48%	23%	26%	10%	16%

2015 LOCAL ARTS AGENCY CENSUS

11. Advocacy and Strategic Messaging

Nearly all of the responding LAAs indicate some level of involvement in advocacy, typically for arts funding, but also on issues like keeping arts education in the schools and cultural tourism. We asked LAAs to select the three most effective case-making arguments for arts funding for four key funding groups: elected officials, business leaders, private sector funders, and individual donors.

Overall, the top three case-making arguments for the arts were (1) arts education, (2) economic impact of the arts, and (3) improving quality of life. As the effective arts advocate knows, however, different messages often resonate the loudest to different constituencies. Notice how the top three messages differ for the four funder categories:

- Elected officials: (1) the economic impact, (2) arts and community development, and (3) arts education.
- Business leaders: (1) economic impact, (2) benefits to business, and (3) arts and community development.
- Private funders: (1) arts education, (2) improving quality of life, and (3) community livability.
- Individual donors: (1) arts education, (2) quality of life, and (3) “arts for arts’ sake.”

The table below lists the advocacy cases by overall effectiveness (1- most effective to 26-least effective), as well as the unique findings for each funding group (the top and bottom three in each column are bolded). Clearly, LAAs are maintaining a quiver full of case-making arrows, and deploying them strategically.

Advocacy Arguments Ranked by Effectiveness with Each Leadership Group

ADVOCACY ARGUMENT	ELECTED OFFICIALS	BUSINESS LEADERS	PRIVATE FUNDERS	INDIVIDUAL DONORS	OVERALL
Arts in education	3	9	1	1	1
Economic impact of the arts	1	1	7	11	2
Arts and improving the quality of life	6	5	2	2	3
Arts and community development	2	3	3	5	4
Arts and community livability	4	4	4	4	5

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ADVOCACY ARGUMENT	ELECTED OFFICIALS	BUSINESS LEADERS	PRIVATE FUNDERS	INDIVIDUAL DONORS	OVERALL
The arts for arts' sake	17	15	6	3	6
Arts and at-risk youth	10	13	5	6	7
Cultural tourism	5	6	13	15	8
Public access to the arts	13	16	8	7	9
Arts and business	11	2	15	17	10
Creative placemaking	9	12	9	10	11
Arts and civic engagement	12	14	10	8	12
Arts and jobs/employment	7	7	20	16	13
Creativity and innovation	15	11	11	12	14
Arts and the 21st century workforce	14	8	14	20	15
Cultural preservation	19	22	12	9	16
Creative workforce	16	10	21	21	17
Arts and health in the military	8	23	22	25	18
Arts and aging	20	21	17	13	19
STEM to STEAM	18	17	18	18	20
Arts and citizenship	21	18	19	14	21
Arts and the environment	22	19	16	19	22
Arts, transportation, and infrastructure	23	20	24	26	23
Arts and healthcare (general)	24	24	25	22	24
Arts, immigration, and naturalization	25	26	23	23	25
Arts, prisons, and rehabilitation	26	25	26	24	26

2015 LOCAL ARTS AGENCY CENSUS

12. Services to Arts Organizations

Ninety percent of LAAs report that they provide direct services to arts organizations as a means to facilitate the operation and responsible growth of their local arts industry and to promote greater community participation in the arts. These services include seminars and workshops, technical assistance, central accounting, group health insurance, and advocacy.

LAA Services to Arts Organizations

SERVICE AREA POPULATION	LESS THAN 100,000	100,000 TO 999,999	1,000,000 OR MORE	ALL LAAs
Publicity and/or promotional services	37%	59%	55%	49%
Facility space (e.g., meeting, performance)	37%	56%	45%	46%
Grants / financial support	32%	52%	60%	44%
Seminars and/or workshops	25%	57%	60%	44%
Convening / networking opportunities	26%	50%	66%	42%
Advocacy trainings, services, and support	18%	44%	53%	34%
Central/shared event calendaring	25%	38%	27%	31%
Technical assistance	18%	37%	54%	31%
Referrals	20%	38%	39%	30%
Marketing services	16%	37%	35%	28%
Registry / directory	16%	29%	30%	24%
Arts management training	8%	28%	52%	22%
Equipment loans	17%	18%	10%	16%
Shared mailing list	14%	20%	13%	16%
Volunteer recruitment	15%	15%	23%	16%
Block booking (of shows and events, etc.)	14%	16%	10%	14%
Central box office	9%	8%	4%	7%
Central accounting	4%	5%	4%	4%
Health insurance	0%	3%	6%	2%
Central purchasing	1%	3%	2%	2%
Money loans	0%	0%	8%	1%
Other / Miscellaneous / Not listed above	9%	13%	22%	12%

2015 LOCAL ARTS AGENCY CENSUS

13. Services to Individual Artists

Eighty-eight percent of LAAs indicated offering at least one service to individual artists in their community. Most frequently the services they provide are exhibit or performance opportunities (59 percent), marketing and promotion (44 percent), and workshops or seminars (43 percent).

LAA Services to Individual Artists

SERVICE AREA POPULATION	LESS THAN 100,000	100,000 TO 999,999	1,000,000 OR MORE	ALL LAAs
Exhibit and/or performance opportunities	59%	63%	48%	59%
Exhibit and/or gallery space	54%	65%	46%	58%
Information	47%	62%	59%	55%
Marketing / promotion	35%	53%	41%	44%
Artistic workshops / classes / seminars	39%	46%	47%	43%
Grants / financial support	28%	38%	43%	34%
Artist registry	22%	39%	35%	31%
Business workshops / classes / seminars	19%	39%	46%	31%
Referrals	23%	38%	31%	31%
Residency / teaching opportunities	28%	32%	37%	31%
Performance space	29%	32%	23%	29%
Rehearsal space	25%	24%	17%	23%
Employment referrals / job bank	12%	18%	24%	16%
Studio space	15%	19%	5%	16%
Mentorship facilitation	9%	16%	17%	13%
Administrative support	13%	13%	13%	13%
Life skills training	4%	12%	23%	10%
Technology / web development	2%	5%	4%	3%
Legal assistance	0%	2%	10%	2%
Insurance	1%	1%	0%	1%
Money loans	0%	1%	2%	1%
Subsidized living space	0%	0%	2%	1%
Other	5%	2%	4%	4%

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14. Services to the General Public

As a means of ensuring everyone in their community has the opportunity to engage with the arts, many LAAs have services targeted to the general public, such as online arts programming schedules, social media, and coordinating volunteer opportunities. Services also vary by service area population. For example, 22 percent of agencies with service area populations of 1,000,000 or more offer apps for mobile devices, while only 6 percent of those who serve less than 100,000 do so.

LAA Services to the General Public

SERVICE AREA POPULATION	LESS THAN 100,000	100,000 TO 999,999	1,000,000 OR MORE	ALL LAAs
Calendar of cultural events (Online)	63%	76%	64%	69%
Social media updates, offers, and/or alerts	56%	70%	75%	65%
Calendar of cultural performance and/or events (E-mail)	54%	70%	55%	61%
Artistic workshops, classes, and seminars	61%	56%	39%	56%
Art-making opportunities	57%	53%	36%	53%
Newsletters / publications	42%	57%	63%	51%
Public performances	58%	47%	39%	51%
Website resources	39%	53%	66%	48%
Festivals	47%	51%	33%	47%
Lectures / educational opportunities	41%	51%	47%	46%
Calendar of cultural performance and/or events (Print)	44%	43%	33%	42%
Directory of arts organizations	22%	44%	40%	34%
Advocacy updates	23%	41%	43%	33%
Directory of artists	25%	37%	31%	31%
Scholarships	31%	28%	17%	28%
Public art tours	23%	29%	34%	27%
Community cultural guides (e.g., educational, historical)	19%	29%	33%	25%
Discounted ticket opportunities	25%	22%	31%	24%
Ticketing service (In-Person)	22%	24%	18%	23%
Ticketing service (Online)	19%	22%	23%	21%
Bus tours / field trips	15%	23%	23%	20%
Studio tours	11%	18%	7%	14%

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SERVICE AREA POPULATION	LESS THAN 100,000	100,000 TO 999,999	1,000,000 OR MORE	ALL LAAs
Apps for mobile devices	6%	15%	22%	12%
TV shows or media profiles covering the arts	9%	14%	13%	12%
Other	5%	5%	5%	5%

15. Audience Engagement

LAAs are making meaningful investments in developing and/or engaging arts audiences. Three in four (75 percent) indicated doing so in the past two years. Most frequently these efforts involve new programs that target specific audiences, developing participatory or educational programming, and offering arts and culture experiences in non-traditional settings.

Audience Engagement Strategies Used by LAAs

75 PERCENT MADE RECENT AND MEANINGFUL INVESTMENTS IN AUDIENCE ENGAGEMENT	
<i>Of those...</i>	
Developed new programs that are relevant to specific target audiences	62%
Developed new participatory and/or educational programming	52%
Offered cultural experiences in an unconventional space or facility	45%
Implemented a new marketing strategy designed to increase attendance	44%
Collected data on audience preferences and/or behaviors	39%
Implemented a new marketing strategy designed to engage audiences	38%
Engaged audiences in the consumption of the arts through technology	31%
Involved audience members in the program planning process	29%
Implemented a new pricing model for its cultural programs and events	18%
Other	6%

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16. Arts Education Programs

Eighty-nine percent of LAAs are involved in arts education programs and in-school and/or out-of-school activities. Common strategies that LAAs use to support arts education include residencies or performances, directories of artists and arts organizations, and advocating on behalf of arts education.

- 73 percent include addressing arts education in their community as part of the agency's written mission statement and/or goals.
- 47 percent receive revenue that is dedicated specifically to support arts education efforts.
- On average, 19 percent of the LAA operating budget is designated toward arts education.
- 70 percent provide staffing for their arts education related activities. They do so most frequently by working with arts education practitioners such as educators and teaching artists (55 percent) and with volunteers (45 percent).

LAA Arts Education Services and Programs

89 PERCENT PROVIDE ARTS EDUCATION PROGRAMS AND SERVICES	
Of those...	
Advocate on behalf of arts education	70%
Cultivate relationships with key decision makers	66%
Provide direct services (e.g., residencies, performances, field trips)	54%
Offer funding for direct services and/or partnerships with schools	45%
Unify community resources and/or create cross-sector partnerships	42%
Curate or host directories of arts organizations / artists	37%
Offer professional development for classroom teachers and/or school leaders	23%
Provide technical assistance and tool kits for school districts and arts organizations	19%
Provide training programs for artists to work in schools	12%
Other	10%

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17. Public Art

Forty-five percent of LAAs operate a public art program, and an additional 23 percent indicated that they are considering implementing one. The programs range from spearheading individual projects to managing multi-million dollar percent-for-art initiatives.

Of the LAAs that operate a public art program:

- 25 percent have at least one full-time employee dedicated to public art.
- 31 percent receive funding from a percent-for-art ordinance.
- 49 percent participate in regional or national networks that share public art resources and expertise.

Public Art Supported by LAAs

45 PERCENT OPERATE A PUBLIC ART PROGRAM	
<i>Of those, they work with...</i>	
Three-dimensional work (e.g., sculpture, bas-relief, statues)	74%
Two-dimensional work (e.g., murals, mosaics, terrazzo, photography)	72%
Temporary installations	66%
Site-specific integrated artwork (e.g., architecture, landscape architecture)	60%
Art-based street fairs and/or festivals	47%
Performance, time-based artwork (e.g., music, theater, dance, spoken word)	37%
Multi-media / new technology (e.g., light art, projections, video, audio)	29%
Other	5%

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18. Community and Cultural Planning

Twenty-eight percent of LAAs report that they have participated in cultural planning—a community-inclusive process of assessing the cultural needs of the community and mapping an implementation plan. Interestingly, in communities with a cultural plan, LAA budgets and their support from local government both increased at a greater rate than in communities with no cultural plan. This is a finding observed in LAA surveys since the 1990s.

LAAs also ensure that the arts are part of broader civic planning efforts. Thirty-eight percent indicate that arts and culture has been integrated into an adopted community-wide comprehensive planning effort. Of those, the arts have been incorporated into, for example, economic development plans (62 percent) and tourism planning efforts (47 percent). Within the ‘other’ category, several organizations mentioned wayfinding and park system plans.

Planning Documents that Incorporate Arts and Culture

38 PERCENT OF LAA COMMUNITIES HAVE INCORPORATED ARTS AND CULTURE TO THEIR PLANNING DOCUMENTS

Of those...

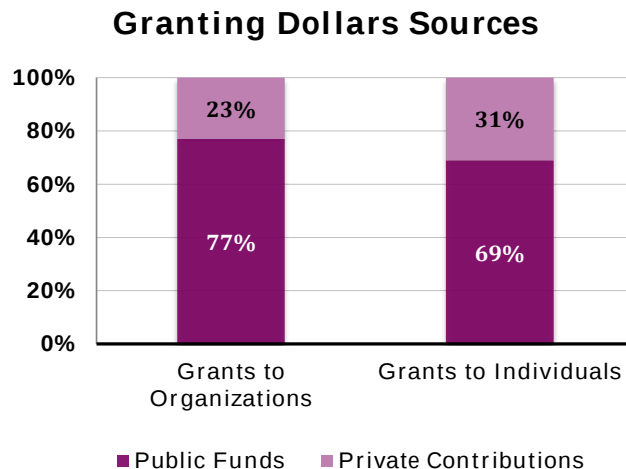
Economic development plan	62%
Tourism plan	47%
Historic / preservation plan	39%
Neighborhood plan	29%
Business development/improvement plan	28%
Re-development plan	26%
Land use plan	20%
Marketing plan	19%
Urban plan	19%
Architectural plan	15%
Regional plan	12%
Transportation plan	12%
Environmental plan	8%
Housing plan	6%
Refuse/recycling plan	3%
Other	17%

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19. Grantmaking

Fifty-three percent of LAAs provide financial support to arts organizations and/or individual artists in the form of grants and contracts. LAAs provide funds to both emerging and established organizations for general operating support and special projects. Funding to individual artists may include fellowships, public art commissions, and support to artists who work in community settings.

- 49 percent provide financial support to nonprofit arts organizations in their community.
- 35 percent provide financial support to individual artists.
- 30 percent support both arts organizations and artists.
- Of agencies that give to organizations, 92 percent do so for cultural and artistic programming, while 49 percent provide grants for operating support.
- 46 percent have a limit on the percentage of an organization's budget (or a project's budget) that it will fund.
- LAAs that provide direct financial support to individual artists do so for special projects (42 percent), professional development (32 percent), and fellowships (12 percent). Sixty-two percent have no restrictions in terms of the artistic disciplines they will fund.
- Most grantmaking dollars come from public funding. However, grants to individuals are more likely to be funded by private contributions than grants to organizations.



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Diversity and Grantmaking

- 42 percent of grantmaking LAAs have funding programs that require the grantee to demonstrate diversity in a specific area such as the audience, board, or the artists involved in the project.
- 78 percent consider diversity when selecting panelists for the grant review process, and 71 percent ask that panels consider diversity when making funding decisions.

20. Facility Management

Fifty-nine percent of LAAs report that they manage at least one cultural facility. Of those, 53 percent own a facility, 43 percent rent one, and 21 percent manage someone else's facility. These facilities can include performance and exhibition space, museums, and arts incubators. Private, nonprofit LAAs are more likely to manage a cultural facility than public LAAs (63 percent vs. 48 percent).

Types of Facilities that LAAs Own, Rent, or Manage for Other Organizations

**Percentages calculated based on the number of LAAs who manage these types of facilities.*

59% OF LAAS MANAGE CULTURAL FACILITIES	YES	OWN*	RENT*	MANAGE SOMEONE ELSE'S*
<i>Of those...</i>				
Gallery / exhibition space	86%	60%	33%	15%
Office space (our own)	76%	61%	35%	8%
Meeting / classroom space	72%	65%	36%	6%
Performance space	60%	65%	31%	13%
Rehearsal space	42%	68%	34%	10%
Kitchen / catering space	33%	72%	30%	7%
Studios / studio space	32%	67%	33%	8%
Public space (e.g., plaza)	31%	67%	23%	18%
Performing arts center	30%	71%	26%	10%
Retail space	29%	61%	40%	4%
Office space (for others)	25%	65%	36%	11%
Artist live / work space	18%	56%	36%	17%
Film screening room	17%	72%	31%	8%

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59% OF LAAS MANAGE CULTURAL FACILITIES	YES	OWN*	RENT*	MANAGE SOMEONE ELSE'S*
Arts incubator space	14%	58%	36%	14%
Restaurant and/or bar	8%	83%	28%	0%
Visiting artist housing	7%	56%	20%	28%
Others / Miscellaneous	6%	65%	43%	4%

21. Sources of Revenue

Nationally, the largest source of LAA funding is local government, followed by private sector contributions and earned income. A closer examination of LAA revenues, however, reveals significant differences depending whether the LAA is public or private. As in past studies, the majority of public LAA revenues come from municipal government sources (79 percent), while private LAAs see their largest share coming from private contributions (35 percent) and earned sources (29 percent). These revenue percentages are similar to past studies from the 2000s and even the 1990s.

Local Arts Agency Sources of Revenue

SOURCE OF REVENUE	NONPROFIT	GOVERNMENT	ALL LAAs
Earned Income	29%	10%	23%
Private Sector Contributions	35%	7%	26%
Government Support (All levels)	26%	79%	43%
In-Kind/Miscellaneous	10%	5%	9%
Total	100%	100%	100%

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22. Funding Innovations

LAAs are instrumental in the establishment of local option taxes—designated tax revenue streams that are used to fund arts and culture locally. Local option taxes provide significant and long-term funding for the arts community. Examples include St. Louis’ property tax (\$70 million per year), San Francisco’s hotel tax (\$30 million per year), Denver’s sales tax (\$45 million per year), and Cuyahoga County’s cigarette tax (\$15 million per year). These dollars are allocated in many ways and do not always flow through LAA budgets.

Sixteen percent of LAA indicated they receive funds from a local option tax, with public agencies receiving them more frequently than private agencies (20 percent vs. 14 percent). The most common of these is by far the lodging tax (66 percent), followed by less frequent sales (11 percent) and food taxes (10 percent).

Local Option Taxes that Fund LAAs

16% OF LAAS RECEIVE FUNDS FROM LOCAL OPTION TAXES	
Of those...	
Hotel / motel / lodging tax	66%
Sales tax	11%
Food / meal tax	10%
Property tax	7%
Alcohol / liquor / beverage tax	4%
Admissions / amusement tax	3%
Other	15%

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23. Expenditures

Total expenditures for the 1,127 surveyed LAAs were approximately \$1.3 billion in 2015. After payroll, the largest single expense for LAAs is grantmaking (22 percent of expenditures on average), with public LAAs spending a larger proportion of their budget on grants than private LAAs (36 percent vs. 16 percent).

It is also interesting to note that private agencies spend on average 4 percent of their money on fundraising related expenses (excluding payroll), and receive on average 35 percent of their income from private sector contributions sources.

Public and Private LAA Expenditures

	PUBLIC	PRIVATE	ALL
Payroll expenses	29%	30%	30%
Grants/contracts	36%	16%	22%
Fundraising (all fundraising-related expenses)	0%	4%	3%
Advertising, marketing, and promotion	3%	6%	5%
Public art (planning, development, installation, and maintenance)	8%	2%	4%
Cultural facility management	3%	3%	3%
Administrative overhead (e.g., rent, utilities, supplies) ³	5%	11%	9%
Delivery of programs and/or services	5%	11%	9%
Cultural programming	9%	11%	10%
Others/miscellaneous/not listed above	2%	6%	5%
Total	100%	100%	100%

³ The percentage of “administrative overhead” expenditures can be difficult to track as some LAAs include expenses for programs and services as part of administration.

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24. Services to the Business Community

Business Committees for the Arts (BCAs), United Arts Funds (UAFs), and Arts and Business Councils (ABCs) are examples of LAAs that focus on engaging the support and participation of local businesses and their employees in the arts. Programs include workplace giving, employee volunteer training and coordination, recognition events for businesses that support the arts, and even coordinating “Corporate Battles of the Bands” competitions. There are many “non-BCA” arts councils that also deliver these programs.

Services to Businesses

63 PERCENT OF LAAS PROVIDE SERVICES TO BUSINESSES	
<i>Of those...</i>	
Arts experiences for employees	58%
Rotating art exhibits	41%
Board placements	34%
Volunteer placements	34%
Art purchase programs	16%
Arts-based workplace training programs for businesses and their employees	9%
Nonprofit board training programs	9%
Volunteer training programs	8%
Other	14%

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25. Awards and Community Recognition

Fifty-one percent of LAAs give awards or other annual recognitions to community leaders and organizations to recognize their support and contribution to the arts and culture. Most commonly these awards are given to individual artists, patrons/donors, businesses, and to other arts organizations. Private LAAs are more likely than public LAAs to give out awards (58 percent vs. 39 percent).

LAAs Awardees

51 PERCENT RECOGNIZE COMMUNITY LEADERS AND ORGANIZATIONS	PUBLIC	PRIVATE	ALL
<i>Of those...</i>			
Individual artists	71%	58%	61%
Individual patrons/donors	33%	49%	45%
Businesses	28%	45%	41%
Arts organizations	56%	35%	40%
Students	32%	39%	37%
Business leaders	22%	32%	29%
Citizen advocates	30%	27%	28%
Educators (e.g., teachers, professors)	24%	26%	26%
Foundations and/or members of the private funding community	18%	16%	16%
Education administrators (e.g., principals, superintendents)	13%	13%	13%
Elected officials	10%	12%	11%
Other government officials and/or staff	5%	8%	8%
Other	19%	15%	16%

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Local Arts Agencies Looking to the Future

Based on the responses to forecasting and opinion questions, LAA leaders are in a period of stability and anticipating no major financial headwinds in the next three years. LAA Executive directors, however, do estimate an increase in demand for their programs and services

- Sixty-one percent of LAAs anticipated increased demand for their services from their constituents in 2016. Thirty-six percent didn't anticipate a change, and only 2 percent thought there would be a decrease in demand.
- Most LAAs described their financial outlook for 2016 as "about the same as it is in 2015" (64 percent). Of those who anticipated a change, 17 percent thought 2016 would be easier, and 19 percent thought 2016 would be more difficult than 2015.
- About two in five LAAs (44 percent) anticipated local government funding for the arts to change in the next three years, and they were more likely to anticipate an increase (28 percent) than a decrease (16 percent).
- A third of LAAs (33 percent) said they have experienced new or increased competition from other organizations located within their geographic service area that provide similar programs and/or services. Most frequently, other arts organizations are offering these programs (24 percent), but also non-arts organizations (14 percent) and funders (2 percent) are starting programs as well. Five percent of LAAs chose 'other' sources of competition, most commonly for-profit, art-related ventures such as galleries and art studios or classes.

As they have for more than half a century, local arts agencies remain at the forefront of ensuring the arts have a vital presence in communities—strengthening their arts industries, ensuring equity and access for the public, and connecting the arts to the pressing issues of our times. While the “how” is different for all of them, the “why” always remains: All the arts for all the people.

This report was written by Randy Cohen, Graciela Kahn, and Ben Davidson. The Local Arts Agency Census was funded in part by the National Endowment for the Arts. To learn more about the Local Arts Agency Census and download topic reports please visit: www.AmericansForTheArts.org/LAACensus

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About Americans for the Arts

Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. For more than 50 years, it has been dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. From offices in Washington, D.C., and New York City, it serves more than 150,000 organizational and individual members and stakeholders.

Americans for the Arts is focused on four primary goals:

1. Lead and serve individuals and organizations to help build environments in which the arts and arts education thrive and contribute to more vibrant and creative communities.
2. Generate meaningful public and private sector policies and more leaders and resources for the arts and arts education.
3. Build individual awareness and appreciation of the value of the arts and arts education.
4. Ensure the operational stability of the organization and its ability to creatively respond to opportunities and challenges.

To achieve its goals, Americans for the Arts partners with local, state, and national arts organizations; government agencies; business leaders; individual philanthropists; educators; and funders throughout the country. It provides extensive arts-industry research and professional development opportunities for community arts leaders via specialized programs and services, including a content-rich website and an annual national convention.

Local arts agencies throughout the United States comprise Americans for the Arts' core constituency. A variety of unique partner networks with particular interests such as public art, united arts fundraising, arts education, and emerging arts leaders are also supported.

Through national visibility campaigns and local outreach, Americans for the Arts strives to motivate and mobilize opinion leaders and decision-makers who can make the arts thrive in America. Americans for the Arts produces annual events that heighten national visibility for the arts, including the National Arts Awards and BCA TEN honoring private-sector leadership and the Public Leadership in the Arts Awards (in cooperation with The United States Conference of Mayors) honoring elected officials in local, state,

2015 LOCAL ARTS AGENCY CENSUS

and federal government.

Americans for the Arts also hosts Arts Advocacy Day annually on Capitol Hill, convening arts advocates from across the country to advance federal support of the arts, humanities, and arts education.

For more information about Americans for the Arts, please visit www.AmericansForTheArts.org

LAA Task Force Members

- Teri Aldrich, Executive Director, Minot Area Council of the Arts
- Torrie Allen, Chief Officer, Marketing and Development, Alaska Public Media
- Jennifer Armstrong, Director, Community Arts Development Programs, Illinois Arts Council
- Dr. Amanda Ashley, Assistant Professor, Community and Regional Planning, Boise State University
- Nick Crosson, Senior Research Associate, DataArts
- Maryo Gard Ewell, Colorado Creative Industries
- Roland Kushner, Asst. Professor, Department of Accounting, Economics & Business, Muhlenberg College
- Bill Nix, Nix Communications Group (Retired VP, Palm Beach County Cultural Council)
- Felix Padron, Executive Director, City of San Antonio's Department for Cultural Affairs
- Reuben Roqueni, Program Officer, Hewlett Foundation (formerly at Tucson-Pima Arts Council)San San Wong, Senior Program Officer, Arts & Creativity, Barr Foundation in Boston (formerly at San Francisco Arts Commission)



Research Report: **2019 Profile of Local Arts Agencies**

A Detailed Report About the
Local Arts Agency Field During
Fiscal Year 2019

April 15, 2020

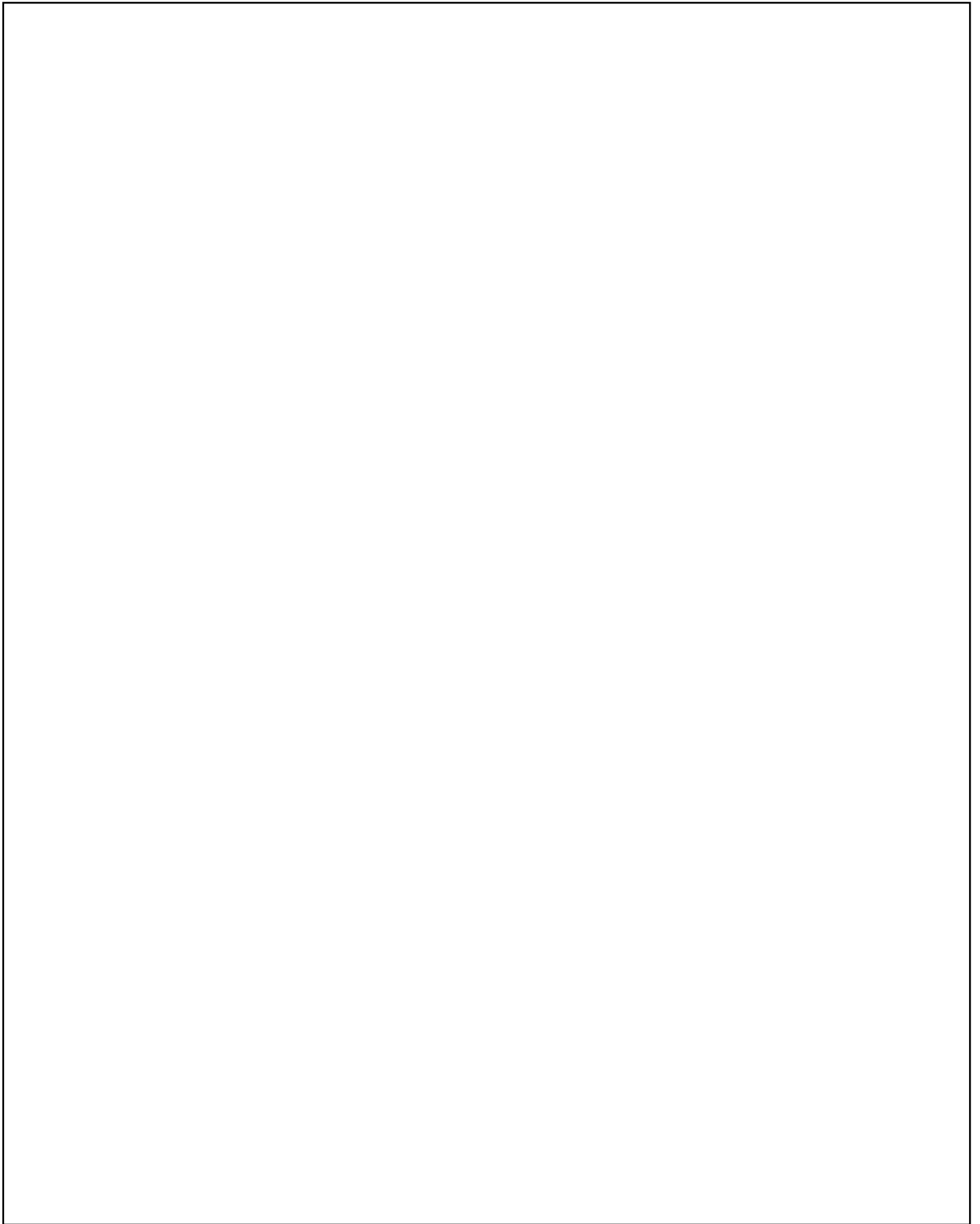
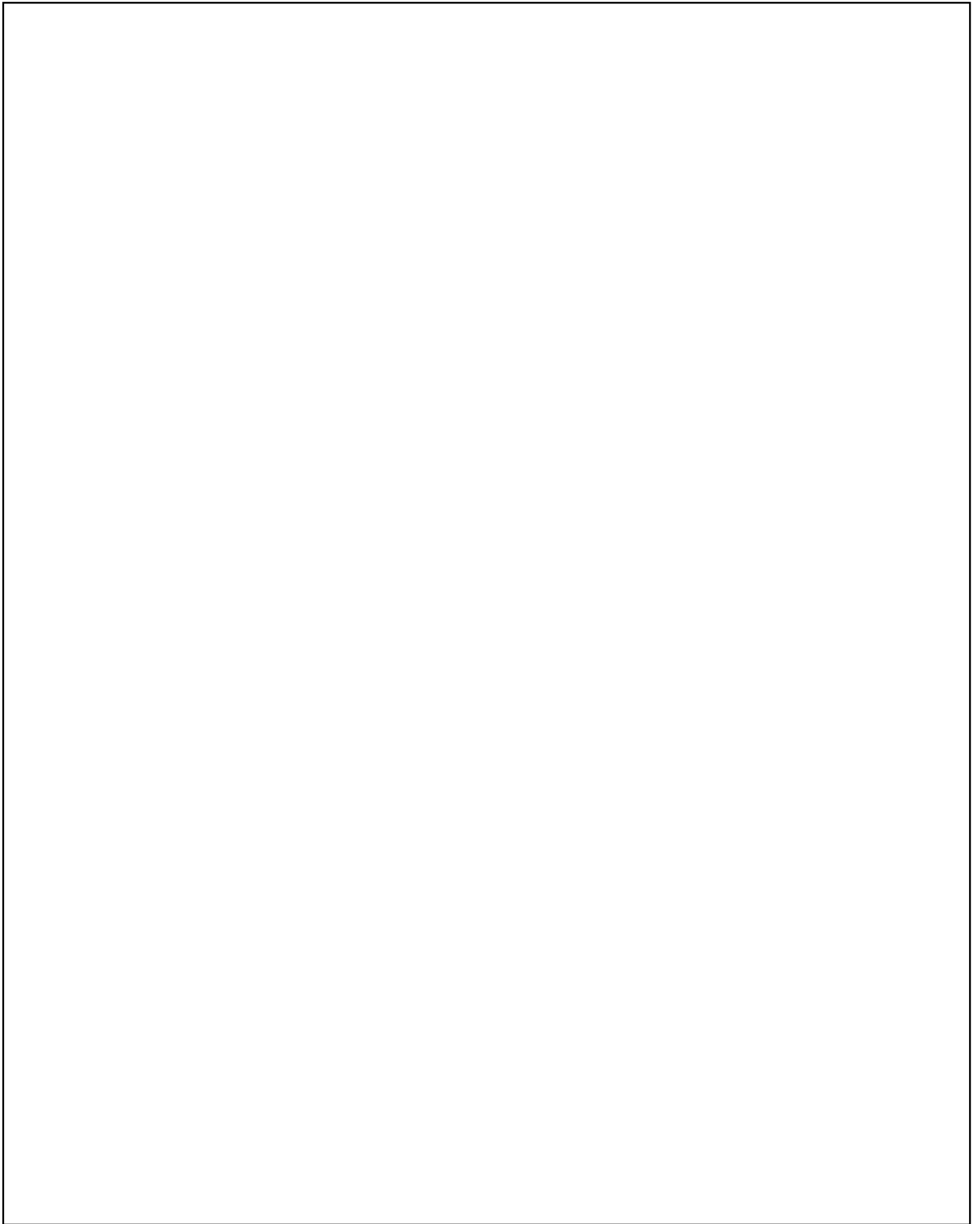


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INTRODUCTION

By Randy Cohen, Vice President of Research, Americans for the Arts

During the last half century, the local arts agency (LAA) movement in the United States has flourished—with the number of LAAs growing from 400 to 4,500. They provide programs, services, and funding to strengthen their communities and make the arts accessible to all. It is no surprise then that Americans are now more engaged in the arts than ever before, with nearly three-quarters of the adult population attending the arts and nearly half personally involved as arts makers. LAAs make the arts relevant to the community that they serve. It is because of this vital presence that tracking the health, operations, and impact of LAAs is a matter of pressing concern.

This report focuses on the fiscal year 2019 findings from our *Profile of Local Arts Agencies*. The Profile is an annual survey of a core set of LAA indicators—budget trends including sources of revenues and categories of expenditure, partnerships, community development, programs and services, diversity and equity policies/initiatives—that we supplement with rotating modules, enabling us to dig deeper into specific aspects of LAA work. The inaugural 2018 Profile included modules focused on (1) equitable grantmaking and investment in the arts and (2) LAA staff salaries and benefits. The 2019 Profile included modules on (1) partnerships with non-arts organizations and (2) local and state option taxes used to fund the arts. Each module has its own separate analysis available on our website at www.AmericansForTheArts.org/LAAProfile.

I conducted my first LAA survey for Americans for the Arts in 1991 (so long ago, we didn't even ask for fax number). The one constant over the years is my ongoing appreciation of how LAAs evolve to keep pace with how their community evolves.

- Back in those days, less than a quarter of LAAs used the arts to address community development issues. Today, that figure is 95%. Nearly every LAA provides not just cultural benefits to their community, but also social, educational, and economic ones.
- We also see LAAs pushing themselves and their communities on the issues of diversity, equity, and inclusion. Half of LAAs have diversity policies related to board, staff, or grantmaking. Yet, the data also reveal the challenges of the diversity of leadership—with less than 10% of CEOs being a person of color.
- An LAA planning evolution over the past decade is an increase in communities integrating the arts into their broader community-wide master plans—including the arts among all civic priorities.
- A data point that remains steady is that there are always about one-third of LAAs that have completed a cultural planning effort within the previous five years before completing the survey—and those that do have consistently seen greater rates of budget growth than those that don't. This report is no exception (see Pages 35-37).

There are multiple ways to use the findings in this report. Perhaps you are looking to justify a partnership with your Chamber of Commerce. Your board will be delighted to know that about

half of LAAs are already doing so. Or maybe you just want to know how your LAA budgets and programs stack-up statistically against similar LAAs from across the country. For that, you can jump to the [LAA Dashboard](#)—our online interactive tool! Give it a try and let us know how it works for you.

Because the data used for this report was collected from May through August in 2019, we need to acknowledge that the landscape has changed radically due to the COVID-19 virus in early 2020. It has already resulted in the cancelation of thousands of arts and cultural events across the country and resulted in billions of dollars of damage to our arts ecosystem. Communities that rely on a portion of hotel-motel tax funds to support the arts are already feeling the pinch and are likely to see the impact stretch well into 2021. Given this jolt, some of the findings in this report (e.g., budget forecasts, cash reserves, and community priorities) likely no longer reflect what the LAA field is currently experiencing.

I would like to express my deepest gratitude to 633 local arts agencies that completed the 2019 Profile survey—an increase of almost 100 respondents from the 537 that completed the 2018 survey! We thank each one of you, as this report would not be possible without you. We would like to express our appreciation to the National Endowment for the Arts for their generous support of the 2019 Profile of Local Arts Agencies, the LAA Dashboard, and field education opportunities. A study of this magnitude is a total organizational effort, and I extend my appreciation to the amazing board and staff of Americans for the Arts. The research staff responsible for producing this survey and report are Ben Davidson and Isaac Fitzsimons. Special thanks also to Ruby Lopez Harper, Clayton Lord, Jessica Stern, Narric Rome, and Peter Gordon for their project development and writing work.

Thank YOU for everything you do to advance the arts in America!

ABOUT LOCAL ARTS AGENCIES

This report about the fiscal year 2019 findings from the *Profile of Local Arts Agencies* provides a comprehensive overview of the local arts agency field.

The nation's approximately 4,500 local arts agencies (LAAs) promote, support, and develop the arts at the local level, ensuring a vital presence for the arts throughout America's communities. LAAs are diverse in their makeup—and have many different names and embrace a spectrum of artistic disciplines. But each LAA, in its own way, works to sustain the health and vitality of the arts and artists locally, while also striving to make the arts accessible to all members of its community. Each LAA in America is unique to the community that it serves, and each evolves as its community evolves. While no two LAAs are exactly alike in name, programming or mission, they share one or more of these seven programs and services in common:

1. **Advocacy and Policy:** Virtually 100% of LAAs advocate for arts funding and arts friendly policies as well as serve as thought leaders and policy creators on a wide range of topics and issues—arts education, creative economy, economic development, community development, workforce development, cultural tourism, disaster preparedness/response, research, health, inter-cultural understanding, and the community's quality of life.
2. **Facilities Development and Management:** 62% of LAAs are responsible for the development and management of arts and cultural facilities and venues such as artist live/work space, rehearsal and performance spaces, gallery space, hands-on art centers, or creative entrepreneur incubators.
3. **Funding and Financing:** 76% of LAAs provide direct investment in the arts and culture community through grants and other financial support programs for artists and arts and cultural organizations or groups such as operating or project support grants, and technical assistance or capacity building grants, non-competitive project/program sponsorships, fellowships, grants for professional development training or special project stipends, public and private matches for projects, crowdfunding initiatives, leveraging funds via bonds, facilitating collaboratives or micro-lending.
4. **Partnerships and Planning:** 91% of LAAs partner with other local organizations and/or agencies to address community needs and make their communities more healthy, vibrant, and equitable. This may include working with public schools, the Convention and Visitor Bureau, the Chamber of Commerce, health and human service providers, colleges and universities, and a wide range of city and state government agencies.
5. **Programs and Events:** 84% of LAAs present their own cultural programming to their community. These may include after-school arts education programs, public art, free concerts in the park, exhibitions, heritage and preservation efforts, festivals, and special events.

6. Services: 92% of LAAs provide a portfolio of services to other arts organizations including professional and creative workforce development workshops or classes incubation and fiscal sponsor services, marketing, administrative/back office services, box office, or discipline-specific workshops and trainings.
7. Visibility: 66% of LAAs leverage their broader network and resources to drive public goodwill and communicate the importance and value of arts and culture in communities. This may include community-wide marketing campaigns, cultural tourism, civic engagement initiatives, arts and cultural event calendars, festivals, multi-sector programs, research, convenings/focus groups, or media partnerships.

LAAs have many different names, including:

- Arts Council, Arts & Humanities Council, Cultural Council
- Arts Commission, Cultural Commission, Heritage Commission
- Cultural Affairs Department
- Cultural Alliance
- Arts Center
- Business Council for the Arts
- United Arts Fund
- Any creative name that suggests their work such as ArtsWave (Cincinnati, Ohio), 4Culture (King County, Washington), and Allied Arts

LAAs operate in many different forms:

- Within a city or county government agency, department, division, or facility
- Nonprofit 501(c)3 organization
- Private community organization
- For-profit organization
- Hybrid nonprofit/for-profit partnership or organization

LAAs affect community health and vitality in many different ways:

- Help ensure broad accessibility and public engagement with the arts culturally, socially, educationally, and economically
- Build healthy, vibrant and equitable communities
- Enable diverse forms of arts and culture to thrive
- Impact the economic health and growth of a community through vibrant arts programming
- Support and advance arts and culture at the local level and bring communities together
- Connect elected official and business leaders to the power of arts in the community

LAAAs use many different methods to impact the community through the arts:

- Provide financial support such as grants and contracts to the local arts community (e.g., community theater or symphony, arts festivals, individual artists)
- Present cultural programming (e.g., art classes, lectures, exhibitions)
- Manage cultural facilities (e.g., performance or exhibition spaces, museums, arts incubators, live/work spaces)
- Provide services to artists and arts organizations (e.g., professional development, visibility and advocacy support, technical assistance, group health insurance)
- Participate in and often lead community cultural planning (e.g., assessing community's cultural needs and mapping an implementation plan)
- Advocate for and promote arts-friendly policies (e.g., ensure funding and government policies that support the arts and arts education)
- Forge partnerships with elected officials, business leaders, and other community representatives (e.g., chambers of commerce, school districts, faith-based organizations)
- Manage a public art program (e.g., public art installations, percent for art programs, beautify community parks and neighborhoods)

LAAAs utilize many different sources of funding:

- Local government (e.g., general fund allocations, non-arts agencies, or dedicated tax revenues such as a "sales tax for the arts")
- Grants from a state arts agency and other statewide agencies
- Grants from the National Endowment for the Arts and other federal agencies
- Contributions from foundations and businesses
- Donations from individuals
- Membership dues, registration fees, and other sources of earned revenue
- United arts fund campaign contributions and workplace giving programs

EXECUTIVE SUMMARY

Americans are more engaged in the arts now than ever before as a result of the remarkable growth and impact of our nation's 4,500 local arts agencies—nonprofit organizations and municipal agencies that work tirelessly to ensure that the arts and culture have a vital presence in America's communities.

The findings in this report are based on 633 survey responses that were collected from participating LAAs during May through August of 2019.

LOCAL ARTS AGENCIES BY THE NUMBERS:

- 95% use the arts to address **community development** issues such as social, education, or economic challenges.
- 82% of local arts agency staff **self-identify as white only**, including 91% of chief staff executives (i.e., executive director, president/CEO).
- 83% expect the **demand for their services** to increase over the next two years (including 27% that expect a “significant” increase in demand).
- 76% provide **arts education** programs and/or services to the community.
- 76% **provide financial support directly to organizations and/or artists** in any form such as grants, contracts start-up capital, loans/microloans, and/or commissions/fellowships/scholarships—63% to organizations, and 65% to individual artists.
 - 58% operate a competitive **grantmaking** program—55% award grants to organizations, and 39% award grants to individual artists.
- 70% are **private nonprofit organizations**; 30% are **government agencies**.
- 64% report that their **operating budget increased or remained the same** between FY2018 and FY2019 (54% and 10%, respectively). 36% experienced a budget decrease.
- 62% manage one or more **cultural facilities** (e.g., performance or exhibition spaces, arts centers, galleries, incubators).
- 54% manage a **public art** program; 33% of those manage a **percent-for-art** program.
- 49% work in **partnerships** with their local Chamber of Commerce.
- 49% have adopted a **diversity, equity, and inclusion** statement.
 - 40% have a diversity policy for **staff**
 - 36% have a diversity policy for **board/commission members**
 - 34% have a diversity policy for **grantmaking/funding programs**
 - 48% believe that they have the **appropriate level of diversity among staff, board, and volunteers**.
- 49% work in communities that have **integrated the arts into a community-wide planning effort** such as a city's master plan or a foundation's regional needs assessment.
- 34% report that their community has completed (or updated) a **community cultural plan** within the past five years.
- 25% of municipal LAA chief staff executives are **members of their mayor's (or county executive's) "cabinet"** of senior staff advisors.

ABOUT THIS REPORT (METHODOLOGY)

The 2019 Profile of Local Arts Agencies was conducted as a secure online survey from May through August of 2019.

- On May 16, 2019, Americans for the Arts emailed a pre-survey message to 2,935 LAA chief staff executives (i.e., executive directors, etc.) to announce the upcoming research project and to describe the benefits of participation.
- On May 30, 2019, Americans for the Arts emailed a unique link to each of the 2,935 LAA chief staff executives and requested that they complete the survey (or delegate it to someone else to complete on behalf of their LAA).
- The original survey deadline was June 28. Reminder emails were distributed on June 5, June 12, June 19, and June 26.
- On June 1, an email was distributed to the chief staff executive of non-responding LAAs informing them that the deadline for participation had been extended until July 19.
- Additional reminder emails were distributed on July 10 and July 16.
- On June 23, a final deadline extension was announced through August 9.
- Targeted solicitations continued to nonresponding LAAs and LAA networks throughout July and August.
- The survey was officially closed on August 23 and no further responses were accepted.

The findings in this report are based upon the data provided by a total of 633 responding local arts agencies that completed and submitted the entire survey instrument. Partially completed surveys were excluded from the analyses and report. No analysis was completed to determine if significant differences exist between survey responders and nonresponders.

All responses were analyzed in aggregate. In addition, in most cases the responses were stratified by the following characteristics/cohort groups:

- Legal status of the local arts agency (public/government vs. private/nonprofit)
- Dollar range of the LAA's operating budget (in expenditures)
- Geographic definition of the LAA's primary service area (i.e., city, county, region)
- Population range of the LAA's primary service area
- Age range of the LAA
- Grantmaking LAAs vs. non-grantmaking LAAs
- LAAs that partner with non-arts organizations vs. LAAs that do not

Detailed data tables for every question on the survey can be found on our website at www.AmericansForTheArts.org/LAAPProfile. The data tables are a Microsoft Excel file. The raw data, however, is not available.

SECTION 1—Local Arts Agency Governance

Since 1960, the number of LAAs in the United States has grown more than 10-fold, from 400 to approximately 4,500. LAAs are found in all 50 states plus Washington, DC, serving populations that range from small rural to suburban to large urban.

The Universe of Local Arts Agencies Includes Established and New Organizations

- 39% of the participating LAAs were founded prior to 1980.
- 39% were founded from 1980 to 1999.
- 21% were founded since 2000.

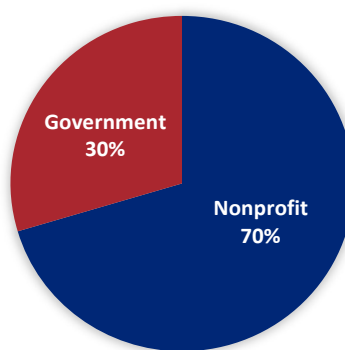
Most Local Arts Agencies are Private, Nonprofit Organizations

70% of the nation's LAAs are private nonprofit organizations, with the remaining 30% being an agency of local government (or a public/private hybrid). There are also a very few for-profit organizations that are serving as the local arts agency for their community (less than 1%).

Nationally, this ratio 70/30 has been consistent for many years.

- The exceptions are found in the LAAs with the largest operating budgets and those serving American's most urban communities.
 - 67% of LAAs with a budget of \$10 million or more are government agencies.
 - 64% of the LAAs in the 60 most populated U.S. cities are government agencies.

Q: "Which of the following categories best characterizes the legal status of your LAA?"

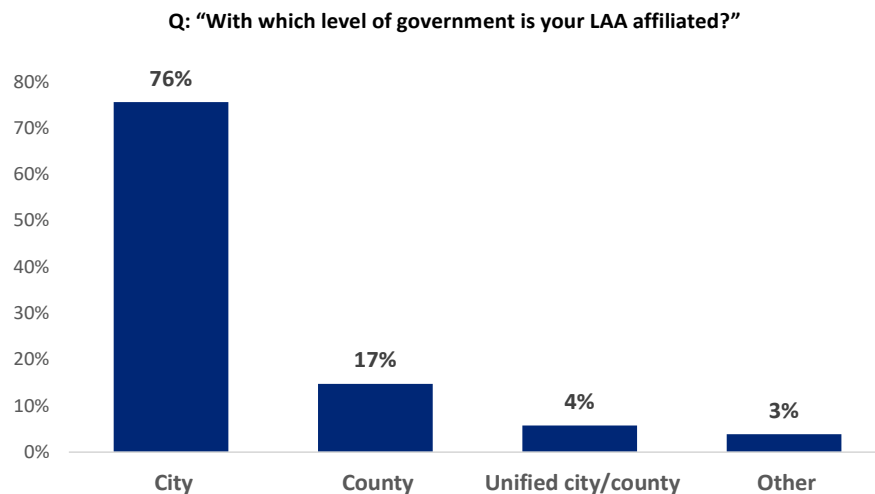


Private Local Arts Agencies are Tax-Exempt Nonprofit Organizations

- 98% of private LAAs have received 501(c)3 tax-exempt status. A few private LAAs report that they are unincorporated organizations and/or that they operate under the umbrella of another organization with nonprofit status.
- 46% of private LAAs have been "designated" by the local government as the official LAA for its community.
- 94% of private LAAs are independent organizations or facilities.
 - A few LAAs are located under the umbrella of an arts center or performing arts center (2%), a Chamber of Commerce (1%), a community foundation (1%), or another type of community organization.
- Revenues received by private LAAs typically include a mixture of donations from individuals and businesses, foundation support, earned-income activities, and grants or contracts from government. They are likely to be engaged in programs and services such as marketing, online art and event calendars, audience development, volunteer recruitment, board development, and individual giving. They partner extensively with non-arts community organizations as well as with local municipal agencies.

Government Local Arts Agencies are Usually Part of City Government

The majority of government LAAs are affiliated with city government (76%), while the remainder are found within county government (17%) or a unified city/county government (4%). A few are affiliated with another government unit such as a special tax district (3%).

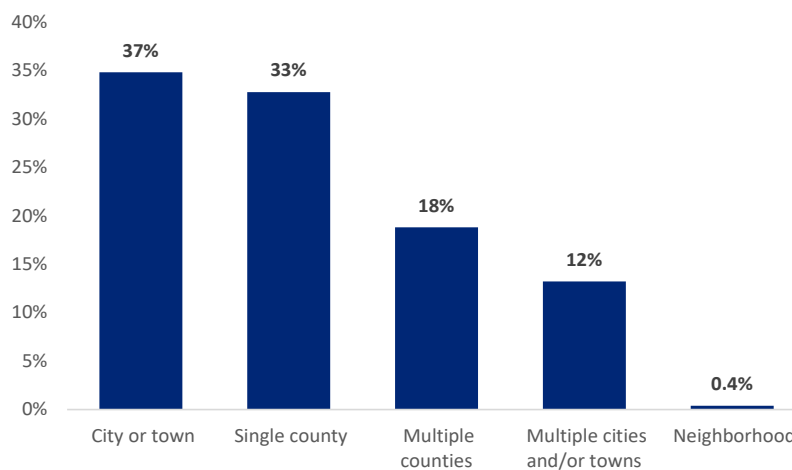


- 29% of government LAAs are independent agencies, departments, divisions, programs, or facilities within the local government structure.
 - 27% of government LAAs operate under the umbrella of the Mayor's Office or the City/County Manager's Office. Other common locations for government LAAs to be situated within the local government structure include Parks and Recreation (19%), Economic/Community Development (9%), or Library/Library Services (5%).
- 22% of chief staff executives at government LAAs report to a Mayor, and 22% report to a City/County Manager. 17% report to a City Council or County Board (or similar).
- 25% of government LAAs report that the chief staff executive (e.g., executive director) participates as a member of a mayor's (or county executive's) "cabinet" of senior advisors.
- Not surprisingly, the largest source of revenue for government LAAs is from local government sources such as general fund and line-item allocations and dedicated local tax revenues. Their largest expenditure is often for awarding grants and contracts to local cultural institutions and individual artists. Typically, government LAAs are heavily engaged in partnerships with other city agencies.

Most Local Arts Agencies Serve Either a Single City/Town or a Single County

LAA's serve communities of all shapes. Most LAAs define their primary service area as either a single city or town (37%) or a single county (33%). Fewer LAAs define their primary service area as multiple counties (18%) or an area that includes multiple cities and/or towns but not defined by county borders (12%).

Q: "Which of the following categories best characterizes the primary geographic area served by your LAA?"

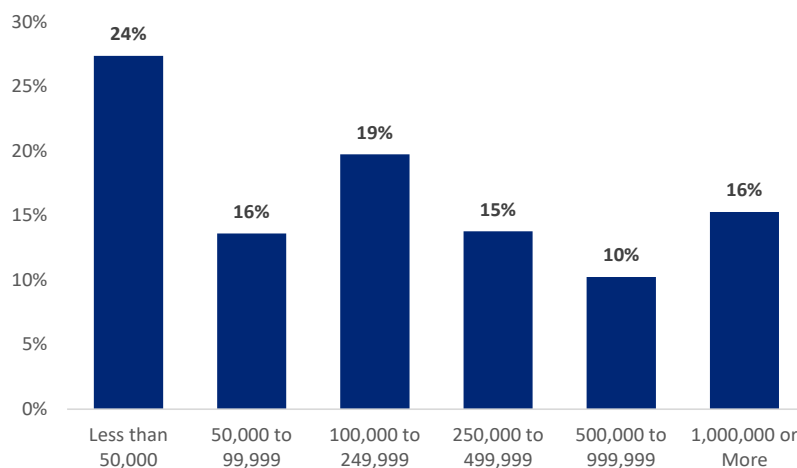


- Private LAAs serve a wide range of community types including a single county (39%), a multi-county region (27%), a single city or town (20%), or a multi-city or multi-town region that is not defined by county borders (15%).
- Government LAAs are most likely to define their primary service area as a single city or town (77%) or a single county (18%). A few government LAAs describe their primary service area as multiple cities and/or multiple towns that are not defined by county borders (5%).
- Some communities are served by multiple LAAs that work to meet different needs for their constituents. The people of Philadelphia, for example, are served by three: Greater Philadelphia Cultural Alliance (a nonprofit organization); Arts & Business Council of Greater Philadelphia (an affiliate of the Chamber of Commerce); and City of Philadelphia Office of Arts, Culture and the Creative Economy (a city agency).

One-Quarter of Local Arts Agencies Serve Populations of 50,000 People or Less

LAAs serve communities of all sizes. Approximately one quarter of LAAs serve smaller communities with populations of 50,000 or fewer people (24%). One half of LAAs serve a community that is home to between 50,000 and 500,000 (49%). The remaining one quarter of LAAs serve populations of 500,000 or more (27%), including 16% that serve populations of 1 million or more.

Q: "Provide the total population of your LAA's primary geographic service area."



- Not surprisingly, LAAs with larger budgets tend to serve communities with larger populations.

SECTION 2—Local Arts Agency Finances

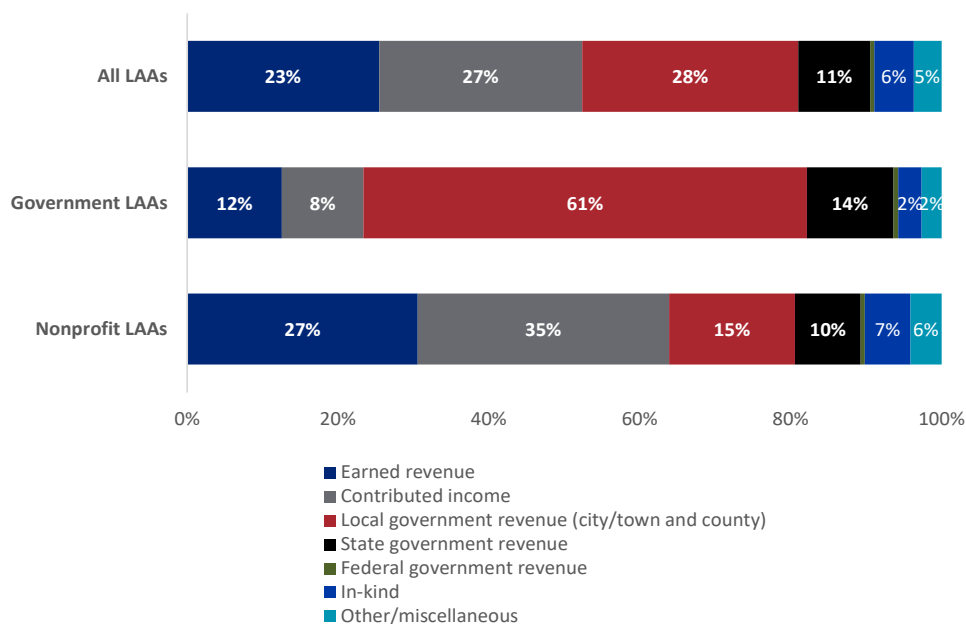
The annual budgets of LAAs range from all-volunteer to \$212 million for the New York City Department of Cultural Affairs, which is the largest public arts agency in the country (it declined to participate in the survey).

REVENUES—Local Arts Agencies Receive Financial Support from Many Sources

A total of 617 LAAs provided a complete four-year revenue history from FY2016 through FY2019. Those 617 LAAs received a total of \$1.24 billion in financial support and income during fiscal year 2019, including \$668 million in support from local government. (When NYC Department of Cultural Affairs is included, local government support to LAAs totals at least \$880 million.)

Overall, the largest source of LAA funding is support from local government sources (28%), followed closely by contributed income such as corporate support, donations, private grants (27%) and earned income (23%). Other sources of LAA funding include support from state government (11%), federal government (1%), in-kind support (6%) and other/miscellaneous sources (5%). *To calculate these percentages, first the percentages are calculated individually for each participating LAA, and then the averages are calculated for each revenue source; this methodology gives each LAA equal weight regardless of its budget size.*

Q: “Provide the dollar amounts of total revenue and support that your LAA received for each of the itemized categories listed below during its most recent fiscal year.”



- There are significant differences depending whether the LAA is public or private. As in past studies, the majority of public LAA revenues are received from local government sources (61%), while private LAAs receive the majority of their income from contributed support (35%) and earned revenue (27%).

One Third of Local Arts Agencies are in Communities with a Tax for the Arts

More than one third of LAAs report that their community has an option tax from which funds are used directly to support the arts and culture (38%). This is perhaps the primary reason that local government funding is the largest overall source of financial support for the LAA field. *(See Page 41 for an overview of the findings from the 2019 supplemental module about option taxes that are used to fund the arts. Visit www.AmericansForTheArts.org/LAAProfile to additional resources about option taxes.)*

- 25% report that their community has a local option tax that supports the arts
- 7% report that their community has a state option tax that supports the arts
- 5% report that their community has both a local option tax and a state option tax

Local Arts Agencies Are Active Fundraisers

93% of LAAs actively fundraised or otherwise solicited financial contributions during their most recently completed fiscal year.

- 81% solicited funds from local, state and/or federal government sources (including state arts agencies and NEA grants). Of those:
 - 72% intended to use those dollars for general operating support
 - 65% intended to use those dollars to support one of their LAA's specific programs or initiatives
 - 50% intended to use those dollars to support one or more broad community arts/cultural initiatives
 - 42% intended to re-grant or otherwise distribute those dollars to other arts/cultural organizations
 - 31% intended to re-grant or otherwise distribute those dollars to individual artists
- 75% solicited funds from individual donors.
 - 77% intended to use those dollars for general operating support
 - 72% intended to use those dollars to support one of their LAA's specific programs or initiatives
 - 49% intended to use those dollars to support one or more broad community arts/cultural initiatives
 - 27% intended to re-grant or otherwise distribute those dollars to individual artists

- 22% intended to re-grant or otherwise distribute those dollars to other arts/cultural organizations
- 68% solicited funds from foundations (private and/or community).
 - 80% intended to use those dollars to support one of their LAA's specific programs or initiatives
 - 56% intended to use those dollars for general operating support
 - 49% intended to use those dollars to support one or more broad community arts/cultural initiatives
 - 26% intended to re-grant or otherwise distribute those dollars to individual artists
 - 25% intended to re-grant or otherwise distribute those dollars to other arts/cultural organizations
- 67% solicited funds from corporations/for-profit businesses including corporate foundations.
 - 82% intended to use those dollars to support one of their LAA's specific programs or initiatives
 - 61% intended to use those dollars for general operating support
 - 49% intended to use those dollars to support one or more broad community arts/cultural initiatives
 - 22% intended to re-grant or otherwise distribute those dollars to other arts/cultural organizations
 - 19% intends to re-grant or otherwise distribute those dollars to individual artists

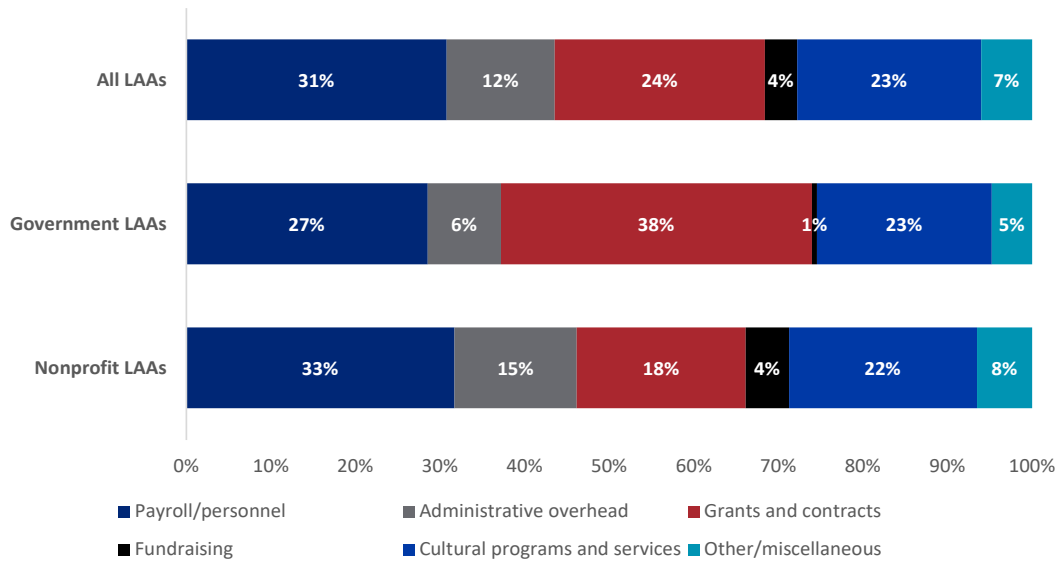
Not surprisingly, while 22% of government LAAs report that they did not actively solicit funds, only 1% of nonprofit LAAs report the same. This is largely due to the fact that some government LAAs receive their operating funds each year from one funding source such as a general fund or a dedicated arts tax.

EXPENDITURES—Local Arts Agencies Invest in Personnel, Grants, and Programs

The 617 LAAs that provided a complete four-year revenue history from FY2016 through FY2019 reported that they expended a total of \$1.22 billion during fiscal year 2019.

Overall, LAAs spend less than one half of their operating budgets on payroll and personnel (31%) and administrative overhead (12%) costs. They spend one quarter of their budget to provide direct financial support such as grants and contracts (24%), and they spend nearly as much to provide cultural programs and services to members of their communities (23%). Other categories of expenditure include fundraising (4%) and other/miscellaneous expenses (7%). *To calculate these percentages, first the percentages are calculated individually for each participating LAA, and then the averages are calculated for each category of expenditure; this methodology gives each LAA equal weight regardless of its budget size.*

Q: “Provide the dollar amounts of total expenditures made by your LAA during its most recent fiscal year. Use the itemized categories of expenditure listed below.”



- There are significant differences in categories of expenditure between government LAAs and nonprofit LAAs. Most notably, the typical government LAA spends 38% of its operating budget to provide direct financial support to organizations and artists in the community (in the form of grants and/or contracts, for example), while the typical nonprofit LAA spends only 18% of its budget on the same.
- Interestingly, the percentage of expenditures made for presenting cultural programs and services to the community is similar for both types of LAA (23% for government LAAs and 22% for nonprofit LAAs).
- Nonprofit LAAs spend a larger portion of their budget on administrative costs. The typical nonprofit LAA spends 47% of its operating budget on payroll/personnel and administrative overhead, while the typical government LAA spends 32% of its budget on the same.

These expenditure percentages are similar to past studies from the 2000s and even the 1990s.

Four-Year Budget Trend for Local Arts Agencies

A total of 617 LAAs provided a complete four-year budget history from FY2016 through FY2019 (representing 97% of the 633 LAAs that completed the survey). Their responses are used to calculate the four-year history of LAA budget trends in the table below.

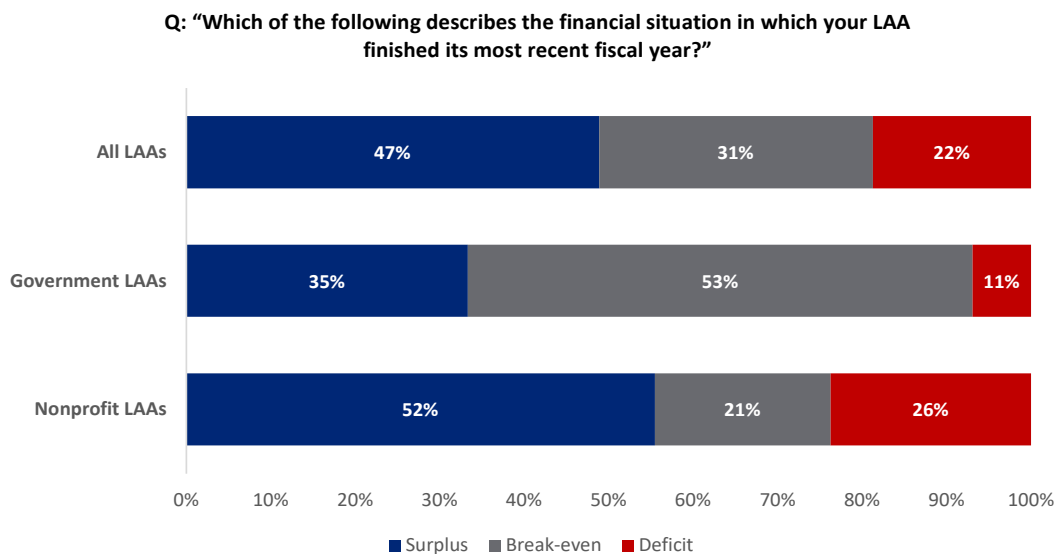
- Government LAAs experienced a higher rate of budget growth from FY2018 to FY2019, likely as a result of the high share of their funding coming from local governments combined with municipalities having healthy budgets.
- These budget trends are likely to change in 2020 due to the impact of the COVID-19 virus.*

	Fiscal Year 2016	Fiscal Year 2017	Fiscal Year 2018	Fiscal Year 2019
ALL LOCAL ARTS AGENCIES (n=617)				
Revenue and Income (all sources)				
Total	\$1,057,536,622	\$1,189,280,157	\$1,183,773,065	\$1,235,652,483
Average	\$1,713,998	\$1,927,521	\$1,918,595	\$2,002,678
Percentage of Change		+12.5%	-0.5%	+4.4%
Local Government Support only				
Total	\$565,350,780	\$601,716,165	\$632,924,379	\$667,952,441
Average	\$916,290	\$975,229	\$1,025,809	\$1,082,581
Percentage of Change		+6.4%	+5.2%	+5.5%
Expenditures				
Total	\$1,039,413,413	\$1,092,087,124	\$1,139,405,220	\$1,223,647,003
Average	\$1,684,625	\$1,769,995	\$1,846,686	\$1,983,220
Percentage of Change		+5.1%	+4.3%	+7.4%
NONPROFIT LAAs ONLY (n=429)				
Revenue and Income (all sources)				
Total	\$434,022,619	\$525,098,973	\$492,559,423	\$501,508,142
Average	\$1,011,708	\$1,224,007	\$1,148,157	\$1,169,017
Percentage of Change		+21.0%	-6.2%	+1.8%
Local Government Support only				
Total	\$91,504,922	\$96,592,827	\$105,287,667	\$114,770,875
Average	\$213,298	\$225,158	\$245,426	\$267,531
Percentage of Change		+5.6%	+9.0%	+9.0%
Expenditures				
Total	\$445,647,984	\$453,649,941	\$471,409,613	\$493,054,097
Average	\$1,038,806	\$1,057,459	\$1,098,857	\$1,149,310
Percentage of Change		+1.8%	+3.9%	+4.6%
GOVERNMENT LAAs ONLY (n=183)				
Revenue and Income (all sources)				
Total	\$602,065,534	\$647,903,518	\$681,353,268	\$721,425,886
Average	\$3,289,976	\$3,540,456	\$3,723,242	\$3,942,218
Percentage of Change		+7.6%	+5.2%	+5.9%
Local Government Support only				
Total	\$454,214,451	\$490,891,476	\$520,430,759	\$542,597,627
Average	\$2,482,046	\$2,682,467	\$2,843,884	\$2,965,014
Percentage of Change		+8.1%	+6.0%	+4.3%
Expenditures				
Total	\$567,289,973	\$617,384,761	\$648,107,565	\$705,366,220
Average	\$3,099,945	\$3,373,687	\$3,541,571	\$3,854,460
Percentage of Change		+8.8%	+5.0%	+8.8%

One Half of Local Arts Agencies Had a Budget Surplus

About one half of LAAs (47%) reported ending their most recently completed fiscal year with a budget surplus. One third (31%) reported ending in a break-even position, and 22% reported a budget deficit. For most participating LAAs, this was their fiscal year that ended during 2018 (64%) or 2019 (35%).

- Overall, the percentage of LAAs that reported ending their most recently completed fiscal year with a budget surplus dipped slightly from 49% on the 2018 survey to 47% on the 2019 survey.



- Government LAAs are more than twice as likely than nonprofit LAAs to report a break-even balance sheet (53% and 21%, respectively). This is not surprising as government LAAs are probably more likely to balance their budget based on a consistent allocation of local government revenue, and also more likely to return remaining dollars into a city or county general fund.
- Nonprofit LAAs are more likely to report a surplus than are government LAAs (52% and 35%, respectively), and more likely to report a budget deficit (26% and 11%, respectively).

Most Local Arts Agencies Have At Least Two Months' of Expenses Available

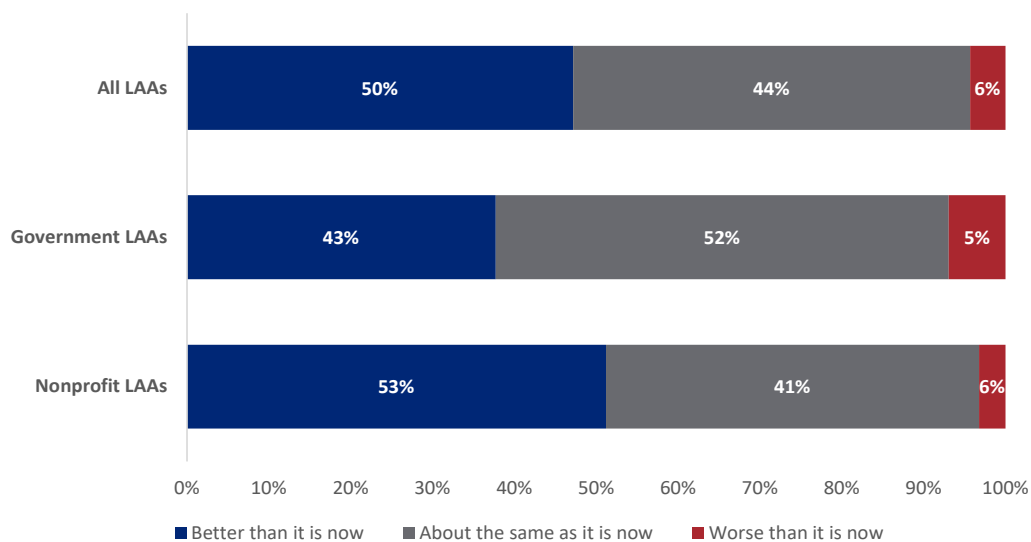
Two-thirds of LAAs (65%) had two or more months of expenses readily available as cash (or cash reserves) at the time they completed survey. Only 13% of LAAs reported that they had one month or less of expenses available as cash, including 5% of LAAs that reported they had no cash available.

- 83% of nonprofit LAAs reported having at least two months of expenses readily available as cash, including 28% that reporting having six or more months of expenses available.
- Two-thirds of government LAAs (66%) reported that this question was not applicable: 48% because any remaining dollars roll back into a municipal general fund, and 17% for other/miscellaneous reasons.

Local Arts Agencies Have a Positive Financial Outlook for Themselves

One half of LAAs anticipate that their financial outlook two years from now will be better than it is today (50%, representing an increase from 47 percent in 2018). Nearly as many LAAs report that they expect their financial outlook in two years to be about the same as it is currently (44%). Only 6% of LAAs expect their financial outlook to be worse in two years than it is currently. *By way of comparison, the 2015 LAA Census reported that only 17% of the responding LAAs anticipated that their financial outlook would be better in two years. (Again, this survey was conducted before the COVID-10 crisis.)*

Q: "How would you characterize the financial outlook for your LAA two years from now?"

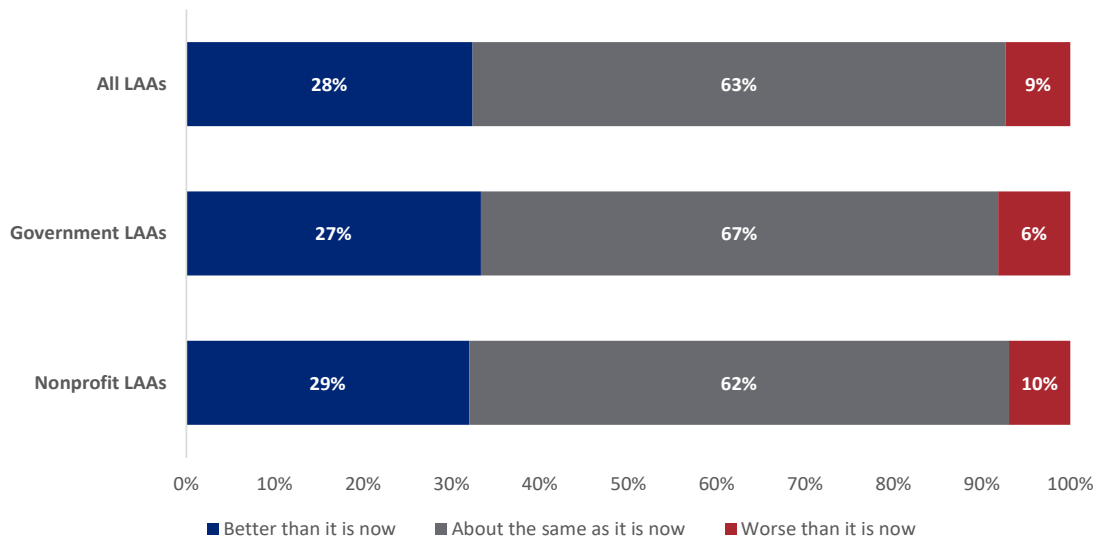


- Nonprofit LAAs have a generally more optimistic outlook than government LAAs. 53% of nonprofit LAAs expect their financial outlook in two years to be better than it is today, compared to only 43% of government LAAs.

Local Arts Agencies Have a Positive Financial Outlook for Constituents

LAAs are less certain about the financial outlook for their constituents. 28% of LAAs anticipate the financial situation of their constituents to be better two years from now than it is currently (a decline from 32% in 2018). 63% of LAAs expect that their constituents' financial outlook will remain about the same in two years as it is now. Only 9% of LAAs expect that the financial outlook of their constituents will be worse in two years.

Q: "How would you characterize the financial outlook for your constituents two years from now?"



- Government and nonprofit LAAs reported similar expectations about the financial outlook for their constituents in two years' time.

Local Arts Agencies Expect Demand for Their Services to Increase

83% of LAAs anticipate that demand for their services will increase during the next two years, including 27% who anticipate that it will significantly increase. 16% expect demand will stay about the same. Only 1% of LAAs expects demand for their services to decrease during the next two years. *This demand is growing—the 2018 Profile reported 81% of LAAs expected demand to increase, and the 2015 LAA Census reported that only 61% anticipated the same.*

SECTION 3—Local Arts Agency Board, Staff, and Volunteers

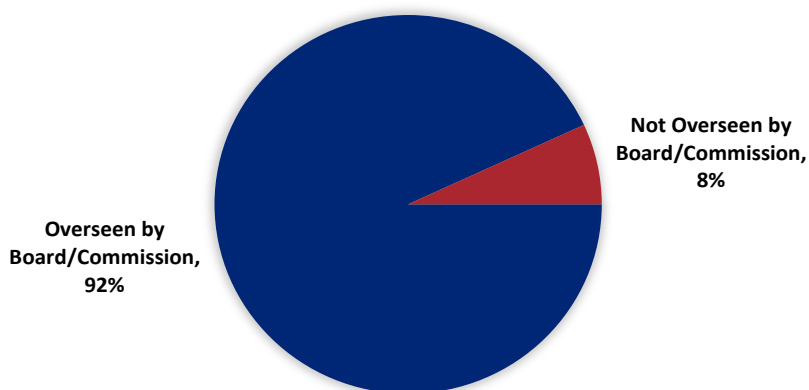
In general, LAA employees are educated white women, often with a degree in an arts-related field. (See the sidebar on Page 23 for more information about last year's 2018 Survey of LAA Salaries and Compensation.)

- 82% of the LAA employees that responded to the 2018 Salary Survey categorized their race/ethnicity as White or Caucasian or European American only, while 18% identified as a person of color. These findings are similar to the findings from previous reports.
- 78% identified their gender identity as female (cisgender). This finding represented a 6% increase from the 2013 finding of 72%.
- 91% of reported that they have at least a four-year college degree; including 45% who had at least one graduate degree.

Most Local Arts Agencies are Overseen by a Board or Commission

92% of LAAs are held accountable to, or otherwise overseen by, a board of directors or commission of appointed individuals (or a similar advisory or governing body). Overall, these boards or commissions have an average of 15 members.

Q: "Is your LAA held accountable to, or otherwise overseen by, a board of directors or commission of appointed individuals (or a similar advisory or governing body)?"



- 98% of private LAAs have a board of directors or other governing body. The boards of private LAAs average 16 members.

- 78% of government LAAs are overseen by a commission of appointed individuals or similar advisory group. The commissions of government LAAs average 11 members, making them smaller on average than the boards of private LAAs.
- The size of the community or the LAA's operating budget has no bearing on the size of an LAAs board/commission.

Most Local Arts Agencies Have At Least One Paid Employee

84% of the responding LAAs have at least one paid employee (either full-time or part-time), 10% are operated entirely by volunteer staff, and 6% are operated entirely by their board/commission.

- Nonprofit LAAs are more likely to have paid staff (88%) than government LAAs (76%).
- Government LAAs are more likely than nonprofit LAAs to be run entirely by volunteer staff (15% and 8%, respectively), or to be run entirely by their board/commission (10% and 4%, respectively).

Local Arts Agencies Rely on a Combination of Employees and Volunteers

Among LAAs with at least one paid employee, the LAAs average 6.6 full-time, paid employees. The average staff size varies, however, depending on the LAA's legal status, the size of the LAA's budget, and the size of the community it serves.

Average Number of PAID Positions	Nonprofit LAAs	Government LAAs	All LAAs
Full-Time	4.7	11.6	6.6
Part-Time	5.0	9.1	6.1
Temporary/Seasonal/Fixed-Term	7.8	10.2	8.4
Average Paid Positions (ALL)	17.5	30.9	21.0

In addition, LAAs also rely on the contributions of time and effort from an average of 4.3 full-time volunteers. Again, the average number of volunteers varies depending on the LAA's legal status, the size of the LAA's budget, and the size of the community it serves.

Average Number of VOLUNTEER Positions	Nonprofit LAAs	Government LAAs	All LAAs
Full-Time	1.8	12.5	4.3
Part-Time	54.5	39.3	50.4
Temporary/Seasonal/Fixed-Term	75.5	57.4	70.7
Average Volunteer Positions (ALL)	131.8	109.3	125.4

SIDEBAR—Findings from the 2018 Survey of LAA Salaries and Compensation

The findings on this page are based on 1,117 responses to the *2018 Survey of Local Arts Agency Salaries and Compensation* that were collected from LAA employees and staff during September and October of 2018. To access the comprehensive report as well as detailed salary tables for individual job positions, visit <https://www.americansforthearts.org/LAASalaries>.

- Numerically, white women dominate the LAA field.
 - 82% of the responding LAA employees categorized their race/ethnicity as White or Caucasian or European American only, while 18% identified as a person of color.
 - 78% identified their gender identity as female (cisgender).
- The LAA field is well educated.
 - 91% of LAA employees have at least a four-year college degree.
 - 45% have at least one graduate degree.
 - 8% of those who have a college degree reported that they have an arts management degree, and another 48% have a different arts-related degree.
 - 65% of LAA employees and staff reported that they are satisfied with their total cash compensation (including 23% who are “very satisfied”). 23% are dissatisfied with his/her total cash compensation from their LAA.
- 38% of LAA employees agreed with the statement “*I have a clear path for job advancement.*” 30% of LAA employees disagreed (including 14% who “strongly disagreed”).

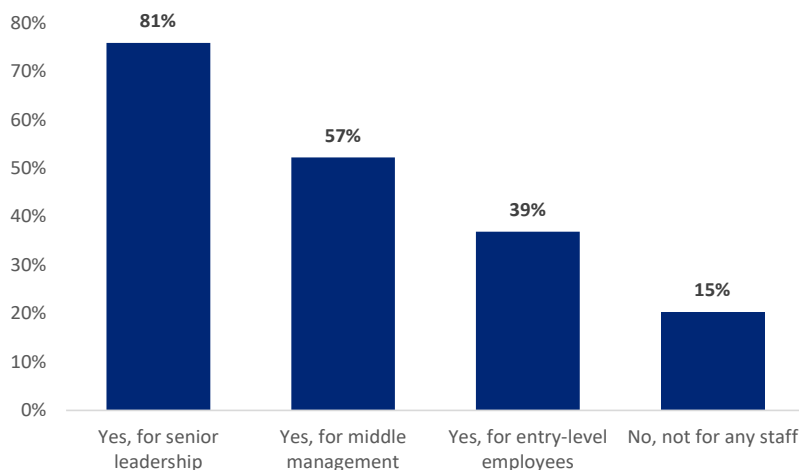
Average Salaries of Local Arts Agency Employees (September/October 2018)

Job Position/ Primary Area of Responsibility	FULL-TIME				PART-TIME	
	All LAAs	Public LAAs	Private LAAs	Sample Size	All LAAs	Sample Size
Executive Director	\$81,476	\$110,946	\$73,114	276	\$26,889	36
Assistant Director	\$84,241	\$98,565	\$75,815	54	\$87,000	1
Artistic/Choreography/Curator	\$64,692	\$50,306	\$70,857	10	\$20,500	2
Arts Education	\$52,421	\$57,677	\$49,369	49	\$22,047	20
Communications/Public Relations	\$51,392	\$69,655	\$46,627	29	\$21,831	7
Community Engagement/Audience Dev.	\$47,660	\$60,643	\$41,979	23	\$13,610	9
Development/Fundraising/UAF	\$60,137	\$87,545	\$58,224	46	\$26,733	5
Event Planning/Meetings and Events	\$53,607	\$71,286	\$43,295	19	\$16,466	4
Facilities/Facility Management	\$53,879	\$72,688	\$35,071	16	\$14,440	1
Finance/Accounting	\$69,709	\$98,878	\$63,227	22	\$22,330	12
Gallery/Museum/Collections/Visual Art	\$48,808	\$54,226	\$44,868	19	\$27,407	3
Government Affairs/Advocacy	\$84,470	**	\$84,470	3	\$49,400	1
Grantmaking/Community Investment	\$60,396	\$64,378	\$56,526	71	\$41,242	3
Marketing/Sales	\$57,307	\$76,850	\$47,535	30	\$22,365	8
Membership	\$40,125	\$48,000	\$37,500	4	\$25,848	1
Operations/Administration/HR	\$50,674	\$61,239	\$46,403	66	\$24,234	13
Programs/Services/Cultural Activities	\$56,360	\$64,220	\$50,585	85	\$27,794	16
Public Art	\$67,380	\$70,604	\$58,146	85	\$21,554	10
Research/Evaluation/Policy	\$79,690	\$79,691	**	8	\$14,500	2
Technology/Information Systems	\$42,637	**	\$42,637	7	\$11,000	1

Most Local Arts Agencies Provide Professional Development for Senior Staff

Overall, 85% of local arts agencies provide financial resources and/or paid time off annually for at least some staff to receive professional development outside of the organization (a modest increase from the 80% reported on the 2018 survey). However, LAAs are more likely to provide access to professional development opportunities for senior staff than they are for middle management or entry level staff.

Q: "Does your LAA provide financial resources and/or paid time off for staff to receive professional development each year outside of the organization?"



- 81% of LAAs provide financial resources and/or paid time off for senior leadership to receive professional development each year outside of the organization such as conferences, workshops, fellowships, trainings, and online courses/webinars. 57% of LAAs do the same for middle management staff, and 39% of LAAs do the same for entry-level employees.
- Only 15% of LAAs do not provide any access to professional development opportunities to any staff.
- Government and nonprofit LAAs are equally likely to offer professional development for their senior staff (83% and 80%, respectively). However, government LAAs are more likely than private LAAs to offer professional development for middle management (67% and 53%, respectively) and for entry-level employees (47% and 36%, respectively).
- Not surprisingly, LAAs with larger operating budgets are more likely to provide access to professional development.

SECTION 4—Local Arts Agency Diversity Policies and Activities

Each year the United States' 4,500 LAAs invest in their local arts and cultural ecosystems including direct financial investments in arts and cultural organizations and artists through grants, contracts, and loans. Collectively, LAAs are the largest distributor of publicly derived funds to the sector and one of the largest and steadiest underwriters of artists and creative workers in the United States. It is therefore crucial that LAAs employ a strong lens of equity to consider the full scope of their investments. (Visit www.AmericansForTheArts.org/LAAProfile to download a detailed report on the findings from the 2018 survey's supplemental module about grantmaking and equitable investment.)

Most Local Arts Agencies Have Not Adopted Diversity Policies for Specific Groups

40% of responding LAAs report that they have a diversity policy that addresses staffing and hiring procedures: 21% of LAAs have their own written policy, and 19% have adopted a policy developed by an umbrella entity. (This represents a decrease from the 47 percent reported on the 2018 survey.) Additionally, 34% of LAAs indicate that although they have not adopted a written diversity policy for staff and hiring procedures, it is a consideration.

Fewer LAAs have diversity policies that address their board/commission members (36%), grantmaking/funding (32%), contractors/interns (29%), volunteers (26%), vendors (24%), or facilities (22%). (These "decreases" are likely to be a function of different LAAs responding to the surveys as it is unlikely that an LAA with a policy would discontinue it.)

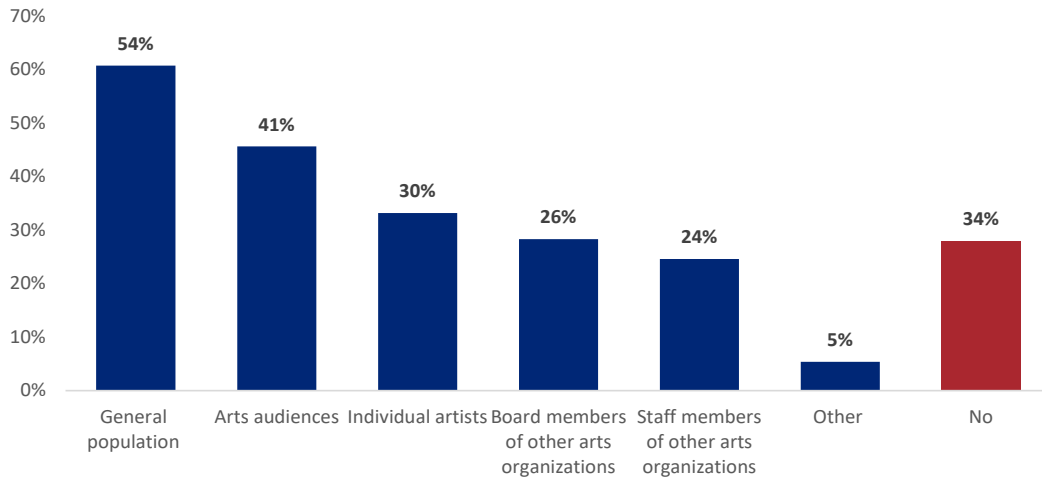
- Private LAAs are much more likely than government LAAs to have their own written diversity policy on staff/hiring (29% and 4%, respectively), while government LAAs are much more likely than private LAAs to adhere to the policy established by the municipality (47% and 7%, respectively).

Local Arts Agencies Track Demographic Trends Within Their Constituencies

54% of LAAs track demographic trends about the general population of the community they serve. Fewer track these trends among arts audiences specifically (41%), individual artists (30%), board members of other arts organizations (26%), staff members of other arts organizations (24%), and/or other groups (5%).

34% of LAAs report that they do not track diversity trends within their community (representing an increase from the 28% that was reported on the 2018 survey).

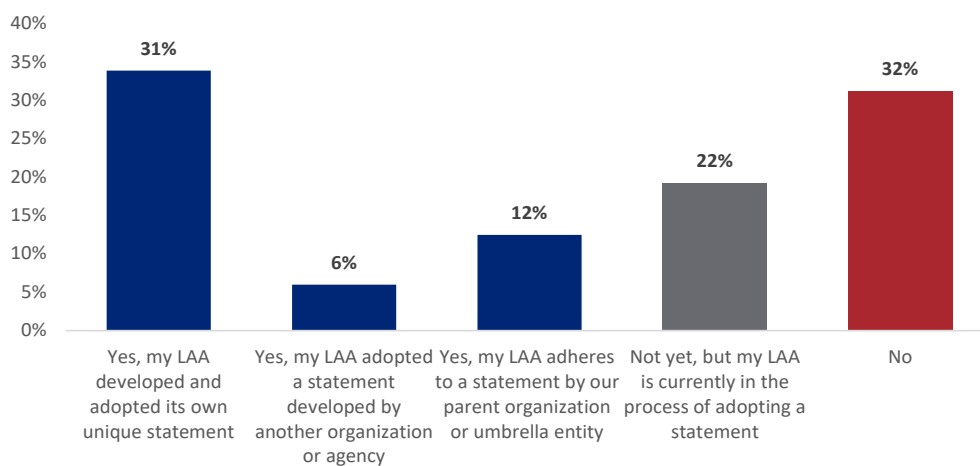
Q: “Does your LAA track trends about the diversity of the following groups in your community?”



One Half of Local Arts Agencies Have Adopted a Diversity Statement

One half of LAAs have adopted or adhere to at least one diversity, equity, and inclusion (DEI) statement (49%). Another 22% of LAAs indicated that are currently in the process of adopting a DEI statement. One third of LAAs (32%) have not adopted or do not adhere to a DEI statement, nor are they in the process of adopting one.

Q: “Has your LAA adopted an overarching guiding statement that addresses its vision on diversity, equity, and inclusion? For example, Americans for the Arts has a Statement on Cultural Equity. Check all that apply.”

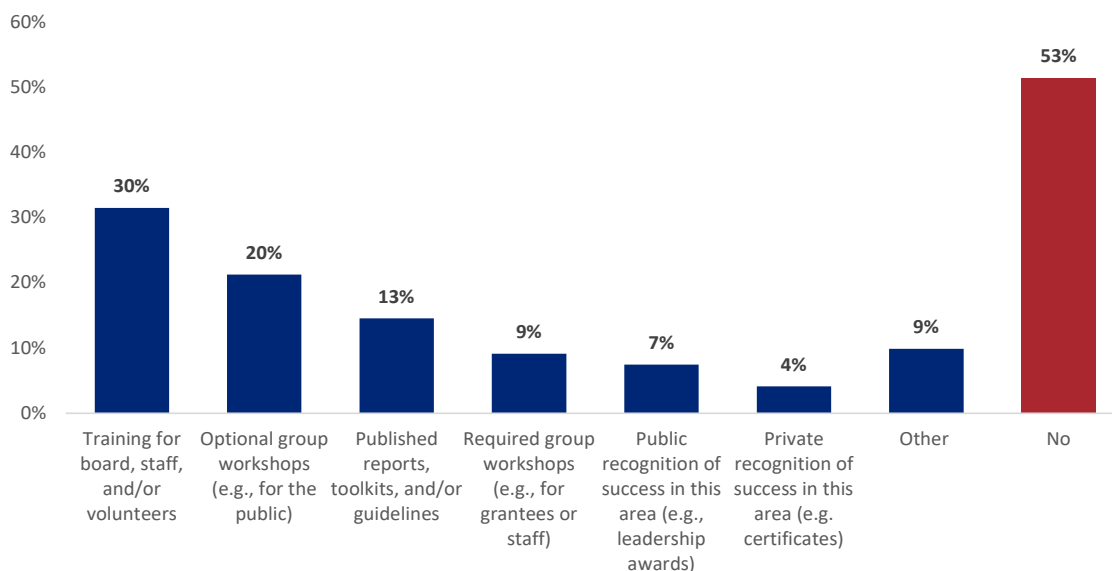


- 31% of LAAs have developed and adopted their own unique statement, 6% of LAAs have adopted a statement that was developed by another organization (such as Americans for the Arts), and 12% of LAAs adhere to a statement developed by their parent organization or umbrella entity.
- Not surprisingly, government LAAs are much more likely to adhere to a DEI statement developed by a parent organization or umbrella entity (30%) than are private LAAs (4%).

Local Arts Agencies Educate Constituents on Diversity, Equity, and Inclusion

47% of LAAs administer at least one program specifically designed to educate members of their constituency or community on issues of diversity, equity, and inclusion. Most commonly, that means training for board, staff, and/or volunteers (30%). Other programs include optional group workshops (20%), or published reports/toolkits and or guidelines (13%), required group workshops (9%), public recognition of success in diversity (7%), and private recognition of success (4%).

Q: “Does your LAA administer any of the following programs specifically to educate members of your constituency or community on issues of diversity, equity, and inclusion?”



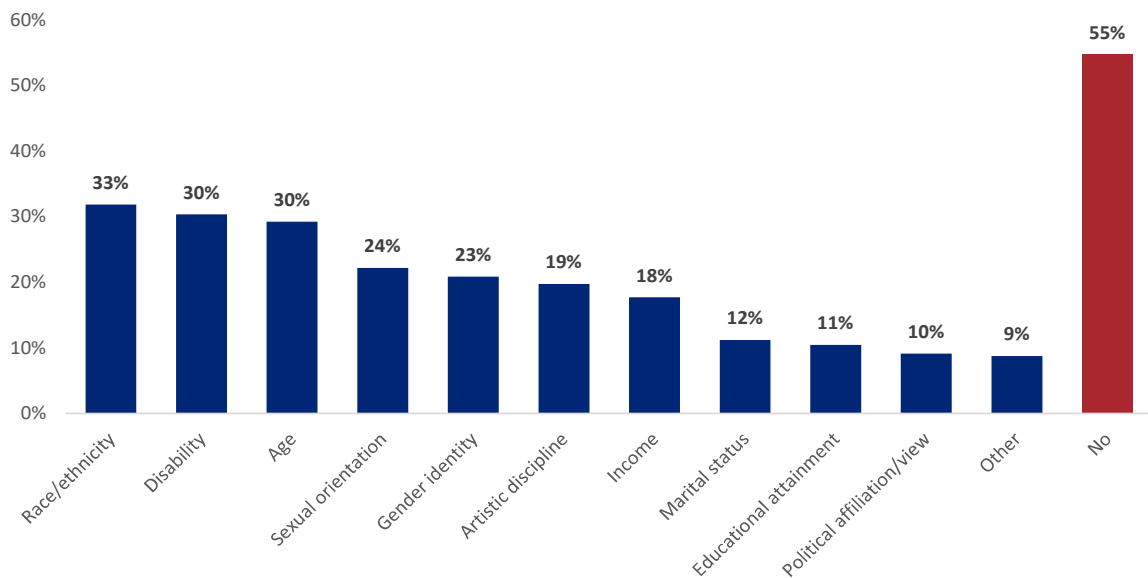
LAAs with larger budgets are more likely to provide educational opportunities for constituents on issues of diversity, equity, and inclusion.

Half of Local Arts Agencies Have Diversity Guidelines About Programming

45% of LAAs have written guidelines that mandate the consideration of diversity in at least one area when making decisions about programming and/or services (including grants and other forms of direct financial support).

- 33% of LAAs have these guidelines for consideration of race/ethnicity, and nearly as many have guidelines for disability (30%) and/or age (30%). Fewer LAAs have guidelines for consideration of sexual orientation (24%), gender identity (23%), artistic discipline (19%), and/or income (18%). One LAA in 10 has written guidelines that mandate the consideration of marital status (12%), educational attainment (11%), and/or political affiliation (10%).

Q: “Does your LAA have written guidelines that mandate the consideration of diversity in any of the following areas when it is making decisions about programming and/or services (including grants and other forms of direct financial support).”



- Only 12% of LAAs with no budget have written guidelines that mandate the consideration of diversity in at least one area when making decisions about programming and/or services.

SECTION 5—Local Arts Agency Programs, Services, and Initiatives

To accomplish their work, LAAs are typically involved in some or all of the following: policy and advocacy, partnerships, grantmaking, facility management, cultural programming, arts services, and/or arts education.

Local Arts Agencies Have a Direct Impact on Their Arts-Related Constituents

Most LAAs report that their work directly impacts their community's professional artists (86%), nonprofit arts and cultural organizations (81%), arts audiences/consumers (76%), and/or amateur/hobbyist artists (73%). In addition, one half of LAAs report that they directly impact the for-profit arts/creative business in their community (48%), and the people in the community who are neither arts audiences nor arts consumers (45%). Nearly as many LAAs have a direct impact on elected officials (40%), private sector leaders (40%), and/or non-arts/non-creative organizations (36%).

Local Arts Agencies Provide Materials to Communicate the Value of the Arts

Two-thirds of LAAs provide or underwrite trainings or educational materials *about how to communicate the value of the arts* to the community (65%).

- They provide these trainings/materials for the community-at-large (38%), for their board/staff (35%), for the organizations and artists they serve/support (34%), and/or for the entire arts community (31%).
- 36% of LAAs provide or underwrite trainings or educational materials *about how to communicate with non-arts sectors* within the community.
- In both cases, the likelihood of an LAA providing or underwriting trainings or educational materials increases with the size of the LAA's budget.

Local Arts Agencies Provide Financial Support to Artists and/or Organizations

76% of LAAs provide some type of direct financial support to organizations and/or artists in their communities.

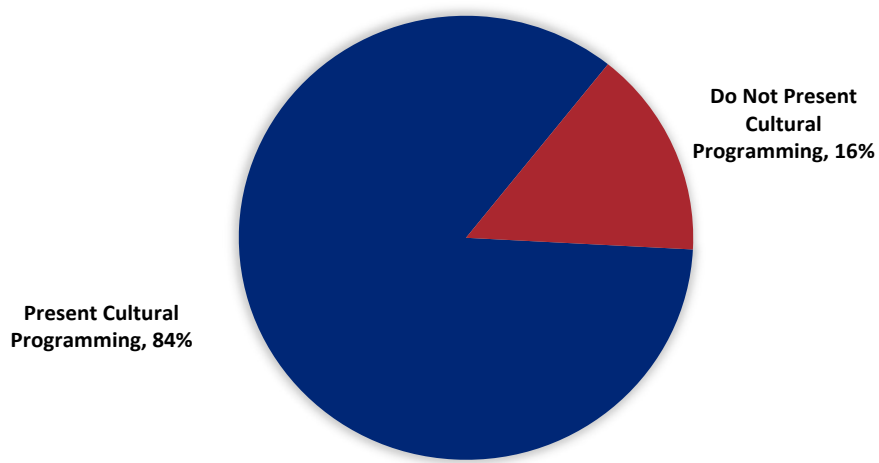
- The most common method that LAAs use to provide direct financial support is by awarding grants. 58% of LAAs are grantmakers:
 - 55% award grants to other organizations in the community
 - 39% award grants to individual artists
 - 36% award grants to both organizations and artists

42% of LAAs provide non-grant contracts to individual artists, while 28% provide non-grant contracts to organizations. In addition, 29% provide commissions, fellowships, or scholarships to individual artists.

Most Local Arts Agencies Present Their Own Cultural Programming to the Public

84% of LAAs present their own cultural programming to the public.

Q: “Does your LAA present its own cultural programming to the public? Examples of community cultural programming can include the performing arts, visual arts, fairs and festivals, media arts, and living collection.”



- Nonprofit LAAs are slightly more likely to present cultural programming than government LAAs (87% and 78%, respectively).

Local Arts Agencies Provide Services to Organizations, Artists, and the Public

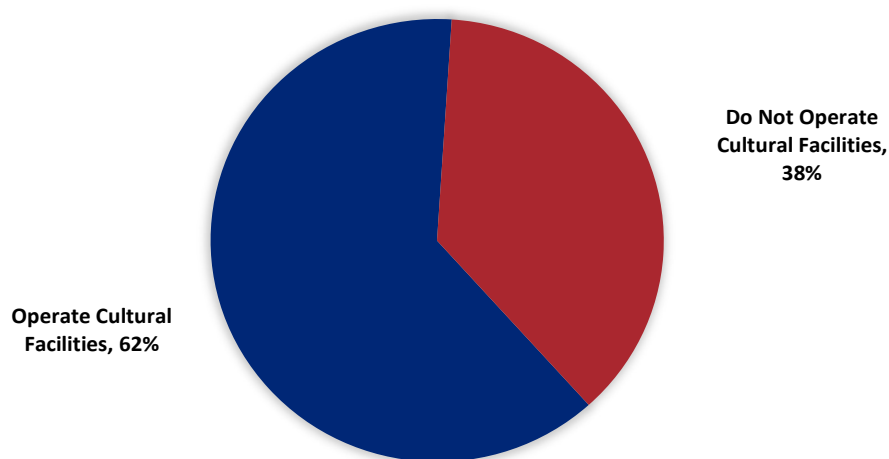
Nearly all LAAs are service providers to arts constituencies and within the communities they serve (92%).

- 79% provide services directly to individual artists such as an artist registry, performance or exhibit space, or professional development.
- 78% provide services for the general public such as an arts directory, a calendar of arts events, a ticketing service, or a newsletter.
- 76% provide services directly to other arts/cultural organizations such as trainings/workshops, technical assistance, or facility space.
- 48% provide services directly to the business community such as board and/or volunteer placements, rotating art exhibits, art purchase programs.
- 46% provide services directly to non-arts or non-cultural organizations.

Nearly Two-Thirds of Local Arts Agencies Operate a Cultural Facility

62% of LAAs operate at least one cultural facility. These include facilities that are owned by LAAs as well as facilities that LAAs manage on behalf of another organization. Examples of these facilities include exhibition space, performance venues, and artist live/workspaces.

Q: “Is your LAA currently involved with the operation of any cultural facilities? This could be a facility that is owned by your LAA, or a facility that it manages for another organization.”

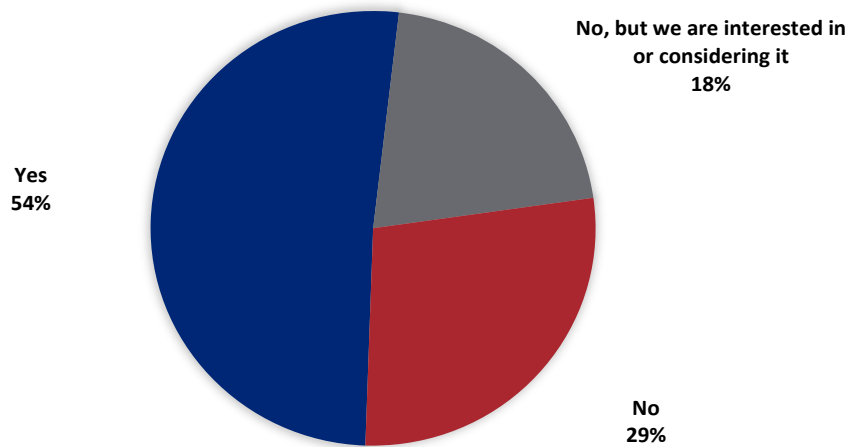


- Nonprofit LAAs are slightly more likely to operate cultural facilities than are government LAAs (64% and 57%, respectively).

Half of Local Arts Agencies Manage or Operate a Public Art Program

54% of LAAs manage or operate a public art program. An additional 18% of LAAs report that while they do not currently manage or operate a public art program, they are interested in or considering doing so.

Q: "Does your LAA manage or operate a public art program?"



- Government LAAs much more likely as nonprofit LAAs to manage or operate public art programs (70% and 47%, respectively).

33% of the LAAs that manage or operate a public art program *also* manage or operate a percent-for-art program.

- Similarly, government LAAs that manage or operate a public art program are also much more likely to manage or operate a percent-for-art program than their nonprofit counterparts (58% and 17%, respectively).

Only A Few Local Arts Agencies Manage a Cultural District, But More are Coming

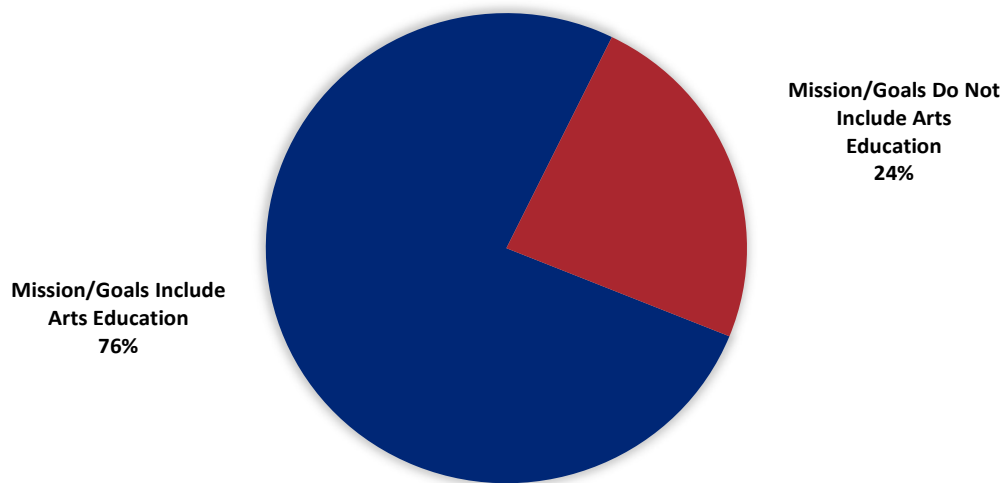
Currently, only 10% of LAAs manage a cultural district (sometimes called an Arts & Entertainment District). An additional 16%, however, report that a new cultural district is currently under development.

- LAAs that serve smaller and mid-sized communities are more likely to report that a new cultural district is currently under development. 16% of LAAs that serve a population of fewer than 100,00 people and 18% of LAAs that serve a population of 100,000 to 999,999 people report that a cultural district is currently under development, compared to only 6% of LAAs that serve a population of 1,000,000 or more people.

Most Local Arts Agency Mission Statements and/or Goals Include Arts Education

Fully three quarters of LAAs (76%) report that arts education is included as part of the LAA's mission statement and/or written goal.

Q: "Do your LAA's written mission and/or goals include arts education?"



- Nonprofit LAAs are more likely than their government counterparts to report that their mission or goals include arts education (81% and 67%, respectively).

Similarly, 76% of LAAs provide arts education programming and/or services to their community.

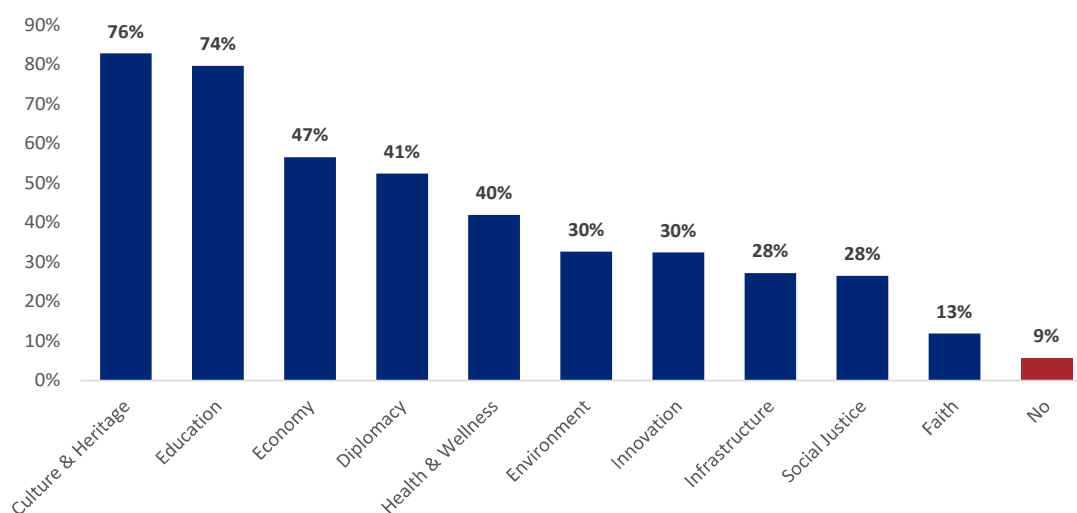
- Nonprofit LAAs are more likely than government LAAs to provide arts education services to the community (83% and 61%, respectively).

Most Local Arts Agencies Have Formed Partnerships with Non-Arts Organizations

The vast majority of LAAs have formed partnerships/collaborations with other community organizations (91%). These can include government agencies, nonprofit and private community organizations, and/or for-profit businesses. *(See Pages 39-41 for the executive summary of the findings from this 2019 survey's supplemental module about local arts agency partnerships with non-arts organizations. Visit www.AmericansForTheArts.org/LAAProfile to download a separate report on the detailed findings about LAA partnerships.)*

Most frequently these partnerships happen with organizations in the culture and heritage sector (76%), and/or the education sector (74%). Other common partnerships occur with organizations that work in the economic sector (47%), diplomacy (41%), and health and wellness (40%). One third of LAAs or fewer have formed partnerships with organizations that work in the environment (30%), innovation (30%), infrastructure (28%), social justice (28%), and/or faith (13%).

Q: “Has your LAA established partnerships/collaborations with other organizations that work in any of the sectors listed below? (Check all that apply)”



- Government LAAs are more than three times as likely as nonprofit LAAs to report that they have not formed any partnerships or collaborations with other organizations (17% and 5%, respectively).

The Vast Majority of Local Arts Agencies Interact with the Business Community

Most LAAs support, service, or otherwise interact in some capacity with their local business community (87%). Most commonly, LAAs facilitate partnerships between the local nonprofit arts community and the business community (58%). More than half of LAAs also facilitate partnerships between individual artists and the business community (52%), and/or engage in programming with their local chamber of commerce or other business services entity (49%).

Nearly half of LAAs produce programming aimed at supporting creative workers, creators, and individuals throughout the creative economy (43%). Fewer LAAs produce programming that

serves the business community directly (35%) or connect with businesses to help them leverage the arts to address diversity, equity, and inclusion (30%).

Q: "In how many of the following ways does your LAA support, service, and/or interact with the business community? (Check all that apply)"

Service	Percentage
Facilitates partnerships between the local nonprofit arts community and the business community	58%
Facilitates partnerships between individual artists and the business community	52%
Engaged in programming with our local chamber of commerce or other business services entity	49%
Produces programming aimed at supporting creative workers, creators, and individuals throughout the creative economy	43%
My LAA produces programming that serves the business community	35%
My LAA connects with businesses to help them leverage the arts to address diversity, equity and inclusion	30%
Other	7%
None	13%

- Government LAAs are four times as likely as nonprofit LAAs to report that they do not support, service, and/or interact with the business community (28% and 7%, respectively).

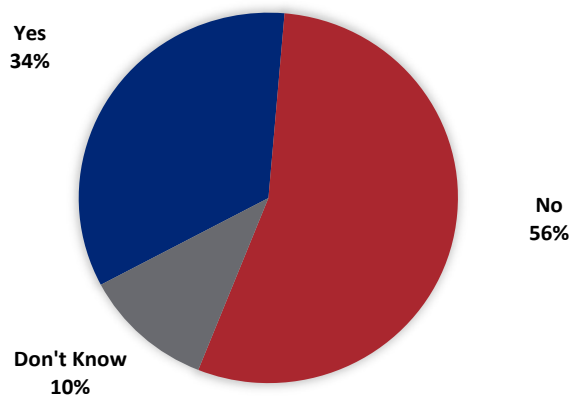
Local Arts Agencies are Involved in Cultural Planning

One third of LAAs report that their community has completed (or updated) a community cultural plan within the past five years (34%). Cultural planning is a community-inclusive process of assessing the cultural needs of the community and mapping an implementation plan. Local arts agencies usually play a leadership role in community-wide cultural planning efforts.

- In communities where a cultural plan has been completed or updated within the past five years, LAA budgets have increased at a greater rate than those in communities where a cultural plan has not been addressed recently. For example, the findings show that the average operating revenue of LAAs in communities where a cultural plan has been completed or updated within the past five years grew 24.5% from FY2016 to FY2019, while the average budget of LAAs in communities that have not recently addressed a cultural plan only grew 9.3% from FY2016 to FY2019.

- *This higher rate of budget growth for LAAs in communities that have recently completed or updated a cultural plan has been consistently observed through LAA financial surveys since the 1990s.*
- Government LAAs are more likely than nonprofit LAAs to report that their community has recently completed or updated a cultural plan (39% and 33%, respectively).

Q: “Has your community completed (or updated) a community cultural plan within the past 5 years? A cultural plan is a planning document that is specific to the arts and culture in your community.”

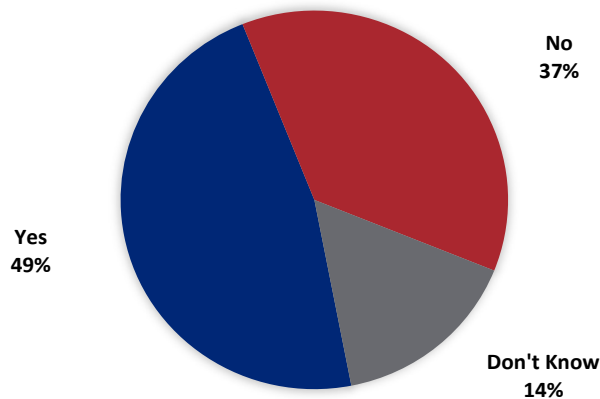


The Arts Are Being Integrated into Comprehensive Community Planning Efforts

One half of LAAs report that the arts and culture have been integrated into a comprehensive community-wide planning effort such as a city's master plan or a community foundation's local needs assessment (49%).

- Similar to the findings on the previous page about independent cultural plans, in communities where the arts have been integrated into a community-wide planning effort, LAA budgets have increased at a greater rate than LAAs in communities where that has not occurred. For example, the findings show that the average operating budget of LAAs in communities where the arts have been integrated into a comprehensive community planning effort grew 22.0% from FY2016 to FY2019, while the average budget of LAAs in communities that have not integrated the arts into a comprehensive community planning effort only grew 7.4% from FY2016 to FY2019.
- Government LAAs are more likely than nonprofit LAAs to report that their community has integrated the arts or cultural planning in a larger community-wide comprehensive planning document (56% and 46%, respectively).

Q: “Have the arts (or a cultural plan) been integrated into a community-wide planning effort such as a city's master” plan or a community foundation's regional needs assessment?



Local Arts Agencies Use the Arts to Address Community Development Issues

Nearly all LAAs are involved in using the arts to address community development topics either through their own programming or through the programming of a grantee (95%).

- Most commonly these are topics related to tourism (72%), youth development and education (72%), history, tradition, and heritage (66%), community development (65%), and economic development (62%).
- Additional areas of focus include diversity, access, equity, and inclusion (58%), lifelong learning (48%), livability (45%), community cohesion (43%), health and wellness (39%), and civic dialogue (37%).

Local Arts Agencies Feel They Have Integrated the Arts into Their Communities

The majority of LAAs report that they have “successfully integrated the arts and culture into the daily life of their community” (75%, including 16% who report having done so “extremely successfully”). 20% of LAAs feel that they’ve achieved this integration “with a little success.”

- Nonprofit LAAs are twice as likely as government LAAs to report that they have integrated the arts into the daily life of their community with extreme success (19% and 10%, respectively).

Local Arts Agencies Agree That They Need to Better Diversify Their Staff/Board, and Other LAA Reflections

- The vast majority of LAAs agree that their staff and board/commission can effectively communicate the value and impact of the arts on their community (83%, including 36% that strongly agree).
- Nearly as many LAAs agree that their staff, board/commission, and volunteers have the appropriate level of skills to respond to the needs of their constituents (81%, including 36% that strongly agree—which represents a decline from the 42 percent of LAAs that strongly agreed with this statement on the 2018 survey).
- Three quarters of LAAs agree that they offer the programs and services that will achieve the deepest impact in their community (77%, including 24% that strongly agree). 7% disagree with this statement.
- While 62% of LAAs agree that their community's pro-arts decisionmakers (e.g., elected officials, business leaders) can effectively communicate the value and impact of the arts on their community, 20% disagree with this statement.
- One half of LAAs agree they have the correct mix of financial resources (48%), while 34% of LAAs disagree with this statement (including 7% that strongly disagree).
- Nearly one half LAAs agree that they have an appropriate level of diversity among staff, board/commission, and volunteers (48%). However, 32% of LAAs disagree with this statement (including 6% that strongly disagree). *By way of comparison, the findings from the 2018 demonstrated that only 45% of LAAs agreed with this statement, and the findings from the 2015 LAA Census demonstrated that only 35% agreed with this statement.*

Local Arts Agencies Consider “Art” Among Their Community’s Top Five Priorities

According to LAA administrators, these are the top five areas of priority for their entire community during the next 12 months:

1. Art (51%)
2. Economic development (50%)
3. Youth development and education (48%)
4. Community development (46%)
5. Diversity, access, equity and inclusion (43%)

Other areas of priority that were chosen by at least 20% of the survey participants include tourism (37%), livability (29%), community cohesion (27%), and history, tradition, and heritage (24%). Again, this is another question that is likely to have a very different response in the post-COVID-19 environment.

SECTION 6—The 2019 Supplemental Modules

Each year, the Profile of Local Arts Agencies includes a pair of supplemental modules that provide a deeper exploration of specific topic areas. The supplemental topics for the 2019 survey are (1) Partnerships with Non-Arts Organizations and (2) Local and State Option Taxes that Support the arts. While all participating LAAs were required to complete the supplemental modules, the survey's advanced logic only displayed the questions that were relevant to each LAA (for example, only the LAAs that reported they have partnerships with for-profit businesses were asked detailed questions about for-profit businesses).

Partnerships with Non-Arts Organizations

91% of the LAAs that participated in the 2019 Profile survey reported that their organization is currently engaged in at least one partnership. Partnerships—whether with a for-profit business, a non-arts public agency, or a non-arts nonprofit—are one of the most prevalent and consistent strategies that LAAs use to expand their influence and address community issues. What do these partnerships look like? How are they formed (and what barriers prevent them from forming)? What are they designed to do, and how do the partners know whether the goals have been achieved? How is risk distributed? The 2019 survey's supplemental module on Partnerships sought answers to those questions.

Americans for the Arts published a separate comprehensive report on the findings from the 2019 supplemental module on partnerships with non-arts organizations. Download the full report on our website at <https://www.americansforthearts.org/LAAProfile>. Below is the executive summary.

Executive Summary of Report on Partnerships with Non-Arts Organizations

- 91% of LAAs have entered a formal or informal partnership with either a for-profit business (57%), a non-arts government/public entity (73%), or a non-arts nonprofit (82%) in the last four years. More than half of all respondents indicated partnerships in more than one category.
- 95% of LAAs are currently involved in using the arts to address at least one non-arts community development issue. The vast majority reported that they have at least one existing partnership whose primary or secondary goal is to address that specific issue.
 - The top five non-arts areas of focus are tourism (72%); youth development & education (72%); history, tradition, and heritage (66%); community development (65%); and economic development (62%).
 - The top five areas where LAAs have developed partnerships to address these non-arts issues are youth development and education (93%); tourism (91%); economic development (91%); planning (90%); and history, tradition, and heritage (88%).

- To create and maintain those partnerships, 41% seek assistance from their city government, 31% seek assistance from their Chamber of Commerce, and 22% seek assistance from other local, county, state, or national service organizations. 18% engage independent consultants.
- Sometimes partnerships are hard to pursue. When asked about such partnerships, 54% of LAAs say they have identified at least one partnership they wanted to pursue but could not.
 - 81% of those cite lack of capacity/time as a barrier. The next most common barrier is money (40%).
- 56% of LAAs, regardless of what type of non-LAA partner is involved, indicate that their partnerships are typically created in collaboration with their non-LAA partners. 20% report that the responsibility for developing and formatting their partnerships changes depending on the partnering organization, and 19% report that their LAA takes solely responsible for the development of its partnerships.
- While about a third of LAAs (29%) document partnership structure, almost half (47%) have no written agreement, and either verbally agree or simply keep their own record of such things.
 - The level of formality with which LAAs and their partners enter partnerships stays basically constant regardless of the partner type. About a third of LAAs have written, but non-legally binding, documentation (a number that slightly elevates for partnerships with government/public entities. Around a quarter of LAAs rely on even less formal written documentation, such as an email thread, and about a fifth of LAAs rely on more formal written documentation, such as a legally binding contract. Less than 20% of respondents have no formal agreement at all.
- The goals for partnerships rank in the same order for both the LAA and the partnering organization regardless of the type of organization involved.
 - The top five partnership goals for LAAs are: getting broader visibility for the arts, getting financial support for the LAA, getting visibility for the LAA, getting non-financial resources, and getting expertise.
 - The top five goals for non-arts partners (as indicated by LAAs) are: giving visibility to their organization, getting broader visibility for the arts, giving financial support to the LAA, improving the lives of their employees, and getting expertise.
- In general, LAA partnerships with for-profit and government/public partnerships look like each other in terms of both investment and impact, while LAA partnerships with nonprofit organizations behave differently. In almost half of cases, the financial risk is reported to be taken on by both partners, with the remaining partnerships equally split between the LAA and the non-arts partner in terms of who incurs more financial risk. The return-on-investment on partnerships for LAAs generally is good—they tend to report accruing more of the financial and staff/capital outcomes than their non-arts partners (or at the very least LAAs are likely to say that they and the partner accrued impact evenly).

- In LAA partnerships with either for-profit or government partner organizations, the non-LAA partner is more than twice as likely to provide more financial investment, and the LAA partner is more than 6 times as likely to provide more staff time/human capital. In partnerships with nonprofit partners, on the other hand, LAAs are most likely to share the financial burden evenly with the nonprofit partner (45% of the time) or carry more financial burden (36% of the time).
- In terms of evaluating the impact of LAA partnerships with for-profit or government organizations, LAAs report being equally or more impacted with the partnership's financial outcomes about 80% of the time—after reporting that they are equal or primary investors in the starting finances only about 50% of the time.
- In all types of partnerships, LAAs provide the bulk of the staff time/human capital—indicating they provide more in 60% of cases of for-profit and government partnerships, and in just under 40% of nonprofit partnerships. The impact of that investment is generally distributed to both partners—50-60% of partnerships, depending on type, indicated that staff time/human capital resources were equally impacted in the end.
- All LAA partnerships look generally the same when it comes to the investment of, and impact upon, space and overhead. Nonprofit partnerships are slightly more likely to share this burden evenly than other types of partnerships, where the burden of investment is about twice as likely to sit with the LAA than with the partnering non-arts organization. In 80% of cases, the impact on space and overhead is reported to be equal across partners.
- 84% of LAAs indicate that they do some level of evaluation of their partnerships.
 - Among those that do, just about one half compare outcomes to original stated goals (48%) and/or seek input from their non-arts partners about effectiveness (45%). About a third of LAAs look at community-level indicators (39%) and/or conduct informal surveying of stakeholders (32%).
- The most prevalent success metric for LAA partnerships is impact on the broader constituency and/or community (81%). Half as many LAAs review the financial impact (41%) or non-financial impact (40%) on their LAA, and a similar number (39%) review the non-financial impact on the partnering non-arts organization.

Collectively, LAAs use partnerships as a common and useful technique for expanding their impact and influence, particularly in efforts to address community development issues in the communities they serve. LAAs tend towards collaborations where they are providing human capital while their non-arts partners are providing financial support. These partnerships tend to be documented, although that documentation can vary in its formality and is relatively rarely legally binding. Documenting the structure of, and evaluating, these partnerships is generally something that occurs and that is often driven by the LAA. The goals for partnerships vary between the partners, but in the best circumstances they resonate with each other—allowing both risk and reward to be distributed and appropriate between partners.

Local and State Option Taxes that Support the Arts

Local arts agencies are instrumental in the establishment of local option taxes—designated tax revenue streams that are used to fund arts and culture locally. A local option tax is a special-purpose tax levied at the city or county level and used as a means of raising funds for specific initiatives. They require either a public referendum (i.e., a vote) or a policy ordinance before they can be implemented. Local option taxes provide significant and long-term funding for the arts community. Examples include St. Louis’ property tax (approximately \$80 million per year for the arts and culture), San Francisco’s hotel tax (\$30 million), Denver’s sales tax (\$64 million), and Cuyahoga County, OH’s cigarette tax (\$15 million). These dollars are allocated in many ways and do not always flow through LAA budgets.

It is important to note that these tax-generated funding streams may be significantly affected by the emergence of the COVID-19 virus during 2020.

More than one third of survey respondents report that their community has an option tax from which funds are used directly to support the arts and culture (38%). This is perhaps the primary reason that local government funding is the largest overall source of financial support for the LAA field.

- 25% report that their community has a local option tax that supports the arts
- 7% report that their community has a state option tax that supports the arts
- 5% report that their community has both a local option tax and a state option tax

The most prevalent form of option tax that generates funds used to support the arts is the lodging/transient stay tax (e.g., “hotel-motel tax,” “transient occupancy tax”). Among the 38% of LAAs that report that an option tax generates funds for the arts in their community, 67% responded that it is a lodging tax.

Americans for the Arts compiled separate analyses about the findings from the 2019 supplemental module on local and state option taxes that are used to support the arts. To learn more, and to find additional resources about option taxes for the arts, visit our website at <https://www.americansforthearts.org/LAAPProfile>.

Final Feedback from Local Arts Agencies

The 633 participating LAAs were offered an optional opportunity (on the final question of the survey) to provide any additional thoughts or feedback. For example, what key piece of information about their LAA and the work that it is doing in their community was not captured by the survey? Or, was there anything else they'd like to share about their LAA and its opportunities and challenges?

A sampling of these open-ended responses is included below.

FROM PRIVATE/NONPROFIT LAAs

- "1—We face many challenges to convince our local gov't and Chamber of Commerce BOD that the arts are worth the investment of BBB tax money. Despite sharing facts and figures from your website, they just don't believe that the arts have an economic impact in our community. 2—Increasing diversity is difficult in small town South Dakota. We are happy when ANYONE wants to volunteer or serve on our Board of Directors. Everyone is welcome to be included, if only they lived nearby."
- "90% of organization revenue is bed tax funded and is designated for cultural tourism based on funding events and programs - no operating support except for our staff and oh costs our local arts development program is based on increasing the capacity of artists and organizations but be able to compete in the tourism arena."
- "A bit tangential to the survey but as a parting thought - In 2018 we led a successful initiative to have a resolution on the criticality of an arts education adopted by the Association of Alaska School Boards in their core resolutions document (known as AASB - Where We Stand). This work included authoring the resolution, advocating for support across multiple school districts, shepherding the resolution through the committee process, and securing an affirmative majority vote from member districts at the AASB annual meeting."
- "A quick note about our finances for year end 2018: Through our fiscal sponsorship program, we incubate arts projects and emerging arts organizations by allowing them to receive tax deductible donations as they grow, as well as providing the administrative structure and support they need to scale sustainably. During the year ended June 30, 2018, due to a number of grants received in FY17 being drawn on in FY18, losses from those programs accounted for \$59,838 of the organization's total excess of total cash disbursements over total cash receipts of \$72,810. The Arts & Business Council operating budget only saw a loss of \$12,972."
- "Access to capitalization for rural LAAs is still very inaccessible."
- "ACJC has one full time and one part time staff. Partnering to access more resources and reach is a must for our success. Most of our work with county government entities is the result of overlaying our goals and programs with County priorities; something that helps us advocate for our funding each year as well as a way to serve community stated needs. In a somewhat conservative county, we've found that integrating arts into military/veterans, health & well-being and youth development is one way we can show our/the arts value and impact in the community."
- "Arts Councils do most of the work drawing people to the arts in our communities. However, the lion's share of funding always goes to the Symphonies and Art Museums. In spite of this GFAC is a growing council. We engage the community to accomplish our goals as we would otherwise not have the financial resources or staff levels to accomplish all we do. Randall Thompson, a campaign strategist, spoke at the Americans for the Arts Convention in Minneapolis, outlining how we were able to pass a millage for the arts in Genesee County. Accomplishing this in other counties is not going to be done from Washington DC. Consultants working on the scene will be needed."
- "Arts Councils have tremendous potential for bringing people together and transcending the polarizing preoccupations that often keep people apart. In this way, Arts Council's hold the key to civic progress and

should be supported and activated by multiple stakeholders. They are not only economic drivers; they are community builders and are needed to play a transformative role that enhances not only local but national communication.”

- “Arts for All is both a united arts funding organization and a unifying organization that joins together the major art groups for the common purpose of fostering the arts in our community. We believe the cooperative spirit among artists and arts groups in our area is quite exceptional. We fund our six participating arts groups with an annual allocation and also give grants to other (501)(c)(3) arts or cultural organizations.”
- “ArtsKC focuses on Investment and Engagement in the Arts through its programs and by advocacy work and with diversity, inclusion and equity for all.”
- “ArtStream uses performing arts to improve communication and social skills for people with intellectual and developmental disabilities and autism. This includes classes and workshops (through partners or individually) as well as 6 theatre companies and 4 Cabaret companies that perform original musicals.”
- “ArtsWestchester is in the process of developing a new strategic plan for the next five years. Among the challenges we will be addressing: developing a Cultural Plan with the County; building collaborations and arts programming with a stronger reach; promoting the arts throughout Westchester; expanding diversity and promoting inclusion in the arts; building a fundraising model for arts support.”
- “As a dual purpose LAA for economic development and the arts, we strive to help public, private, civic, and nonprofit entities to better understand the long-term economic development value of supporting and investing in the creative industries, including visual, performing, media, design (architecture, engineering, environmental), literary, and culinary arts. Presently, our creative organizations, artists, and producers are not working in a sufficiently broadly collaborative way. We need better information and data on best practices of cities that have significant creative industries initiatives; specifically, we would like to know which cities and towns have creative industries initiatives. We are working on a quantification, impact analysis, strategic planning initiative for New Orleans. We hope the outcome will be to achieve support for, investment in, and recognition of the creative output of one of the world's most creative cities.”
- “As a majority corporate annual campaign, we are seeing the change in locally-owned companies causing our campaign to shrink year over year. Though there is not an active campaign to pass a local tax to benefit arts, we are working with local and state government to explore the potential of passing a tax in the next year. We do have a hotel tax, but it is administered by the local CVB and does not benefit arts and culture organizations.”
- “As a rural arts organization, we're experiencing a continuing decline in our young professional audience (18-40) as this population actively locates to larger metropolitan areas. We don't foresee this trend changing, and we have concerns that this population will not return to the community as they age, which has traditionally occurred in the past. We see our audience aims as developing an arts awareness and appreciation within those under 18, so they will hopefully be active arts patrons in their new communities, while we still serve an older, aging audience. That significant gap in our audience presents numerous challenges for us in coming years, from board and volunteer needs, to funding, to our own vitality as an organization.”
- “As a small nonprofit, this survey asked questions that at times were very difficult and time consuming to answer. As a small nonprofit, we have a large impact on our county community. This impact comes from two sources: Arts in Ed programming in all county schools and a number of yearly fundraisers that feature the arts and draw amazing attendance. As we move forward in our partnership with Pathfinder Services to integrate their developmentally handicapped clients into the offerings of arts in our community, the LAC is embracing the opportunity to grow and nurture the arts in a larger format in our community. It's an exciting time for the arts in our county!”
- “As an organization we struggle with the hometown politics, the negative mindsets and individuals that only seek personal gain. This small group of individuals work against providing healthy opportunities for families and friends to be involved in a true art community. It is exhausting working to promote the arts and keep all activities above board and professional while juggling support both financially and growing a volunteer and membership base.”
- “As sophisticated as we are for a rural LAA, we need help educating local government on the value of the arts. The idea of a local option tax, for example, needs to be introduced carefully. ANY help AFTA can

provide towards assistance in education local government leaders (rather than just us - since we are already converted) would be gratefully received."

- "As the new Executive Director, I will be working on creating strong relationships with local officials and discover new ways to increase support of our LAA in both financial and other possibilities."
- "By researching to find the answers to these questions, my LAA confirmed that we are in better financial shape than we were a year ago. Some questions about the level of awareness the non-arts community has of the LAA could be included. Certainly, the profile of my LAA in the community is higher now than it was two years ago - through concerted effort of staff and board."
- "Canton, including its surrounding area, has very little population. Yet there exists here a strong commitment to the importance of the arts. Part-time hiring to sustain programming has not worked well because of the ephemeral nature of working without benefits and the inevitability of graduation for student interns. Volunteers have both the skills and loyalty to carry on; but they age. Providing artistic experiences for tiny rural communities with increasingly flow-through population patterns seems to move toward crisis status in more regions than the Midwest. We on the Mississippi River understand undertow. But CAAC is holding on. The arts matter."
- "CCAC has been shrinking, but we are in a strategic planning process to address that right now, with some new leadership and more active attempts to increase our community visibility. We expect that this will take time to turn around, but we are optimistic."
- "CCAI is a visual arts nonprofit based in Carson City, Nevada. The primary challenge that lays ahead is to secure funding for FY20. While a small organization in budget size, we're proud of our achievements. In FY19 we presented 11 exhibitions in 3 Carson City public buildings for a total of 700 gallery days and these shows were available to the over 22,000 people who use the city's services in these buildings annually. CCAI produced 3 exhibits with work by 21 artists [17 artists with disabilities] and 3 companion essays in the Courthouse Gallery, 3 exhibitions featuring 4 artists in the Sierra Room, and 5 student shows with art by 77 [high school/college] student artists in the Brick. In addition, CCAI's Artists In Education program presented 19 artist talks to 540 students at four local rural high schools and one college. Volunteers [including board members] donated 575 hours to CCAI programs, valued at \$13,000 in in-kind support. Courthouse and Sierra Room artists/speakers/essay writers received honoraria as well as support for their travel and project expenses. Thank you to AFTA for asking for final feedback and for your support."
- "Demographic information not considered. Our economy is threatened by the effects of the wildfire and resulting 24/7 road work by CalTrans that is impacting travel to our county and events. Our economy is in a downward spiral, with the arts providing the life in our community and a factor in EVERY organization and event."
- "Does your city and county provide operating support? (The city currently provides pass through dollars but no operating support.)"
- "Dublin Arts Council administers programming in six key areas: Art in Public Places, Community Arts grants, Community Arts Education, Community Special Projects, a summer concert series, and a year-round visual arts series. Programming in development includes art and wellness initiatives, creative aging projects and more."
- "Due to direct government conversations started by Daniel Holeva, ACM HOT tax dollars will increase by 38% for fiscal year 2020."
- "DVAA has served as an anchor of its community's Main Street Business District. We occupy one of the largest pieces of commercial real estate and maintained it as a vibrant resource/venue for over four decades. This stable presence has allowed commercial businesses to benefit from existing and growing audiences, coordinate events to better impact their sales (restaurants, retail, etc.) Key challenges in the near future will be addressing 2 raw/unoccupied floors of our main building through capital campaign which will expand our programs and services and increasing capacity, expanding 1-2 staff positions from PT (16 hours) to full time and providing staff with a living wage and benefits."
- "Economic development in Letcher County Kentucky is the best prospect for future increases for motel and hotel room taxes. Two large Hotels are being either under construction or a large Casino is being proposed by local, state, and federal authorities."
- "Equity and Inclusion as well as solving civic problems through the Arts our what we hope to really work on and accomplish over the next three years."

- “Even in a county that is very supportive of the arts challenges abound. Tompkins County NY has a large number of nonprofits for its size so competition for donor's dollar is stiff. We are a staff of two running multiple programs and grants. Board development requires continual attention. There is no shortage of great ideas but a limited bandwidth of resources. We have just moved into the Tompkins Center for History and Culture with seven other nonprofits. The ideas for collaborations are coming faster than we can react to them. We live in interesting times.”
- “First, this survey, based on its structure, does not necessarily allow for an accurate view of our organization. It asks questions regarding our relationship to governmental entities, which is something in which we are not involved. We do engage with public groups, but not governmental groups. Therefore, some of the questions were answered only to the best of my ability to do so.”
- “For a rural community of 4500 people, we offer more than 40 arts opportunities for our region. We are an all-volunteer organization where all financial resources go to the arts programs.”
- “Funding from traditional sourcing is shrinking across the board for all small local nonprofits, especially the arts. We are planning and gearing up for a much more diversified ‘portfolio’ of income streams, and will be wading into scary, uncharted waters. But we must do this if we are going to sustain ourselves for the future. We have to move to self-generation of income vs. reliance on donations.”
- “Funding ongoing operations is always a challenge. PAAC's projects in support of our mission tend to be volunteer-time-intensive, rather than requiring a lot of funds. However, the costs of running the organization require us to devote a lot of time to fundraising, where we feel the time could be better spent focusing on delivering programming & events to the communities we serve.”
- “Future tax effort: We are considering support of an admissions tax effort in the next 3 years and could use some case studies and data on funding and other impacts of admissions tax on local arts sector.”
- “I am a brand-new leader at ArtsGreensboro, bringing a renewed focus on elevating, amplifying and supporting the arts in our city. We are working to reframe the conversation around supporting the arts as a public good rather than amenity not available to all.”
- “I think that more attention needs to be placed on rural cultures and their distinct differences from urban cultures.”
- “Impact of local elections/ transition of officials on arts funding and policy/ priorities.”
- “In a rural county with a population of under 3,000 we are highly reliant on public funding and resources.”
- “In June of 2019, we have begun the formation of the Collier County Arts and Culture Strategic Plan. While there have been important civic arts projects, there has never been a coordinated countywide plan to advance arts and culture. There is an opportunity now to positively direct the future and enable better cooperation with the arts and cultural sector. The Collier County Arts and Culture Strategic Plan is a long-term collaborative effort of Collier County Government, the Naples, Marco Island, Everglades Convention and Visitors Bureau and The United Arts Council, in partnership with The Cultural Planning Group. Its mission is to evaluate, establish and successfully promote Collier County as an arts and culture destination. Funding for the plan comes from the Collier County Tourist Development Tax, the Community Foundation of Collier County and Artis-Naples. The plan has two overall goals: 1) to create a clear and achievable roadmap for arts and cultural development in Collier County, and 2) to enhance the brand of Collier County as an arts and cultural destination. Simply stated, this means the plan should strengthen arts and culture for residents, and for tourism.”
- “In the section about partnerships, one of the options for intended outcomes for both our LAA and our partners (government, business and nonprofit) should be community good. More often than not, our partners make their decisions about working with us purely out of an altruistic instinct to make our community stronger.”
- “It is a challenging time for arts agencies -- and other nonprofits. We have shifting demographics and are losing larger donors to death, moves to retirement facilities, etc. They are not being replaced by younger donors, in part because the younger individuals have lower incomes and are burdened by college debt or move elsewhere in search of better opportunities.”
- “Like all nonprofits, major challenges with capacity of board members and volunteers.”
- “Local government has made a huge investment in the National Music Museum, which is located in our community. Vermillion Area Arts council is low priority.”

- “Much of our programming also considers the curriculum in addition to the general public when chosen which distinguishes it from most other public arts programs and arts centers.”
- “One of the challenges for LowellArts is its close proximity to a larger urban city, Grand Rapids (GR), located 20 miles away, that has a lot of arts offerings. LowellArts is in a small rural city that has exceptional support for the arts compared to many communities of similar size. However, getting the GR artists to engage with us has been a challenge that we are hoping to better address with our new facility in downtown Lowell.”
- “Our biggest challenge is having time for operational & administrative tasks while we are actively producing, promoting, and running programs and growing rapidly as an organization. Additional key challenges include lack of board alignment - not fully grasping staff capacity and over-promising externally, and limited support from local government and tourism agency.”
- “Our County has just finished a new ‘branding’ evaluation. Our LAA was part of that discussion and tried to encourage the county to make the ‘arts’ a major part of that branding. However, we were unsuccessful, and our tourism division has decided to focus on being the ‘sports’ county instead and is dedicating much of their efforts and finances towards that effort. We are attempting to offer some events that would bring in visitors from outside of the County in hopes that we might have more leverage in the future. We do continue to connect with our County Commissioners who are more likely to embrace the arts to see if one day we can receive some tax income. We are new at this so if Americans for the Arts can provide any assistance where we can learn to be more effective, please let us know.”
- “Our future is in question as the Governor just shut down the Alaska State Council on the Arts. We hope to revive the important umbrella organization, but the future is extremely uncertain.”
- “Our greatest challenge over the past 5 years has been the decline of audiences. Diversifying our programming and lowering ticket prices has been ineffective. Our efforts this upcoming season involve greater partnerships to make a full evening event rather than the single performance approach. Our greatest achievement over the past 5 years has been an increase in the public-school participation of our arts education programs. We are seeing the administration call all-school activity for the performances we provide.”
- “Our key role as a facilitator and convener is not covered in the multiple-choice options, yet a key strategy for community building, in my opinion, is the meeting and connecting. It is in these new partnerships and connections that we will build a core foundation for sustainability.”
- “Our local arts council is based in a historic theatre and offers a robust list of performing arts performances. Collectively we are making a huge impact in our rural community.”
- “Our mission is to enhance the quality of life in the Sewee to Santee area of Charleston County through arts and educational programming, and to record, preserve, and publicize the unique culture of McClellanville and the surrounding communities.”
- “Our most significant long-term challenge/opportunity is our community needs an arts and cultural center.”
- “Our organization would appear to be very small and insignificant. However, if you were to actually delve into the activities and services we provide to the broad community, you would see we are heavily invested and active in the life of this community. A simple example would be a recent city-wide commemoration of the 50th Anniversary of the death of Martin Luther King. The Arts Commission managed the selection of the speaker who portrayed MLK, Jr., worked with him to select his readings and rehearse his presentation. The Arts Commission also coordinated the community meal arrangements following the tour. This required many hours of staff time for which there was no funding. (The City funded the meal itself.) The Arts Commission provides many services such as this as that is our mission.”
- “Our partnerships are highly situational and usually initiated by my LAA, although we often support initiatives of the Chamber of Commerce, the City of Philadelphia, and those of our member organizations.”
- “Our POP (Pine Shores Outreach Program) brings an art lesson to three local Nursing/Assisted Living facilities once a month from February through November. Our program has met with much success and is in its fourth year.”

- “Our STEAM education programs are being used as a model for schools looking for certification. We depend on Americans for the Arts to provide best practices and national examples to keep us current on education trends.”
- “Our work is taking a turn toward more community development in the coming year, public and community created art will play a significant role our fundraising and programming. There are few resources for rural communities in both these and other aspects for LAA's in isolated geographic areas.”
- “Over the course of the last several years, our LAA has made great strides in increasing our relevance within the community and providing ways for the arts to become a resource for community and economic development. We have now set the groundwork for advocating for municipal financial support but there is no precedence for public support of the arts and it will be a long, difficult road to traverse in a rural community that is extremely conservative in regard to tax revenue.”
- “Please look more deeply at the rural arts councils. We are so small, and our money goes farther. We are struggling to increase diversity. When we are asked to report on heritage groups that we serve, if you only let us report on groups that are of 25% or more, then we will never get to report any diversity. Our community is 77% white, 14% Hispanic, 2.5% Black, 2% Native American, 1.7% Asian, < 1% Native Hawaiian...We are working to diversify. We would appreciate skills and trainings in the facilitation of conversations about whiteness and anti-blackness in rural USA. I would like to be a part of developing those tools.”
- “Regarding this statement: My LAA's staff and board/commission are able to effectively communicate the value and impact of the arts on our community. I would separate the two. Unfortunately, our board falls short in this area. Our staff does well in this capacity.”
- “Some questions did not really apply to us and perhaps I misunderstood the meaning of the questions, such as with “partnerships.” Most of our partnerships I thought of were more general so the specific questions about financial reward, etc. did not apply, but I was obligated to answer the question to move on. With a very small staff and time resources, this survey was long and some of the questions did not really apply to us literally, yet we were required to answer. So, some answers -- especially about partnerships -- may not give a perfect picture.”
- “Thank you for the opportunity to participate. Collecting current, accurate data is crucial to our success, and small organizations like ours have little opportunity to stay current with the latest technologies. We're eager to see these results.”
- “The Allied Arts believes in supporting the growth of Arts organizations and their audiences; working to keep the Arts in schools; strengthening the Arts presence, preserving the diverse cultural activities in our communities; and empowering and coordinating the effort of artists and organizations to make a difference in our neighborhoods. We would appreciate any recommendations or suggestions you have for us to increase our funding so that we can increase our outreach. Thank you!”
- “The art classes offered by AAH in four annual semesters have a tremendous impact on the lives of the youth and adults who attend them. They are taught by professional artists as independent contractors, with 25+ classes offered each semester. Scholarships are offered to those with financial need.”
- “The Billings Cultural Partnership is a 32-member organization made up of representatives from 32 cultural, governmental and educational organizations. It operates as a collaborative group working to enhance the quality of life in the Billings region. Its challenge is to become more visible and to be seen as an important and key resource in the community.”
- “The City of Lexington has begun to reduce sharply the amount of financial and non-financial support they provide, after nearly 30 years of relative stability. We are on the edge of a new reality.”
- “The DCAC has a good reputation in our community and works hard to do a lot for the arts with very minimal resources. The answers provided might not have completely captured the diversity of projects and types of creative opportunities that we endeavor to achieve and are quite successful at providing for our community. We welcome change and look forward to new and creative development and growth in this, our 50th anniversary year.”
- “The Depot Foundation is currently working on developing a donor strategy to engage younger donors and smaller donations as we currently have fewer older donors than years ago.”
- “The Dubuque Arts Council also sponsors a summer Music in the Gardens series that allows us to educate the audience on our main program ‘Artist in Residence.’”

- "The Hollywood Arts Council has recently suffered serious issues with its board that has dramatically affected its role in the community. Plans are underway to restructure the 40-year-old organization to serve as an advocacy for the arts of Hollywood."
- "The key word is 'partnerships' when working within our community. We strive to create relationships with as many community organizations, whether it's county agencies, non-profit or for-profit businesses. We have found success in the last few years by nurturing and growing these relationships which have resulted in a renewed awareness of the value of the arts in our community."
- "The Lehigh Valley Arts Council is a regional organization with no formal regional support. We need a regional cultural plan to stem the oversaturation of arts and entertainment venues that are primarily becoming presenting organizations. They do little to nurture the sustainability of producing organizations and the engagement of cultural diversity and individuals with disabilities."
- "The mission of Allied Arts Council of Lake Havasu City is promotion of the arts. We promote through the website, a print publication, grants, and scholarships for talented young artists of the future. Our member organizations provide most of the performances and exhibits."
- "The performing and visual arts are at the core of what we do and who we are; however, our programming and responsibilities reach far beyond the arts. The breadth of our work and mission make for challenging marketing and messaging."
- "The Perquimans Arts League purchased a building which will be its new gallery and headquarters. Raising funds for the renovation of this facility is our number one strategic goal. This new facility will contribute to the economic development of our community and it will enable us to extend our reach and raise our profile. We will expand our ability to offer learning opposites well as provide services to the youth and seniors."
- "The Polk Arts Alliance was the agency that advocated successfully for a % of the hotel motel tax implemented for dedicated funding for the arts and successfully achieved that funding in a County ordinance through political advocacy."
- "The tax funds from hotels etc. are designated to Vance County Tourism to my knowledge. The Vance County Arts Council seeks to increase revenue from the local government yearly. Our organization have many professionals and semiprofessionals that offer their expertise to the council free of charge."
- "There was no way to provide additional information on why I think the amounts of hotel/meal & sales tax support will fall. The State of Utah is restructuring their sales tax to solve a structural imbalance. It's a risky time for us."
- "There were no direct questions related to the field of Creative Placemaking. This is an endeavor that SRAC is deeply involved in and that - it seems - is a focus for NEA funding, spanning a variety of grant options. I have certainly ""bent"" my answers to reflect some of the partnerships and funding priorities in this area but am surprised that it is not a direct area of questioning."
- "YCCC hopes to have public support and a county cultural plan in place for the next survey."
- "This year Tampa Bay BCA celebrates our 30th Anniversary! For three decades our non-profit with a staff of only one has been successfully engaging our for-profit pARTners with and in support of Tampa Bay non-profit arts and cultural organizations and individual artists. We do this in part through our programs, including Cultural Encounters, Art in Lobbies, and Chalk Walks. Since 2008, TBBCA has directly supported higher education in the arts annually awarding 6 or more talent and merit-based scholarships in six fine and performing arts disciplines to high school students providing financial tuition assistance for their higher education in the arts."
- "We are a community arts education center. I find that the survey results that point to economic impact on the community of visual arts education is not addressed as strongly as the performing arts. Are there any plans to put more focus on measuring the impact of community arts education in the future? Thank you."
- "We are a small fish in a big pond, and we find it difficult to compete with other larger Arts organizations, yet we are still around as is our program and facilities...Life is a constant struggle with little to no support."
- "We are a small organization with all volunteer resources who are striving to bring high level arts exposure to this low-income rural area."

- “We are about to embark on consultation for dedicated revenue streams and new performing arts facilities in our downtown area.”
- “We are continuing to grow despite financial challenges.”
- “We are currently remodeling a Carnegie Library Building into an art center.”
- “We are embarking on a long-range plan this coming year. We are updating our policies and diversity goals. We hope to engage the community in a heritage/history project in the future. We are dedicated to living by our mission statement and serving our community by supporting regional artists and arts consumers, with an education component.”
- “We are headed into a period of capital funding and spending, which will skew our numbers for the next three years. I was not sure if I was supposed to separate the operational spending from the capital forecasts, so I chose to answer with all our expenses and revenues as reported to the IRS and our annual report.”
- “We are here for the Chicago arts community offering below cost office, rehearsal and performance space to the arts community. Through our below cost initiatives, we create an affordable and safe place for the artists to create for the extended communities.”
- “We are in the VERY early stages of forming our group. We have interested individuals, but no formal structure. Our community had a CPA that folded many years ago. I'm not sure that we are the type of group you thought we were, but we certainly hope to be some day.”
- “We are now known as Carbondale Arts with the Carbondale Creative District as one of our top programs. We have received a DeVos Strategic Planning grant, one of 5 in the country, and are in the process of working with them over the next year to develop a strong 5-year plan.”
- “We are one of three new pilot ‘Arts Education Collaborative’ sites in the State of Alabama in FY19 as funded by the Alabama State Legislature through new funding provided to the Alabama State Council on the Arts. Arts Huntsville is the backbone organization for the Collaborative's collective impact work in arts education across six school districts in North Alabama. Our arts education work, combined with our expanding public art portfolio and the redeveloped Moon Performing Arts Center (former Grissom High School) is indicative of the strong opportunities across the arts ecosystem in the Huntsville metro region.”
- “We are opening a second cultural center that will be a division of Chapman Cultural Center in a ‘neighborhood setting’ it will be an exciting venture for us. We look forward to sharing the good news of Mayfair Art Studios.”
- “We are optimistic to work with a few more businesses in the next two years and get even greater buy in and support for arts- especially for youth, families and teens.”
- “We are preparing for a capital campaign which will impact all aspects of the LAA.”
- “We are receiving more challenge as to the value proposition of an ‘intermediary organization.’ Our resources restrict us to more of a ‘B2B’ focus serving artists and arts organizations like a trade org, but there are huge ‘B2C’ needs and opportunities to better serve the community. We're working to make this case but would appreciate insights and best practices along these lines.”
- “We are severely struggling financially. Our current budget is about 1/3 of what it was in 2011. Our staff is 1/4 of what it was. Our programming is only slightly less, but our ED is retiring and has been paid only 1/2 salary for the last few years so we are restructuring to hopefully create an environment which will enable this organization to continue on after the current ED leaves.”
- “We are striving and thriving as never before! And 2019 is our 30th anniversary - thirty years of balanced budgets around \$100,000 in a rural middle-class community around 5,000 population.”
- “We are striving to educate our community leaders and citizens of the importance of the Arts for everyone.”
- “We bring in young people as volunteers who pay a service for work fee. We repair homes for impoverished homeowners. We provide local arts programs for these young people. We host local festivals a few times a year. We get very little grant money. We do not endeavor to become an ‘economic engine.’ Our goals are simple, our funding comes from our work camps and a few donations. We are highly regarded in the community as a sincere, helpful and long-standing organization.”
- “We do not have very many strong partnerships besides financially from business and corporations. We are in the process of trying to develop more partnerships with other non-arts related nonprofits to improve our viability and connection with the public and the community.”

- “We had a budgeted deficit this year approved by our board as a onetime dip into our reserves for website redevelopment. We are also implementing changes to our accounting records as recommended in our 2018 review and working on the best way to show R&E in a consistent manner for continuity in reporting while adopting new standards. The Oregon Coast Council for the Arts serves as the Regional Arts Council for the 363 miles of the Oregon Coast. Through various programs we support our coastal Arts Partners.”
- “We have a great community and many opportunities for collaboration on strengthening creative communities and economic development. Our efforts have been hampered in the last two years by loss of staff, and instability in the Executive Director position. Without an ED it is difficult to establish partnerships, raise funds for basic operating expenses and the level of staff funding to attract and retain highly qualified staff. In something of a domino effect, the lack of an ED has caused burn out in our all-volunteer board. We are reaching out to sister organizations and local non-profit resources to help stabilize our LAA to keep us going and growing.”
- “We have an active group of artists and photographers who create art in the center and display it during competitions. We also have an active performing arts organization that produces five non-musical and two musical plays a year, along with a youth theater program that produces two plays a year.”
- “We have focused our efforts in creating shared space for artists and are most successful in developing artist owned space, to maintain control over gentrification. The city has more tools available through Community Land Trust, and we are looking to utilize this protection in a mixed-use development.”
- “We have gone through transitions. We let go of our Executive Director who did not fulfill the job requirements, we changed our fiscal year as our major activity fell during a time when planning of the new fiscal year should be taking place, the city added a staff member and we refocused our resources on lower-level staffing, and we switched our commitment from all arts to only visual- particularly gallery-related art activities, including more curated and less competitive shows. Competitive shows tend to cost more than received with entries. It is harder to create a meaningful ask for fundraising when the focus is on the individual artist. Finding a meaningful ask, focused on the non-profit purpose for educational purposes, is more difficult at this point. It is something we must work on during this fiscal year, ending March 31, 2020.”
- “We need art teachers in our county schools, and we constantly fight for that. We spend most of our money hiring part-time teachers to go into the schools to provide at least a small amount of instruction in the fine arts. It's an uphill battle, because we are a poor rural community.”
- “We need help. Advocacy efforts raise awareness but not support. Public funding continues to be elusive and, as an independent LAA, our resources do not meet the demand of service requested by our constituents. Fatigue is setting in.”
- “We previously thrived and brought about change in our community; after a revisioning process we shut down for a decade. We've recently reorganized to resurrect one particular arts and artist recognition program, in cooperation with the Municipal government.”
- “We provide critical technical support and promote on behalf of all cultural partners in our region. Challenge continues for our agency to be recognized and involved in local government efforts and projects to potentially improve quality of life, and revitalization of our Cultural District in our dying downtown.”
- “We provide our community with valuable programming through ArtStart, ArtSeed, LINK (lonely instruments need kids), Main Gallery, Quilts on Barns, Monument Square Art Festival.”
- “We see our most important role in our community as listening to expressed needs of local cultural arts organizations and artists and responding appropriately.”
- “We spend all day, every day, doing good deeds in the community.”
- “We work in a highly impoverished county in the Mississippi River Delta of Arkansas and feel the contributions we make to area K-12 students to experience free cultural programming is the most important aspect of our efforts.”
- “WHAM provides several outreach programs to underserved populations such as Veterans with PTSD, First Responders with Stress, Alzheimer's Patients, Special Needs Population and At-Risk Teens.”
- “With the loss completely of and then decrease in operational grant funds from the Illinois Arts Council due to state budget cuts, along with decreases in non-public grant opportunities ,adverse economic

impact on our community's charitable giving and resources and increases in community needs.....drag on sentence.....the past 10 years of our LAA 45 years has been a hold on to your hat existence .. It has been hard to keep a very small staff and basic administration expenses funded. Insurance, internet, web, audits...all heavy expenses for a small not for profit serving underserved communities...to resource. Increases in the amount of paperwork, grant portals, surveys, postings, take eat away at staff time for programing development and presenting...and accessing community needs. As we move forward to increase our modest endowment ...we will focus on how to sustain the organization for its community in the future.”

- “Yes, we would like to gain knowledge in the area of diversity - how to recruit and retain board members that reflect the diversity in our community.”

FROM PUBLIC/GOVERNMENT LAAs

- “A good question to ask LAAs would be how they find the non-arts partners, or what demands the connection.”
- “Although we annually run an arts festival that attracts 5000 people, we do not feel we have the support of our local government.”
- “We are widely recognized in the community compared to six years ago. Committee members share board positions on other community organizations. This has helped us raise awareness for the arts and culture. We would like to make a greater impact but are limited by our state budget and volunteer hours.”
- “We rely solely on grants and monetary and in-kind donations to accomplish the goals and objectives of the City's Cultural Arts Master Plan.”
- “Financial issues are always in play, but we could also use more direction in partnering with other Divisions outside our general area and in finding out how to use new funding sources.”
- “Our biggest opportunity is that we are the most diverse city in the United States. Our biggest challenge is that, as the 2nd largest city in the state, our arts funding is almost nonexistent (on all levels).”
- “Our LAA is an entirely politically appointed entity which is prone to staff changes, changes in projects and priorities, and very little long-term planning.?”
- “Our organization, including Tempe Center for the Arts (TCA), Tempe History Museum, Tempe Galleries, and Tempe Arts Engagement (events and learning) will be entirely funded through a sales tax (Arts & Culture Tax) starting January 2021. Currently only the TCA is funded with a sales tax. The other programs, with the exception of public art, are funded through the city's general fund with supplement from the Municipal Arts Fund. Additionally, our Tempe Public Art program is funded by the Municipal Arts Fund which receives 1% of the city's total annual capital improvement budget for permanent and temporary projects. Tempe Public Art also manages an Art in Private Development program which is a requirement for private retail or office developments over 50,000 SF.”
- “Our ongoing challenges are reaching audiences, advertising the PCC-supported events, and developing interest in membership.”
- “Our work continues to work at the community level through young cultural steward programs, cultural centers and night out in the parks.”
- “Public funds for re-granting are extremely limited in our city. However, many organizations supported by the Milwaukee Arts Board say that the rigorous process used by the MAB to select grantees is a ‘stamp of approval’ that helps them leverage additional funding. Additionally, although the MAB does not award grants to individual artists, we are staunch advocates for hiring, paying, and contracting with artists appropriately. As private entities in Milwaukee increasingly commission public art independently, we have provided sample public art agreements and shared the AFTA proposed best practices document for public art.”
- “Re-granting is the way in which we make the most impact, I am not sure if that was represented accurately. We also see ourselves as a provider of information on staff and national government grants.”
- “Some of the questions were difficult to answer since this office is in transition. The current administrator has only been in place for a little over a year and will be working with a consultant to create a new long-range strategic plan over the next six months. The last LRP covered 2008-2010. Looking forward to setting

attainable goals to grow this office, as well as to ensure the arts continue to be significant in the lives of everyone in Atlantic County.”

- “The City of Edmonds downtown creative district was designated the first state creative district in Washington at the end of 2018. Funding for implementation of creative district goals is challenging. Note on budget that the two full time staff are not paid out of the LAA budget but rather out of city general fund.”
- “The county portion license plate funds have not been used in prior years and the funds have built. We are currently using grants to distribute these funds throughout the community. Also, Nassau County is classed as rural.”
- “The Danbury Cultural Commission has been a grant making Commission of the Mayor's office. In the coming years the Commission would like to branch out from supporting mostly existing institutions and artists and actively seek new artists and organizations, to get them started.”
- “The financial section concerning revenue and expenses is very generalized and we do not have good documentation of the total amount collected each year and expenses, but we do have a significant fund balance (about \$400,000 to date) that helps fund ad hoc projects and Trolley Museum expenses. The Trolley has a separate budget but falls under the arts and culture dept. The budget itself is not entirely dedicated to arts. Some other employees in the county are paid from it and a non-arts organization receives \$150,000. We have talked with our advisory council about increasing tax to build capacity, but the political climate is always a challenge and so that has been a challenge. We'd like to increase our cross-collaborative work and have more written policy documents but with only two full time staff it is hard. This is the biggest challenge we face. Our programs have tripled since 2008 and it has been a challenge to expand the more innovate cross collaborative programming while overseeing festivals, grant programs, workshops and ad hoc public art projects. On the other hand, the time and input into our cross collaborations has given us more resources and opportunities and expanded our impact in the community so we do make that a priority.”
- “The funds that the Washington County Cultural Coalition receives to administer its granting program originate from the Oregon Cultural Trust. The Trust raises funds from the sale of Art & Culture license plates and taxable donations from individuals. For details visit www.culturaltrust.org.”
- “The Grand Junction Commission on Arts and Culture will endeavor in the 2019-2020 school year to present to the school board upon the importance of arts in the curriculum and hopefully make an impact.”
- “The Middlesex county Board of Chosen Freeholders have established a Cultural and Arts Trust Fund to increase opportunities to participate in and experience arts, culture and history in Middlesex County.”
- “The Morris county heritage commission is an agency of county government that serves as an advisory board to the county freeholders (county commissioners) on matters related to history/historic preservation/archives. We do not participate in arts programming.”
- “The PAHP commission has, since its inception did not have a dedicated staff person to assist in management or strategic planning. Over the past few months with the hire of experiences arts administrator, the commission and city leadership are redefining the roles and responsibilities of the commission and the municipal goals to be achieved through the arts program.”
- “The Public Art Program was moved from within the Recreation & Parks Dept. into the Planning & Economic Development Dept. in late 2018.”
- “The questions on the survey are useful in setting a context for discussion and planning for this tiny cultural council.”
- “The Tracy Arts Commission is in a state of change, re-designing programming, developing new programming, in an effort to re-establish themselves as a relevant arts organization with the ability to support the creative community. Civic Art remains their most visible and yet underutilized program lacking an on-going funding model from the City of Tracy. The Civic Art Plan is undergoing rewrite and will suggest solutions to the lack of funding for both new projects, and to maintain existing assets.”
- “This wasn't relevant to a small local council.”
- “We are an all-volunteer group, but we represent and are funded by the City. Our challenge is the ever-evolving make-up of our organization, or even City Council itself. For us, City Council appoints new members, who all serve 3-year terms (but can reapply for additional terms). Our ability to create and

administer programs and services depends on the ability, time and energy of our 10 members - which will be different each year, for better or worse."

- "We are an exclusively government funded arts agency."
- "We are concerned about the changes to tax code. In addition to the impact of giving to non-profits, government and non-profit staff tend to assume costs of 'doing business' often times knowing they can receive at least partial rebate in itemizing taxes for the federal government. We may see a decrease in professional development, including travel to conferences, etc."
- "We are exploring the possibility of building a Cultural Arts Center."
- "We are interested in finding a new resource for the arts that is not labeled as a tax, but perhaps a percent of another major asset either within government or in the private sector, such as a percent of parking meters, or optional donation on hotel bills/restaurant bills."
- "We are receiving many grants than we can support in the past 2 years."
- "We are undertaking a comprehensive planning process now. I expect the responses will be different in the next few years, with an updated arts and cultural plan."
- "We bring art to people. Where they live, work, and play. All of our programs are FREE. Our programs are mostly outdoors. Our facilities are primarily granted to arts organizations for their use. One of the challenges we face is moving the arts community forward - away from legacy programs that are over 20 years old. An opportunity for us lies in a potential arts & industry district."
- "We continue to be surprised by the incredible talent in all aspects of the art that reside in and around our town. Creates a never-ending pool of resources and new ideas."
- "We have recently combined our several arts organizations into one, which is part of the reason you see the large increases in funding and revenue year to year. Our commission includes several action committees, among them is the Local Cultural Council and Arlington Public Art. We are included these budgets and revenues in those numbers. Public art raises a majority of the funds through donations and grants but included in FY19 are State Funds for the LCC, and a \$5,000 grant from the MCC for the Cultural District. The Cultural District Managing Partnership is also represented on our commission. They have a more formal structure but are included as part of the Commission's portfolio as is Artlinks, a networking organization for artists. We have recently completed a comprehensive arts and culture website for the town as a one stop shop for arts and culture. It includes a cultural calendar, news, listings of arts and culture resources, a map, public art page, and pages on the Cultural Council, Artlinks and more. We are challenged by lack of a diverse and stable revenue stream, and lack of paid staff. We are gradually working toward having a paid arts officer as part of the Town and generally embedding the arts as a tool in town projects and planning, as well as continuing to activate public space and build community through the arts."
- "We successfully advocated for 100% increase in our municipal allocation for FY20. However, this allocation remains discretionary in the Mayor's executive office budget and is not protected by any potential change in this elected political role in the future. We are a volunteer commission/board, and we do a lot with very little. A full-time municipal staff person dedicated to cultural affairs would make a huge difference, as well as increased support from the city's understaffed Community Development/Planning office. Public art is a focal area for us but executing an ambitious agenda in this domain is very challenging for part-time volunteers. We work without codified policy and procedures at the municipal level, so that is a higher hurdle in an already difficult kind of practice."
- "What we do in a few words: We receive a set amount of money from the state government for the arts. We survey the public to understand what the City would like to have more of in regard to art, science and events. People apply for grants. We read the grants we receive within the Mass Cultural Council guidelines and distribute the monies accordingly."



2019 Profile of Local Arts Agencies

SURVEY INSTRUMENT

NOTE: This paper copy of the 2019 LAA Profile survey instrument is intended as reference material only. If you did not receive the unique link to access the online survey that is customized for your local arts agency, please contact research@artsusa.org to request that link.

2019 Profile of Local Arts Agencies

Welcome to the customized 2019 Profile for your local arts agency. **This year's profile includes the annual questionnaire followed by a pair of supplemental modules that take a deeper dive into the topics of cross-sector partnerships with non-arts organizations as well as local and state option taxes that are used to support the arts.**

Definition of a Local Arts Agency (LAA):

The nation's approximately 4,500 local arts agencies promote, support, and develop the arts at the local level, ensuring a vital presence for the arts throughout America's communities. LAAs are diverse in their make-up. They have many different names and embrace a spectrum of artistic disciplines. Each LAA in America is unique to the community it serves, and each evolves within its community—no two LAAs are exactly alike in name, programming, or even mission. *All types of local arts agencies are urged to participate in the Annual Profile survey!* Common names for LAAs include:

- Arts Council (or Arts & Humanities Council, or Arts & Cultural Council, etc.)
- Arts Commission, Cultural Commission, or Heritage Commission
- Department of Cultural Affairs
- Cultural Council or Cultural Alliance
- Arts Center
- Business Council for the Arts
- United Arts Fund
- Or any creative name to suggest the work they do such as ArtsWave and 4Culture

Important Notes and Instructions:

- We highly recommend that it be completed on a desktop or laptop computer (not on a phone or tablet).
- If your LAA completed last year's Profile, this survey has been "pre-populated" where appropriate with the previous answers. Similarly, if you complete this year's Profile, we will pre-populate your answers into next year's survey.
- The link you received to access the LAA Profile has been customized specifically for [contact('organization')]. The link may be forwarded to colleagues so that they may help complete the questionnaire. For example, send it to your finance person once you get to the budget page.
- An answer to each question is required before you can proceed to the next page.
- Each time you complete a page and move to the next page, all your answers are captured and stored.
- Always enter whole numbers whenever the survey asks for a numerical response. Do not enter decimals.
- When you don't know the exact answer, your best estimate is fine.
- If necessary, use the "Low Vision Mode" button at the top of each page to expand the font size.
- The LAA Profile must be completed and submitted using this online portal. To help prepare, you may *review/print* a [PAPER VERSION](#).

Ready to begin? Click "Next Page" to approve/update the contact information we have on file for your local arts agency, and then begin the survey.

Section 1 of 8: Contact Information

Below is the contact information that we currently have in our database for your local arts agency. To begin, please review this information very carefully, and make any changes or additions.

Local Arts Agency:*

Mailing Address:*

Street Address (*OPTIONAL—only if different than mailing address*):

City or Town:*

State:*

ZIP/Postal Code (*for mailing address*):*

County or Parish (*NOT country*):*

Phone Number (*in the "###-###-####" format only*):*

Home Page of Primary Web Address:*

Name of Chief Staff Executive (*i.e., the person responsible for the day-to-day management of the LAA*):*

Title/Position held by Chief Staff Executive (*e.g., executive director, president and CEO, cultural affairs manager, board president*):*

Email Address of Chief Staff Executive:*

Changes/Updates/Additions:

Did you make changes, updates, or additions to any of the contact information that is listed above?*

☐ Yes

☐ No (the contact information above was already complete and accurate)

For Clarification:

In rare cases, we may need to contact your LAA to clarify the information it provides on this survey. If so, should we contact the chief staff executive that is listed above, or is there another person we should contact?*

☐ Contact the chief staff executive (listed above)

☐ Contact a different person

Name of Contact Person *(for follow-up questions only):**

Title/Position held by Contact Person *(for follow-up questions only):**

Email Address of Contact Person *(for follow-up questions only):**

Section 2 of 8: Background Information

TIME-SAVER: If (and only if) your local arts agency submitted a fully-completed 2018 LAA Profile, we have "pre-populated" some of last year's answers into this year's survey. In these cases, you will see a "PRE-POPULATED" logo above each question for which we have imported the answer that your LAA provided last year. Review each question to confirm that the answer is still accurate and make changes if appropriate.

If you would like to receive a PDF of the survey answers submitted last year by your local arts agency, please contact us at research@artsusa.org (and be sure to include the name, city, and state of your organization in the body of the email).

PRE-POPULATED

QUESTION 1:

Which of the following categories best characterizes the primary geographic area served by your LAA?*

- ☐ City or town
- ☐ Single county
- ☐ Multiple counties
- ☐ Multiple cities and/or towns (but NOT defined by county borders)
- ☐ Other

PRE-POPULATED

QUESTION 1a:

Describe the primary geographic service area that you identified for your LAA in the previous question. What geographic boundaries are used to define its service area? For example, list the counties or cities that are included in the definition.*

PRE-POPULATED

QUESTION 2:

Provide the total population of your LAA's primary geographic service area (identified in the question above). The most recently available estimates from the U.S. Census Bureau for all cities, towns, and counties can be found using the following links to the Census website:

[CITIES/TOWNS](#) and [COUNTIES](#).*

PRE-POPULATED

QUESTION 3:

In what calendar year was your LAA founded/established? Enter the full 4-digit calendar year. Ignore name changes, re-branding efforts, and mergers with other organizations. (For example, if your LAA was originally founded in 1980, merged with another organization in 2004, and adopted a new name and mission statement in 2008, then the correct answer to this question is "1980.")*

PRE-POPULATED

QUESTION 4:

Does your LAA have a Federal Employer Identification Number (EIN)? If your LAA operates under the umbrella of a parent organization or fiscal agent and does not have its own unique EIN, does it use the parent organization's EIN for tax purposes? The EIN is a 9-digit number (in the "##-#####" format) that is assigned to an organization primarily for tax purposes.*

- ☐ My LAA has its own unique EIN
- ☐ My LAA uses the EIN of its parent organization or fiscal agent
- ☐ No

PRE-POPULATED

QUESTION 4a:

Provide the Federal Employer Identification Number (EIN) that is used by your LAA. Your EIN is a 10-character code (containing 9 numerical digits and a hyphen) that is provided in the "##-#####" format. This public number (i.e. it is not confidential) may be used by the project researchers to identify information about your LAA from secondary data sources such as the National Center for Charitable Statistics, GuideStar, and DataArts.

PRE-POPULATED

QUESTION 5:

Which of the following categories best characterizes the legal status of your LAA?*

- ☐ Government agency, department, division, program, or facility
- ☐ Nonprofit organization, program, or facility
- ☐ Private organization, program, or facility (without nonprofit status)
- ☐ Public-private hybrid or partnership
- ☐ For-profit business
- ☐ Other (*brief description requested*): _____

PRE-POPULATED

QUESTION 5a:

Is your LAA a part of the local government structure?*

- ☐ Yes
- ☐ No

PUBLIC, GOVERNMENT LAAs ONLY

PRE-POPULATED

QUESTION 6:

With which level of government is your LAA affiliated?*

- ☐ City
- ☐ County
- ☐ Unified city/county (*i.e., a city and county that have merged into one jurisdiction*)
- ☐ Other (*brief description requested*): _____

PRE-POPULATED

QUESTION 7:

Tell us where your LAA is located within the local government structure. Is it an independent agency, or does it operate under the umbrella of a larger agency, department, division, program, or facility?*

- ☐ MY LAA is an INDEPENDENT agency, department, division, program, or facility within the local government structure
- ☐ Operates under the umbrella of Agricultural Extension Office (or similar)
- ☐ Operates under the umbrella of City/County Clerk (or similar)
- ☐ Operates under the umbrella of City/County Manager (or similar)
- ☐ Operates under the umbrella of Community Development (or similar)
- ☐ Operates under the umbrella of Economic Development (or similar)
- ☐ Operates under the umbrella of Library or Library Services
- ☐ Operates under the umbrella of Mayor's Office (or similar)
- ☐ Operates under the umbrella of Parks & Recreation (or similar)
- ☐ Operates under the umbrella of Planning Office (or similar)
- ☐ Operates under the umbrella of Tourism Office (or similar)
- ☐ Operates under the umbrella of Transportation or Public Works (or similar)
- ☐ Other (*brief description requested*): _____

PRE-POPULATED

QUESTION 7a:

To whom does your LAA's chief staff executive directly report?*

- ☐ Reports to the Mayor (or similar)
- ☐ Reports to the City/County Manager (or similar)
- ☐ Reports to the City Council (or similar)
- ☐ Reports to the County Board (or similar)
- ☐ Reports to an independent Board of Directors or Arts Commission
- ☐ Reports to the head of the Community Development department/division (or similar)
- ☐ Reports to the head of the Economic Development department/division (or similar)
- ☐ Reports to the head of the Parks & Recreation department/division (or similar)
- ☐ Reports to the head of the Planning Office (or similar)
- ☐ Reports to the head of the Tourism Office (or similar)
- ☐ Other (*brief description requested*): _____

PRE-POPULATED

QUESTION 8:

Does your LAA's chief staff executive participate as a member of a mayor's (or county executive's) "cabinet" of senior staff advisors?*

- ☐ Yes
- ☐ No
- ☐ I don't know
- ☐ Not applicable

PRIVATE, NONPROFIT LAAs ONLY

PRE-POPULATED

QUESTION 6:

Has your LAA been formally "designated" by the local government as the official local arts agency for your community?*

- ☐ Yes
- ☐ No
- ☐ I don't know

PRE-POPULATED

QUESTION 7:

Is your LAA an independent organization, program, or facility, or does it operate under the umbrella of one of the following types of parent organizations?*

- ☐ My LAA is an INDEPENDENT organization, program, or facility
- ☐ Operates under the umbrella of an Arts Center or Performing Arts Center
- ☐ Operates under the umbrella of a Chamber of Commerce
- ☐ Operates under the umbrella of a College/University
- ☐ Operates under the umbrella of a Community Foundation
- ☐ Operates under the umbrella of a Convention and Visitors Bureau
- ☐ Operates under the umbrella of an Arts-Discipline-Specific Organization (e.g., a visual or performing arts organization)
- ☐ Operates under the umbrella of a For-Profit Business
- ☐ Other (*brief description requested*): _____

PRE-POPULATED

QUESTION 8:

Has your LAA received not-for-profit, tax exempt status from the Internal Revenue Service (IRS)?*

- ☐ Yes, my LAA has received 501c3 status
- ☐ Yes, my LAA has received another type of not-for-profit status (such as 501c4)
- ☐ My LAA has applied for not-for-profit status, but has not received it yet
- ☐ Not-for-profit status is not applicable to my LAA
- ☐ No
- ☐ Other (*brief description requested*): _____

ALL LOCAL ARTS AGENCIES CONTINUE HERE

Section 3 of 8: Board, Staff, and Volunteers

PRE-POPULATED

QUESTION 1:

Is your LAA held accountable to, or otherwise overseen by, a board of directors or commission of appointed individuals (or a similar advisory or governing body)?*

- ☐ Yes
☐ No

QUESTION 1a:

How many people **are currently members of your LAA's board/commission (that you identified above)?***

PRE-POPULATED

QUESTION 2:

Does your LAA have at least one paid employee? Paid employees can include salaried positions, hourly positions, independent contractors, and paid interns.*

- ☐ Yes
☐ No, my LAA is operated entirely by volunteer staff
☐ No, my LAA is operated entirely by its board/commission

QUESTION 2a:

Using the categories listed below, how many people were employed by your LAA during the past year? Count the number of individual people (not full-time equivalents). For example, a full-time position and a part-time position each count as "1." Be comprehensive by including salaried positions, hourly positions, independent contractors, and paid interns.*

_____ Full-time **paid** positions
_____ Part-time **paid** positions
_____ Temporary/seasonal/fixed-term **paid** positions (including paid interns)

PRE-POPULATED

QUESTION 2b:

Does your LAA have at least one unpaid volunteer? Unpaid volunteers can include executive volunteers, program volunteers, administrative volunteers, special event volunteers, and unpaid interns. *(Exclude board/commission members, if applicable to your LAA, since we already asked about them in Question 9a.)**

- ☐ Yes
☐ No

QUESTION 2c:

Using the categories listed below, how many people volunteered for your LAA during the past year? Count the number of individual people (not full-time equivalents). For example, a full-time volunteer and a part-time volunteer each count as "1." Be comprehensive by including executive volunteers, program volunteers, administrative volunteers, special event volunteers, and unpaid interns. *(Exclude board/commission members, if applicable to your LAA, since we already asked about them in Question 9a.)**

_____ Full-time **unpaid** volunteers

_____ Part-time **unpaid** volunteers

_____ Temporary/seasonal/fixed-term **unpaid** volunteers (including unpaid interns)

QUESTION 3:

Does your LAA provide financial resources and/or paid time off for staff to receive professional development each year outside of the organization. Examples may include conferences, workshops, fellowships, trainings, and online courses/webinars. *Check all that apply.**

☐ Yes, for senior leadership

☐ Yes, for middle management

☐ Yes, for entry-level employees

☐ No, not for any staff

Section 4 of 8: Programs, Services, and Partnerships

PRE-POPULATED

QUESTION 1:

Does your LAA provide direct financial support to organizations and/or individual artists (including re-granting programs)? Examples include grants, contracts, loans/microloans, start-up capital, and commissions/fellowships/scholarships.*

☐ Yes

☐ No

QUESTION 1a:

Which of the following methods does your LAA use to provide direct financial support (including re-granting programs) to organizations and/or individuals? *Check all that apply.**

☐ Grants to organizations/programs/facilities

☐ Grants to individual artists

☐ Contracts to organizations/programs/facilities

☐ Contracts to individual artists

☐ Loans/microloans to organizations/programs/facilities

☐ Loans/microloans to individual artists

☐ Start-up capital to organizations/programs/facilities

☐ Start-up capital to individual artists

☐ Commissions/fellowships/scholarships for individual artists

☐ Other (*brief description requested*): _____

PRE-POPULATED

QUESTION 2:

Does your LAA present its own cultural programming to the public? Examples of community cultural programming can include the performing arts, visual arts, fairs and festivals, media arts, living collections (e.g., zoos and botanical gardens), public radio and public television, public art, and more.*

☐ Yes

☐ No

QUESTION 3:

Does your LAA provide services directly to any of the following constituency groups? *Check all that apply.**

- ☐ Arts/cultural organizations, programs, and/or facilities (e.g., trainings/workshops, technical assistance, facility space, block booking)
- ☐ Non-arts/cultural organizations, programs, and/or facilities (e.g., trainings/workshops, technical assistance, facility space, block booking)
- ☐ Individual artists (e.g., artist registry, performance or exhibit space, professional development)
- ☐ Business community (e.g., board and/or volunteer placements, rotating art exhibits, art purchase programs)
- ☐ General public (e.g., arts directories, calendar of arts events, ticketing service, newsletter)
- ☐ No

PRE-POPULATED

QUESTION 4:

Is your LAA currently involved with the operation of any cultural facilities? This could be a facility that is owned by your LAA, or a facility that it manages for another organization. Examples of cultural facilities can include gallery/exhibition space, performance venues and space, studios, artist live/work space, arts incubator space, office space, and more.*

- ☐ Yes
- ☐ No

PRE-POPULATED

QUESTION 5:

Does your LAA manage or operate a public art program?*

- ☐ Yes
- ☐ No, but we are interested in or considering it
- ☐ No

PRE-POPULATED

QUESTION 5a:

Does your LAA manage or operate a percent-for-art program?*

- ☐ Yes
- ☐ No

PRE-POPULATED

QUESTION 6:

Does your LAA manage a cultural district (sometimes called arts & entertainment districts)?*

- ☐ Yes
- ☐ Not yet, but a cultural district is currently under development
- ☐ No

PRE-POPULATED

QUESTION 7:

Do your LAA's written mission and/or goals include arts education?*

- ☐ Yes
- ☐ No

PRE-POPULATED

QUESTION 8:

Do your LAA's provide arts education programming and/or services to the community?*

- ☐ Yes
- ☐ No

QUESTION 9:

Has your LAA established partnerships/collaborations with other organizations that work in any of the sectors listed below? These can include government agencies, nonprofit organizations, private community organizations, and for-profit businesses. *Check all that apply.**

- ☐ Culture & Heritage (e.g., humanities, history/heritage, diversity/equity/inclusion)
- ☐ Diplomacy (e.g., cultural tourism, military, inter-community relationships)
- ☐ Economy (e.g., economic or workforce development, jobs)
- ☐ Education (e.g., youth development, lifelong learning)
- ☐ Environment (e.g., environmental issues, sustainability, science)
- ☐ Faith (e.g., religion and spiritual well-being)
- ☐ Health & Wellness (e.g., aging, rehabilitative justice, public welfare)
- ☐ Infrastructure (e.g., housing, transportation, agriculture, planning)
- ☐ Innovation (e.g., technology, entrepreneurship, private sector)
- ☐ Social Justice (e.g., civic engagement, immigration)
- ☐ No

QUESTION 10:

In how many of the following ways does your LAA support, service, and/or interact with the business community? *Check all that apply.**

- ☐ My LAA is engaged in programming with our local chamber of commerce or other business services entity
- ☐ My LAA connects with businesses to help them leverage the arts to address diversity, equity and inclusion
- ☐ My LAA produces programming that serves the business community (e.g., employee engagement, business volunteers for the arts, artist in residency)
- ☐ My LAA facilitates partnerships between the local nonprofit arts community and the business community
- ☐ My LAA facilitates partnerships between individual artists and the business community
- ☐ My LAA produces programming aimed at supporting creative workers, creators, and individuals throughout the creative economy (freelancers, online maker-businesses such as Etsy shops)
- ☐ Other (*brief description requested*): _____
- ☐ None

PRE-POPULATED

QUESTION 11:

Has your community completed (or updated) a community cultural plan within the past 5 years? A cultural plan is a planning document that is specific to the arts and culture in your community.*

- ☐ Yes
- ☐ No
- ☐ I don't know

PRE-POPULATED

QUESTION 12:

Have the arts (or a cultural plan) been integrated into a community-wide planning effort such as a city's master plan or a community foundation's regional needs assessment?*

- ☐ Yes
- ☐ No
- ☐ I don't know

QUESTION 13:

Is your LAA currently involved in using the arts to address any of the topics listed below (either through its own programming or through the programming of a grantee)? *Check all that apply.**

- ☐ Aging
- ☐ Agriculture & Food
- ☐ Civic Dialogue
- ☐ Community Cohesion
- ☐ Community Development
- ☐ Diversity, Access, Equity, & Inclusion
- ☐ Economic Development
- ☐ Environment & Sustainability
- ☐ Health & Wellness
- ☐ History, Tradition & Heritage
- ☐ Housing
- ☐ Immigration
- ☐ Innovation & Technology
- ☐ Lifelong Learning
- ☐ Livability
- ☐ Military
- ☐ Planning
- ☐ Political Activation
- ☐ Prisons & Rehabilitation
- ☐ Public Welfare & Safety
- ☐ Religion & Spiritual Well-Being
- ☐ Tourism
- ☐ Transportation & Infrastructure
- ☐ Workforce Development
- ☐ Youth Development & Education
- ☐ None

QUESTION 14:

Which of the following provides the most accurate description of the way your LAA impacts each of the constituency groups listed below? *(Choose only one response per horizontal row; an answer is required for each row.)**

	My LAA impacts this constituent group directly (it provides programs, services, and/or funding directly to this constituent group)	My LAA impacts this constituent group indirectly (it provides support to other groups that then provide programs, services, and/or funding to this constituent group)	My LAA impacts this constituent group tangentially (the work of my LAA affects this constituent group; however, neither my LAA's programs, services, and/or funding—nor the programs, services, and/or funding of the groups it supports—are delivered directly to this constituent group)	This constituent group is not impacted by the work of my LAA
Arts audiences/consumers	☐	☐	☐	☐
People in your community who are neither arts audiences nor arts consumers	☐	☐	☐	☐
Professional artists	☐	☐	☐	☐
Amateur/hobbyist artists	☐	☐	☐	☐
Nonprofit arts and cultural organizations	☐	☐	☐	☐
For-profit arts/creative businesses	☐	☐	☐	☐
Non-arts/non-creative organizations	☐	☐	☐	☐
Elected officials/public sector decisionmakers	☐	☐	☐	☐
Business leaders/private sector decisionmakers	☐	☐	☐	☐

QUESTION 15:

The arts have become increasingly integrated into community issues such as health, economics, infrastructure, and equity. Does your LAA provide or underwrite trainings or educational materials on either of the topics in the table below? *(Check all that apply per horizontal row; at least one answer is required for each row.)**

	Yes, for my LAA's staff and/or board	Yes, for the organizations and/or individuals that my LAA directly serves/supports	Yes, for the whole arts community	Yes, for the community-at-large	No
My LAA provides or underwrites trainings or education materials about communicating with non-arts sectors (e.g., private businesses, non-arts agencies, and the military)	☐	☐	☐	☐	☐
My LAA provides or underwrites trainings or education materials about communicating the value of the arts to the community (e.g., economic and social impacts, health & well-being, and creativity & innovation)	☐	☐	☐	☐	☐

QUESTION 16:

Does your LAA track trends about the diversity of the following groups in your community?

*Check all that apply.**

- ☐ Staff members of other arts organizations
- ☐ Board members of other arts organizations
- ☐ Individual artists
- ☐ Arts audiences
- ☐ General population of the community
- ☐ Other *(brief description requested)*: _____
- ☐ No

QUESTION 17:

Has your LAA adopted an overarching guiding statement that addresses its vision on diversity, equity, and inclusion? For example, Americans for the Arts has a [Statement on Cultural Equity](#).
Check all that apply.*

- ☐ Yes, my LAA developed and adopted its own unique statement
☐ Yes, my LAA adopted a statement developed by another organization or agency
☐ Yes, my LAA adheres to a statement that was adopted by our parent organization or umbrella entity (e.g., city or county government)
☐ Not yet, but my LAA is currently in the process of adopting a statement
☐ No

QUESTION 18:

Does your LAA have—or is it required to adhere to—a diversity policy for any of the following groups, constituencies, or programs. (Choose only one response per horizontal row; an answer is required for each row.)*

	My LAA has its own written diversity policy	My LAA adheres to a written diversity policy that was established by a parent organization or umbrella entity (e.g., city or county government)	It is a consideration in my LAA's operations, but there is no written diversity policy	No	Not applicable
Board/commission	()	()	()	()	()
Staff/hiring	()	()	()	()	()
Contractors/interns	()	()	()	()	()
Volunteers	()	()	()	()	()
Vendors	()	()	()	()	()
Grantmaking/funding programs	()	()	()	()	()
Facilities and facility management	()	()	()	()	()
Other programs and services (non-funding)	()	()	()	()	()

QUESTION 19:

Does your LAA administer any of the following programs specifically to educate members of your constituency or community on issues of diversity, equity, and inclusion? *Check all that apply.**

- ☐ Optional group workshops (e.g., for the public)
- ☐ Required group workshops (e.g., for grantees or staff)
- ☐ Published reports, toolkits, and/or guidelines
- ☐ Private recognition of success in this area (e.g. certificates)
- ☐ Public recognition of success in this area (e.g., leadership awards)
- ☐ Training for board, staff, and/or volunteers
- ☐ Other (*brief description requested*): _____
- ☐ No

QUESTION 20:

Does your LAA have written guidelines that mandate the consideration of diversity in any of the following areas when it is making decisions about programming and/or services (including grants and other forms of direct financial support, if applicable)? *Check all that apply.**

- ☐ Age
- ☐ Artistic discipline
- ☐ Disability
- ☐ Educational attainment
- ☐ Gender identity
- ☐ Income
- ☐ Marital status
- ☐ Political affiliation/view
- ☐ Race/ethnicity
- ☐ Sexual orientation
- ☐ Other (*brief description requested*): _____
- ☐ No

Section 5 of 8: Financial Profile

Section 5 collects critical information about the financial profile and budget history of local arts agencies. Where do they get their funding? How do they allocate their expenditures? Collectively, are the LAA field's budgets increasing or decreasing? What is the current financial health of the LAA field? An answer to each question is required. To reduce the burden of completing the survey, this section is significantly shorter than the financial sections on our previous LAA surveys. We have consolidated the revenue and expenditure categories and removed several years from the budget trend history. You should be able to respond to all of the questions in this section using the completed financials from your LAA's most recently completed fiscal year—as well as annual reports from just a couple of previous years.

PRE-POPULATED

QUESTION 1:

What was the END DATE of your local arts agency's most recently completed fiscal year? For the purpose of this survey, use its fiscal year that ended most recently and for which your LAA has accurate financial records.

Month:*

Day:*

Year:*

QUESTION 2:

From which of the sources below did your LAA actively fundraise or otherwise solicit financial contributions during its most recently completed fiscal year? *Check all that apply.**

- ☐ Corporations (for-profit businesses including corporate foundations)
- ☐ Foundations (private and community)
- ☐ Government (local, state, and/or federal government sources including state arts agency and NEA grants)
- ☐ Individual Donors
- ☐ None

QUESTION 2a:

For which of the following specific purposes did your LAA actively fundraise or otherwise solicit financial contributions from each of the sources it identified in the question above? *Check all that apply for each source of financial contributions; at least one response is required for each row that is displayed.**

	Re-grant or distribute those dollars to arts/cultural organizations	Re-grant or distribute those dollars to individual artists	Support one or more broad community arts/cultural initiatives	Support one of my LAA's specific programs or initiatives	Use as general operating support (GOS) for my LAA	Other
Corporations	☐	☐	☐	☐	☐	☐
Foundations	☐	☐	☐	☐	☐	☐
Government	☐	☐	☐	☐	☐	☐
Individual Donors	☐	☐	☐	☐	☐	☐

QUESTION 3:

During the past 10 years, has your LAA been the primary applicant for a grant from the National Endowment for the Arts (NEA)?*

- ☐ Yes
- ☐ No
- ☐ I don't know

QUESTION 3a:

Your LAA just indicated that it has not applied for an NEA grant during the past 10 years. For which of the following reasons has your LAA made the decision not to apply? *Check all that apply.**

- ☐ My LAA has not been aware of the NEA's granting programs
- ☐ My LAA has not had the capacity/staff necessary to apply and/or manage the administrative requirements of a federal grant
- ☐ My LAA has not been aware of the availability of consultation and technical assistance from NEA staff
- ☐ My LAA has not had the capacity/ability to meet the required matching funds
- ☐ My LAA has not wanted to "compete" for available funds with its constituent organizations and local partners
- ☐ My LAA has been concerned that its projects/work would not be competitive at the national level
- ☐ My LAA has believed that there are no appropriate granting categories for its work
- ☐ My LAA has been concerned that the size of an NEA grant award would not be large enough to balance the administrative requirements
- ☐ My LAA has believed that it was not eligible because it does not have the required federal tax exemption status (i.e., it is not a 501c3 or an agency of local government)
- ☐ My LAA has believed that it was not eligible because it does not yet have a 3-year programming history
- ☐ My LAA has believed that it was not eligible because it is not the officially "designated" LAA for our community
- ☐ Other (*brief description requested*): _____

QUESTION 4:

Are revenues generated by any local or state option taxes used directly to support the arts in your community? An option tax is a special-purpose tax (such as a hotel occupancy tax or an additional local sales tax) for which at least some of the dollars are used to support the arts or cultural projects.*

- ☐ Yes, my community has a **local** option tax that supports the arts
- ☐ Yes, my community has a **state** option tax that support the arts
- ☐ Both (my community has both local and state option taxes that support the arts)
- ☐ No

QUESTION 5:

REVENUES AND OTHER FINANCIAL SUPPORT

Provide the dollar amounts of total revenues and other financial support that your LAA received for each of the itemized categories listed below during its most recently completed fiscal year. Include all monies received by your LAA, including pass-through and re-granting dollars. Enter zero (\$0) where appropriate. Enter whole numbers only. Be sure that the auto-calculated total at the bottom is equal to your LAA's total revenues and other financial support for its most recently completed fiscal year. *If exact figures are not available, your best estimates are fine.**

_____ Earned revenue
_____ Contributed income (e.g., corporations, foundations, individuals, a parent organization)
_____ Local government revenue and support (i.e., revenue from city/town and county government sources only)
_____ State government revenue and support
_____ Federal government revenue and support
_____ In-kind (value of contributions received; include offsetting dollars in Question 6 below—expenditures)
_____ Other/miscellaneous (not classified above)

QUESTION 6:

EXPENDITURES

Provide the dollar amounts of total expenditures made by your LAA during its most recently completed fiscal year. Use the itemized categories of expenditure listed below. Amounts should include all monies spent by your LAA including pass-through re-granting dollars. *Please also be sure to include offsetting expenditures for any in-kind contributions that you included in the Revenues and Other Financial Support question above.* Enter zero (\$0) where appropriate. Enter whole numbers only. Be sure that the auto-calculated total at the bottom is equal to your LAA's total expenditures for its most recently completed fiscal year. *If exact figures are not available, your best estimates are fine.**

_____ Payroll/personnel (salaries, wages, employee benefits, and payroll taxes)
_____ Administrative overhead (e.g., rent, utilities, supplies)
_____ Grants and contracts (financial support provided to other organizations and/or artists)
_____ Fundraising (all fundraising-related expenses)
_____ Cultural programs and services (including public art and facility management)
_____ Other/miscellaneous (not classified above)

QUESTION 7:

Which of the following describes the financial situation in which your LAA finished its most recently completed fiscal year?*

- ☐ Surplus (revenues were greater than expenditures)
- ☐ Break-even (revenues matched expenditures)
- ☐ Deficit (expenditures were greater than revenues)

QUESTION 8:

How much cash (including cash reserves) does your LAA have readily available right now?*

- ☐ None (\$0)
- ☐ Less than 1 month of expenses
- ☐ 1 month of expenses
- ☐ 2-3 months of expenses
- ☐ 4-6 months of expenses
- ☐ More than 6 months of expenses
- ☐ Not applicable because the remaining dollars roll back into the municipal general fund (government LAAs)
- ☐ Not applicable (brief description requested): _____

QUESTION 9a:

TOTAL SUPPORT AND REVENUE including dollars received from government sources (2016-2019)—**total support and revenue should include** *all operating and pass-through dollars received by your local arts agency including all sources of government support, contributed income, earned revenue, individual donations, grants received, etc.*

PRE-POPULATED

Total Support and Revenue for Fiscal Year ENDING in 2016*

PRE-POPULATED

Total Support and Revenue for Fiscal Year ENDING in 2017*

PRE-POPULATED

Total Support and Revenue for Fiscal Year ENDING in 2018*

Total Support and Revenue for Fiscal Year ENDING in 2019*

QUESTION 9b:

LOCAL GOVERNMENT SUPPORT from city and county government sources only (2016-2019)—**local government support should include all dollars received by your LAA from city and/or county government sources such as line item allocations, revenues from option taxes, and pass-through government dollars that your LAA redistributes within the community.** Local government support is typically a subset of an LAA's total revenue, although in some cases it can be an LAA's only source of revenue; your LAA's answers to this section should be less than or equal to its answers to Question 9a above.

PRE-POPULATED

Local Government Support for Fiscal Year ENDING in 2016*

PRE-POPULATED

Local Government Support for Fiscal Year ENDING in 2017*

PRE-POPULATED

Local Government Support for Fiscal Year ENDING in 2018*

Local Government Support for Fiscal Year ENDING in 2019*

QUESTION 9c:

TOTAL EXPENDITURES (2016-2019)—**total expenditures should include all dollars spent by your local arts agency including payroll, programming, grants awarded (including pass-through grants), purchases of goods and services, etc.**

PRE-POPULATED

Total Expenditures for Fiscal Year ENDING in 2016*

PRE-POPULATED

Total Expenditures for Fiscal Year ENDING in 2017*

PRE-POPULATED

Total Expenditures for Fiscal Year ENDING in 2018*

Total Expenditures for Fiscal Year ENDING in 2019*

Section 6 of 8: Looking to the Future

QUESTION 1:

Based on the recognition of its importance by local government, businesses, funders, and/or the public—how successfully do you think your LAA has integrated arts and culture into the daily life of your community, in your opinion?*

- ☐ Extremely successfully
- ☐ Successfully
- ☐ With a little success
- ☐ Not at all successfully
- ☐ We don't view this as our role in the community
- ☐ Other (*brief description requested*): _____

QUESTION 2:

How would you characterize the financial outlook for your LAA two years from now?*

- ☐ Better than it is now
- ☐ About the same as it is now
- ☐ Worse than it is now

QUESTION 3:

How would you characterize the financial outlook for your constituents two years from now?*

- ☐ Better than it is now
- ☐ About the same as it is now
- ☐ Worse than it is now

QUESTION 4:

During the next two years, do you anticipate that demand for services from your LAA will change?*

- ☐ Increase significantly
- ☐ Increase modestly
- ☐ Stay about the same
- ☐ Decrease modestly
- ☐ Decrease significantly

QUESTION 5:

How strongly do you agree or disagree with each of the following statements about your LAA? *(Choose only one response per horizontal row; an answer is required for each row.)**

	Strongly Agree	Somewhat Agree	Neutral	Somewhat Disagree	Strongly Disagree
My LAA's staff, board/commission, and volunteers have the appropriate level of skills to respond to the needs of our constituents.	☐	☐	☐	☐	☐
My LAA has the correct mix of financial resources .	☐	☐	☐	☐	☐
My LAA has an appropriate level of diversity among the staff, board/commission, and volunteers.	☐	☐	☐	☐	☐
My LAA offers the programs and services that will achieve the deepest impact in our community .	☐	☐	☐	☐	☐
My LAA's staff and board/commission are able to effectively communicate the value and impact of the arts on our community.	☐	☐	☐	☐	☐
My community's pro-arts decisionmakers (e.g., elected officials, business leaders) are able to effectively communicate the value and impact of the arts on our community.	☐	☐	☐	☐	☐

QUESTION 6:

In your opinion, choose the FIVE most important areas of priority for your LAA's entire community during the next 12 months. *Select exactly FIVE responses. The list below is identical to the list of topics that were included in Question 31 (the topics your LAA is using the arts to address), so it will look familiar.**

- ☐ Aging
- ☐ Agriculture & Food
- ☐ Art
- ☐ Civic Dialogue
- ☐ Community Cohesion
- ☐ Community Development
- ☐ Diversity, Access, Equity, & Inclusion
- ☐ Economic Development
- ☐ Environment & Sustainability
- ☐ Health & Wellness
- ☐ History, Tradition & Heritage
- ☐ Housing
- ☐ Immigration
- ☐ Innovation & Technology
- ☐ Lifelong Learning
- ☐ Livability
- ☐ Military
- ☐ Planning
- ☐ Political Activation
- ☐ Prisons & Rehabilitation
- ☐ Public Welfare & Safety
- ☐ Religion & Spiritual Well-Being
- ☐ Tourism
- ☐ Transportation & Infrastructure
- ☐ Workforce Development
- ☐ Youth Development & Education

Sections 7 & 8: The 2019 Supplemental Modules

Each year, the Annual Profile of Local Arts Agencies will include supplemental modules designed to provide a deeper evaluation of one or more specific topic areas. The two supplemental topics for the 2019 survey are (1) partnerships with non-arts organizations and (2) option taxes used to support the arts. *These modules will only display questions that are relevant to your local arts agency (based on the answers to questions asked earlier in the survey).* As a result, you may notice that some question numbers (and perhaps an entire module) will be skipped. This is normal. *Simply provide an answer to each question that is displayed.*

Read to continue? Click NEXT PAGE to begin the 2019 supplemental module on partnerships with non-arts organizations.

Section 7 of 8: Partnerships with Non-Arts Organizations

Cross Sector Partnerships, Impact, and Public Value

This module is designed to explore your work on creating and maintaining partnerships outside the arts for your agency and your constituents. Partnerships can be defined in a lot of ways—for the purposes of this module, if you feel like you have a “relationship involving close cooperation and joint rights, responsibilities, and benefits” with another entity, you’ve got a partnership, and we’d like to know more about it!

Partnerships—QUESTION 1:

Previously in Section 4 of this survey, your local arts agency reported that it is actively involved in using the arts to address the specific community development topics that are listed below. Please indicate if your LAA has an active partnership with at least one non-arts organization/program/agency/business that impacts each community development topic as either primary or secondary outcome. *Check all that apply for each community development topic; a response is required for each row that is displayed.**

	At least one partnership where a PRIMARY goal is to address this topic	At least one partnership where a SECONDARY goal is to affect this topic	NONE
Prisons & Rehabilitation	☐	☐	☐
Agriculture & Food	☐	☐	☐
Health & Wellness	☐	☐	☐
Transportation & Infrastructure	☐	☐	☐
Military	☐	☐	☐
Tourism	☐	☐	☐
Housing	☐	☐	☐
Political Activation	☐	☐	☐
Economic Development	☐	☐	☐
Immigration	☐	☐	☐
Public Welfare & Safety	☐	☐	☐
Diversity, Equity, & Inclusion	☐	☐	☐
Lifelong Learning	☐	☐	☐
Livability	☐	☐	☐
Community Cohesion	☐	☐	☐
Innovation & Technology	☐	☐	☐
Religion & Spiritual Well-Being	☐	☐	☐

	At least one partnership where a PRIMARY goal is to address this topic	At least one partnership where a SECONDARY goal is to affect this topic	NONE
Environment & Sustainability	☐	☐	☐
Planning	☐	☐	☐
Aging	☐	☐	☐
History, Tradition & Heritage	☐	☐	☐
Workforce Development	☐	☐	☐
Community Development	☐	☐	☐
Civic Dialogue	☐	☐	☐
Youth Development & Education	☐	☐	☐

Partnerships—QUESTION 2:

During the past few years (2016-2019), has your LAA formally or informally partnered with non-arts organizations—of any size—in any of the following categories? *Check all that apply.**

- ☐ For-profit businesses
- ☐ Government agencies or other public entities (non-arts)
- ☐ Nonprofit organizations or associations (non-arts)
- ☐ No

Partnerships—QUESTION 3:

Has your LAA identified at least one potential partnership with a non-arts organization that it has been unable to pursue or achieve, but that you wish that it could?*

- ☐ Yes
- ☐ No

Partnerships—QUESTION 3a:

What barriers are keeping your LAA from pursuing and/or achieving any non-arts partnerships that it would like to pursue? *Check all that apply.**

- ☐ Money
- ☐ Staff capacity/time
- ☐ Ability to maintain the partnership
- ☐ Reticence on the part of the non-LAA partner
- ☐ Lack of board/commission buy-in
- ☐ Other (*brief description requested*): _____
- ☐ None

Partnerships—QUESTION 3b:

Are there tools, training, or services that would help your LAA to pursue and secure partnerships with non-arts organizations that it would like to have? *Check all that apply.**

- ☐ In-person training (in your community and/or on a state/national level)
- ☐ Online training
- ☐ Digital learning resources
- ☐ Printed learning materials
- ☐ An online clearinghouse of example projects/case studies
- ☐ Other (*brief description requested*): _____
- ☐ No

Partnerships—QUESTION 4:

Generally speaking, which of the following best describes how your LAA documents the structure, roles and responsibilities, and desired outcomes of partnerships with non-arts organizations?*

- ☐ We verbally agree, but don't have a written record
- ☐ We keep our own record; it is not part of any written agreement
- ☐ We mutually draft up a document, but it is kept separate from any formal agreement
- ☐ We incorporate these components into a formal agreement
- ☐ Other (*brief description requested*): _____

Partnerships—QUESTION 5:

Which of the following have been the most effective in assisting your LAA to create and maintain partnerships with non-arts organizations? *Check all that apply.**

- ☐ The pARTnership Movement (by Americans for the Arts)
- ☐ Americans for the Arts (other resources)
- ☐ Chamber of Commerce
- ☐ City government
- ☐ County government
- ☐ Independent Sector
- ☐ Boardsource
- ☐ Nonprofit state association
- ☐ Other national, state, or local service organizations
- ☐ Other peer LAAs
- ☐ Individual consultants
- ☐ Others (*brief description requested*): _____
- ☐ None

Partnerships—QUESTION 6:

Generally speaking, which of the following does your LAA do to evaluate the effectiveness of its partnerships with non-arts organizations? *Check all that apply.* *

- ☐ We compare results to our original hoped-for outcomes
- ☐ We ask our partner how effective they think the partnership has been
- ☐ We do an informal survey of stakeholders in the partnership
- ☐ We do a written survey of stakeholders in the partnership
- ☐ We look at broad community-level indicators to measure community impact
- ☐ We rely exclusively on evaluation from our partner
- ☐ Other (*brief description requested*): _____
- ☐ None of the above (we don't evaluate non-arts partnerships)

Partnerships—QUESTION 6a:

You indicated that your LAA formally or informally gathers information about the effectiveness of its partnerships with non-arts organizations. About which of the following categories does it gather information? *Check all that apply.*

- ☐ Interpersonal communication/conflict
- ☐ Financial impact on the LAA
- ☐ Financial impact on the partner
- ☐ Non-financial impact on the LAA
- ☐ Non-financial impact on the partner
- ☐ Impact on a broader constituency and/or the community
- ☐ Other (*brief description requested*): _____

Partnerships—QUESTION 6a:

You indicated that your LAA generally does not evaluate its partnerships with non-arts organizations. What informal methods does it use to judge whether the relationship should continue? *

Section 7 of 8: Partnerships with For-Profit Businesses

Your local arts agency indicated that it has at least one partnership with a for-profit business of any size. The questions on this page refer to partnerships with for-profit businesses.

For-Profit Partnerships—QUESTION 1:

The questions in this section require to you have a general idea of your LAA's partnerships with for-profit business. In a few sentences, please give us some context by briefly describing the partnership(s) you're thinking about.*

For-Profit Partnerships—QUESTION 2:

Generally speaking, which of the following describes the level of formality with which you enter partnerships with for-profit business partners?*

- ☐ We generally do not have any formal agreement
- ☐ We have a handshake/verbal-only agreement
- ☐ We have an informal documented exchange (e.g., email thread)
- ☐ We have a written, non-legally-binding document (e.g., MOU)
- ☐ We have a written, legally-binding document (e.g., contract)

For-Profit Partnerships—QUESTION 2a:

Generally speaking, who is responsible for the format and content of agreements for your LAA's partnerships with for-profit businesses?*

- ☐ Exclusively my LAA
- ☐ Exclusively the for-profit business partner
- ☐ The agreement is developed collaboratively
- ☐ The agreement is dictated by a third-party policy (e.g., a government or parent company)
- ☐ It varies
- ☐ I don't know

For-Profit Partnerships—QUESTION 3a:

Generally speaking, what do you think are the top five goals or expected outcomes for your FOR-PROFIT PARTNERS in their partnerships with your LAA? *CHOOSE UP TO FIVE RESPONSES*.*

- ☐ Getting financial support
- ☐ Giving financial support
- ☐ Getting non-financial resources
- ☐ Giving non-financial resources
- ☐ Getting expertise
- ☐ Giving expertise
- ☐ Providing board/volunteer opportunities in the arts
- ☐ Getting visibility for your LAA
- ☐ Getting broader visibility for the arts
- ☐ Giving visibility to their organization
- ☐ Improving the lives of their employees
- ☐ Enhancing the skills of their employees
- ☐ Increasing creativity of their employees
- ☐ Encouraging innovation of their employees
- ☐ Accessing the partner's contacts
- ☐ Giving the partner access to your contacts
- ☐ Advance my LAA's diversity/equity goals
- ☐ Advance the partner's diversity/equity goals
- ☐ Other (brief description requested): _____

For-Profit Partnerships—QUESTION 3b:

Generally speaking, what are the top five goals or expected outcomes for YOUR LAA in its partnerships with for-profit partners? *CHOOSE UP TO FIVE RESPONSES*.*

- ☐ Getting financial support
- ☐ Giving financial support
- ☐ Getting non-financial resources
- ☐ Giving non-financial resources
- ☐ Getting expertise
- ☐ Giving expertise
- ☐ Providing board/volunteer opportunities in the arts
- ☐ Getting visibility for your LAA
- ☐ Getting broader visibility for the arts
- ☐ Giving visibility to their organization
- ☐ Improving the lives of their employees
- ☐ Enhancing the skills of their employees
- ☐ Increasing creativity of their employees
- ☐ Encouraging innovation of their employees
- ☐ Accessing the partner's contacts
- ☐ Giving the partner access to your contacts
- ☐ Advance my LAA's diversity/equity goals
- ☐ Advance the partner's diversity/equity goals
- ☐ Other (brief description requested): _____

For-Profit Partnerships—QUESTION 4:

In general, in terms of the overall investment required to achieve the desired outcomes in your partnerships with for-profit businesses, how equally are contributions distributed?

*Choose one response for each row.**

	Our for-profit partner(s) provide more	We provide about the same	My LAA provides more
Financial underwriting	☐	☐	☐
Staff time/human capital	☐	☐	☐
Space or other overhead resources (phone lines, web hosting, offices, etc.)	☐	☐	☐

For-Profit Partnerships—QUESTION 5:

Between your LAA and your for-profit partner, what is the balance of financial risk incurred by each partner?*

- ☐ Our for-profit partner(s) take on more financial risk
- ☐ We take on about the same amount of financial risk
- ☐ My LAA takes on more financial risk

For-Profit Partnerships—QUESTION 6:

In general, in terms of the outcomes achieved in your partnerships with for-profit businesses, how equally received is the impact of the partnerships? *Choose one response for each row.**

	Our for-profit partner(s) receive more impact	We receive about the same impact	My LAA receives more impact
Financial impact	()	()	()
Impact on staff or volunteers	()	()	()
Impact on visibility/perceived value	()	()	()
Overall reward	()	()	()

For-Profit Partnerships—QUESTION 7:

In which of the following industries/sectors are your for-profit partners involved? *Check all that apply.**

- ☐ Construction/Real Estate
- ☐ Financial Services
- ☐ Food and Beverage
- ☐ Healthcare
- ☐ Hospitality
- ☐ Infrastructure & Telecommunications
- ☐ Manufacturing
- ☐ Media/Entertainment
- ☐ Professional and Business Services
- ☐ Technology
- ☐ Other (brief description requested): _____

Section 7 of 8: Partnerships with Government/Public Agencies

Your local arts agency indicated that it has at least one partnership with a non-arts government agency or other public entity. The questions on this page refer to partnerships with government partners.

Government Partnerships—QUESTION 1:

The questions in this section require to you have a general idea of your LAA's partnerships with non-arts government agencies or public entities. In a few sentences, please give us some context by briefly describing the partnership(s) you're thinking about.*

Government Partnerships—QUESTION 2:

Generally speaking, which of the following describes the level of formality with which you enter partnerships with government or public entity partners?*

- ☐ We generally do not have any formal agreement
- ☐ We have a handshake/verbal-only agreement
- ☐ We have an informal documented exchange (e.g., email thread)
- ☐ We have a written, non-legally-binding document (e.g., MOU)
- ☐ We have a written, legally-binding document (e.g., contract)

Government Partnerships—QUESTION 2a:

Generally speaking, who is responsible for the format and content of agreements for your LAA's partnerships with government or public entity partners?*

- ☐ Exclusively my LAA
- ☐ Exclusively the government partner
- ☐ The agreement is developed collaboratively
- ☐ The agreement is dictated by a third-party policy (e.g., a government or parent company)
- ☐ It varies
- ☐ I don't know

Government Partnerships—QUESTION 3a:

Generally speaking, what do you think are the top five goals or expected outcomes for your GOVERNMENT PARTNERS in their partnerships with your LAA? *CHOOSE UP TO FIVE RESPONSES.**

- ☐ Getting financial support
- ☐ Giving financial support
- ☐ Getting non-financial resources
- ☐ Giving non-financial resources
- ☐ Getting expertise
- ☐ Giving expertise
- ☐ Providing board/volunteer opportunities in the arts
- ☐ Getting visibility for your LAA
- ☐ Getting broader visibility for the arts
- ☐ Giving visibility to their organization
- ☐ Improving the lives of their employees
- ☐ Enhancing the skills of their employees
- ☐ Increasing creativity of their employees
- ☐ Encouraging innovation of their employees
- ☐ Accessing the partner's contacts
- ☐ Giving the partner access to your contacts
- ☐ Advance my LAA's diversity/equity goals
- ☐ Advance the partner's diversity/equity goals
- ☐ Other (brief description requested): _____

Government Partnerships—QUESTION 3b:

Generally speaking, what are the top five goals or expected outcomes for YOUR LAA in its partnerships with government partners? *CHOOSE UP TO FIVE RESPONSES.**

- ☐ Getting financial support
- ☐ Giving financial support
- ☐ Getting non-financial resources
- ☐ Giving non-financial resources
- ☐ Getting expertise
- ☐ Giving expertise
- ☐ Providing board/volunteer opportunities in the arts
- ☐ Getting visibility for your LAA
- ☐ Getting broader visibility for the arts
- ☐ Giving visibility to their organization
- ☐ Improving the lives of their employees
- ☐ Enhancing the skills of their employees
- ☐ Increasing creativity of their employees
- ☐ Encouraging innovation of their employees
- ☐ Accessing the partner's contacts
- ☐ Giving the partner access to your contacts
- ☐ Advance my LAA's diversity/equity goals
- ☐ Advance the partner's diversity/equity goals
- ☐ Other (brief description requested): _____

Government Partnerships—QUESTION 4:

In general, in terms of the overall investment required to achieve the desired outcomes in your partnerships with government or public entities, how equally are contributions distributed? Choose one response for each row.*

	Our government partner(s) provide more	We provide about the same	My LAA provides more
Financial underwriting	☐	☐	☐
Staff time/human capital	☐	☐	☐
Space or other overhead resources (phone lines, web hosting, offices, etc.)	☐	☐	☐

Government Partnerships—QUESTION 5:

Between your LAA and your government or public entity partner, what is the balance of financial risk incurred by each partner?*

- ☐ Our government partner(s) take on more financial risk
- ☐ We take on about the same amount of financial risk
- ☐ My LAA takes on more financial risk

Government Partnerships—QUESTION 6:

In general, in terms of the outcomes achieved in your partnerships with government or public entities, how equally received is the impact of the partnerships? Choose one response for each row.*

	Our government partner(s) receive more impact	We receive about the same impact	My LAA receives more impact
Financial impact	()	()	()
Impact on staff or volunteers	()	()	()
Impact on visibility/perceived value	()	()	()
Overall reward	()	()	()

Section 7 of 8: Partnerships with Non-Arts Nonprofits/Associations

Your local arts agency indicated that it has at least one partnership with a non-arts nonprofit organization or association. The questions on this page refer to partnerships with nonprofit organizations.

Non-Arts Nonprofit Partnerships—QUESTION 1:

The questions in this section require to you have a general idea of your LAA's partnerships with non-arts nonprofit organizations or associations. In a few sentences, please give us some context by briefly describing the partnership(s) you're thinking about.*

Non-Arts Nonprofit Partnerships—QUESTION 2:

Generally speaking, which of the following describes the level of formality with which you enter partnerships with non-arts nonprofits or associations?*

- ☐ We generally do not have any formal agreement
- ☐ We have a handshake/verbal-only agreement
- ☐ We have an informal documented exchange (e.g., email thread)
- ☐ We have a written, non-legally-binding document (e.g., MOU)
- ☐ We have a written, legally-binding document (e.g., contract)

Non-Arts Nonprofit Partnerships—QUESTION 2a:

Generally speaking, who is responsible for the format and content of agreements for your LAA's partnerships with non-arts nonprofit organizations or associations?*

- ☐ Exclusively my LAA
- ☐ Exclusively the nonprofit business partner
- ☐ The agreement is developed collaboratively
- ☐ The agreement is dictated by a third-party policy (e.g., a government or parent company)
- ☐ It varies
- ☐ I don't know

Non-Arts Nonprofit Partnerships—QUESTION 3a:

Generally speaking, what do you think are the top five goals or expected outcomes for your NON-ARTS NONPROFIT PARTNERS in their partnerships with your LAA? *CHOOSE UP TO FIVE RESPONSES.**

- ☐ Getting financial support
- ☐ Giving financial support
- ☐ Getting non-financial resources
- ☐ Giving non-financial resources
- ☐ Getting expertise
- ☐ Giving expertise
- ☐ Providing board/volunteer opportunities in the arts
- ☐ Getting visibility for your LAA
- ☐ Getting broader visibility for the arts
- ☐ Giving visibility to their organization
- ☐ Improving the lives of their employees
- ☐ Enhancing the skills of their employees
- ☐ Increasing creativity of their employees
- ☐ Encouraging innovation of their employees
- ☐ Accessing the partner's contacts
- ☐ Giving the partner access to your contacts
- ☐ Advance my LAA's diversity/equity goals
- ☐ Advance the partner's diversity/equity goals
- ☐ Other (brief description requested): _____

Non-Arts Nonprofit Partnerships—QUESTION 3b:

Generally speaking, what are the top five goals or expected outcomes for YOUR LAA in its partnerships with non-arts nonprofit partners? *CHOOSE UP TO FIVE RESPONSES.**

- ☐ Getting financial support
- ☐ Giving financial support
- ☐ Getting non-financial resources
- ☐ Giving non-financial resources
- ☐ Getting expertise
- ☐ Giving expertise
- ☐ Providing board/volunteer opportunities in the arts
- ☐ Getting visibility for your LAA
- ☐ Getting broader visibility for the arts
- ☐ Giving visibility to their organization
- ☐ Improving the lives of their employees
- ☐ Enhancing the skills of their employees
- ☐ Increasing creativity of their employees
- ☐ Encouraging innovation of their employees
- ☐ Accessing the partner's contacts
- ☐ Giving the partner access to your contacts
- ☐ Advance my LAA's diversity/equity goals
- ☐ Advance the partner's diversity/equity goals
- ☐ Other (brief description requested): _____

Non-Arts Nonprofit Partnerships—QUESTION 4:

In general, in terms of the overall investment required to achieve the desired outcomes in your partnerships with non-arts nonprofits and associations, how equally are contributions distributed?

*Choose one response for each row.**

	Our non-arts nonprofit partner(s) provide more	We provide about the same	My LAA provides more
Financial underwriting	☐	☐	☐
Staff time/human capital	☐	☐	☐
Space or other overhead resources (phone lines, web hosting, offices, etc.)	☐	☐	☐

Non-Arts Nonprofit Partnerships—QUESTION 5:

Between your LAA and your non-arts nonprofit and association partners, what is the balance of financial risk incurred by each partner?*

- ☐ Our nonprofit partner(s) take on more financial risk
- ☐ We take on about the same amount of financial risk
- ☐ My LAA takes on more financial risk

Non-Arts Nonprofit Partnerships—QUESTION 6:

In general, in terms of the outcomes achieved in your partnerships with non-arts nonprofits and associations, how equally received is the impact of the partnerships? *Choose one response for each row.**

	Our non-arts nonprofit partner(s) receive more impact	We receive about the same impact	My LAA receives more impact
Financial impact	()	()	()
Impact on staff or volunteers	()	()	()
Impact on visibility/perceived value	()	()	()
Overall reward	()	()	()

Section 8 of 8: Option Taxes Used to Support the Arts

The 2019 survey's second and final supplemental module is designed to explore the innovative ways that communities use the revenues generated by local and state option taxes to support the arts and culture. An option tax is a special-purpose tax used as a means of raising money for a specific purpose. Before an option tax can be implemented either a public referendum (i.e., a vote) or a policy ordinance must be passed. Common examples of local and state option taxes include hotel/lodging taxes, sales taxes, and admissions taxes. The primary benefit of using an option tax to support the arts is that they provide a reliable (and often significant) source of annual funding.

Option Taxes—QUESTION 1:

In Section 6 of this survey, your local arts agency reported that a local or state option tax generates revenue for the arts in your community. Which of the following option taxes are used to support the arts? *Check all that apply.**

- ☐ Admissions/Amusement tax
- ☐ Alcohol/Liquor/Beverage tax
- ☐ Billboard tax
- ☐ Cable Television tax
- ☐ Car Rental tax
- ☐ Cigarette/Tobacco tax
- ☐ Community Development tax
- ☐ Corporate Filing fees
- ☐ Food/M meal tax
- ☐ Hotel/Motel/Lodging/Transient tax
- ☐ Income tax
- ☐ License Plate fees
- ☐ Lottery/Gambling/Gaming tax
- ☐ Marijuana tax
- ☐ Parking tax/Parking Meter fees
- ☐ Property tax
- ☐ Sales tax
- ☐ Sugary Drink/Soda tax
- ☐ CD/Video/Game Rental tax
- ☐ Other (*description REQUIRED*): _____*

Answer Question 1a-1h for EACH Option Tax that Currently Supports the Arts in Your Community (identified on previous page)

QUESTION 1a:

Which method of adoption was used to put this tax in place?*

- ☐ Policy ordinance (it was voted on by a governing body such as a city or county council, and adopted as official policy)
- ☐ Public referendum (it was voted on by the general public in an election, and adopted into law)
- ☐ Other (brief description requested): _____
- ☐ I don't know

QUESTION 1b:

At which level of government is this tax levied (i.e., within what region is this tax implemented)?*

- ☐ City
- ☐ County
- ☐ State
- ☐ Special tax district (brief description requested): _____
- ☐ Other (brief description requested): _____
- ☐ I don't know

QUESTION 1c:

During the past fiscal year, approximately how much revenue was generated for the arts by this tax? Your best estimate is fine.*

- ☐ Less than \$100,000
- ☐ \$100,000 to \$499,999
- ☐ \$500,000 to \$999,999
- ☐ \$1,000,000 to \$4,999,999
- ☐ \$5,000,000 to \$9,999,999
- ☐ \$10,000,000 to \$19,999,999
- ☐ \$20,000,000 or more
- ☐ I don't know

QUESTION 1d:

Does your LAA receive or otherwise handle any of the arts dollars that are generated by the [question('option value'), id='609', option='11533']? Check all that apply.*

- ☐ Yes, my LAA receives operating revenue from the dollars generated by this tax
- ☐ Yes, my LAA receives pass-through dollars generated by this tax that we re-grant or re-distribute into the community
- ☐ No, the dollars generated by this tax do not touch my LAA's budget
- ☐ Other (brief description requested): _____

QUESTION 1e:

In your opinion, is the amount of dollars generated for the arts by the [question('option value'), id='609', option='11533'] likely to increase, stay the same, or decrease during the next three years?*

- ☐ Increase significantly
- ☐ Increase somewhat
- ☐ Stay the same
- ☐ Decrease somewhat
- ☐ Decease Significantly
- ☐ I don't know

QUESTION 1f:

For which of the following reasons do you think that the amount of dollars generated for the arts by the [question('option value'), id='609', option='11533'] is likely to decrease during the next three years? Check all that apply.*

- ☐ Economic downturn
- ☐ New/changing leadership
- ☐ Lack of public education and engagement
- ☐ Political turbulence
- ☐ I don't know
- ☐ Other (brief description requested):

QUESTION 1g:

For which of the following reasons do you think that the amount of dollars generated for the arts by the [question('option value'), id='609', option='11533'] is likely to increase during the next three years? Check all that apply.*

- ☐ Economic upturn
- ☐ New/changing leadership
- ☐ Increased public education and engagement
- ☐ Political support
- ☐ I don't know
- ☐ Other (brief description requested):

QUESTION 1h:

Is there an ongoing effort by arts and/or community leaders to increase the amount of dollars that the arts receive from the [question('option value'), id='609', option='11533']?*

- ☐ Yes, and my LAA is actively involved in this effort
- ☐ Yes, but my LAA is not actively involved in this effort
- ☐ No
- ☐ I don't know

Option Taxes—QUESTION 2:

Your LAA reported earlier on this survey that your community currently does not have a local or state option tax that supports the arts. Has there been a previous yet unsuccessful effort to establish a local or state option tax that would support the arts in your community?*

- ☐ Yes
- ☐ No
- ☐ I don't know

Option Taxes—QUESTION 2a:

Identify the type of option tax that was pursued unsuccessfully in the past. *Check all that apply.**

- ☐ Admissions/Amusement Tax
- ☐ Alcohol/Liquor/Beverage Tax
- ☐ Billboard Tax
- ☐ Cable Television Tax
- ☐ Car Rental Tax
- ☐ Cigarette/Tobacco Tax
- ☐ Community Development Tax
- ☐ Food/M meal Tax
- ☐ Hotel/Motel/Lodging/Transient tax
- ☐ Income Tax
- ☐ Lottery/Gambling/Gaming Tax
- ☐ Marijuana Tax
- ☐ Parking Tax/Parking Meter Fees
- ☐ Property Tax
- ☐ Sales Tax
- ☐ Sugary Drink/Soda Tax
- ☐ CD/Video/Game Rental Tax
- ☐ Other (brief description requested): _____

Option Taxes—QUESTION 2b:

Was your LAA actively involved in the previous yet unsuccessful effort(s) **to establish a local or state option tax that would support the arts?***

- ☐ Yes, my LAA was **directly** involved in the previous effort(s)
- ☐ Yes, my LAA was **tangentially** involved in the previous effort(s)
- ☐ No
- ☐ I don't know

Option Taxes—QUESTION 3:

Is there an active effort currently underway to establish a new local or state option tax that would generate funds for the arts in your community?*

- ☐ Yes
- ☐ No
- ☐ I don't know

Option Taxes—QUESTION 3a:

Identify the type of option tax that is being pursued currently to support the arts in your community. *Check all that apply.**

- ☐ Admissions/Amusement Tax
- ☐ Alcohol/Liquor/Beverage Tax
- ☐ Billboard Tax
- ☐ Cable Television Tax
- ☐ Car Rental Tax
- ☐ Cigarette/Tobacco Tax
- ☐ Community Development Tax
- ☐ Food/Meal Tax
- ☐ Hotel/Motel/Lodging/Transient tax
- ☐ Income Tax
- ☐ Lottery/Gambling/Gaming Tax
- ☐ Marijuana Tax
- ☐ Parking Tax/Parking Meter Fees
- ☐ Property Tax
- ☐ Sales Tax
- ☐ Sugary Drink/Soda Tax
- ☐ CD/Video/Game Rental Tax
- ☐ Other (brief description requested): _____

Option Taxes—QUESTION 3b:

Is your LAA actively involved in the current effort **to establish a local or state option tax that would support the arts?***

- ☐ Yes, my LAA is **directly** involved in the current effort
- ☐ Yes, my LAA is **tangentially** involved in the current effort
- ☐ No
- ☐ I don't know

Option Taxes—QUESTION 4:

Does your LAA have examples of materials that have been developed and used to support the implementation of local or state option taxes to support the arts in your community? These may include examples of tax language, examples of tax dollar distribution policies, campaign names, print materials, talking points, and research/evaluation. It does not matter if the effort led to the successful implementation of the tax*

- ☐ Yes
- ☐ No, but another organization in my community has examples of these types of materials
- ☐ No
- ☐ I don't know

OPTIONAL—QUESTION 4a:

If possible, please provide the URLs to any websites or other online resources containing examples of materials that were developed and/or used to support the implementation of local or state option taxes **to support the arts in your community. Americans for the Arts works in partnership with the local arts agency field to connect communities across the country and share best practices and other resources. We will compile these examples and share them with the field.**

OPTIONAL—QUESTION 4b:

If possible, please upload any examples of materials that your LAA has developed and/or used to support the implementation of local or state option taxes **to support the arts in your community. Americans for the Arts works in partnership with the local arts agency field to connect communities across the country and share best practices and other resources. We will compile these examples and share them with the field.** *You may upload up to 3 separate files, and each file must be 10 megabytes in size or smaller.*

OPTIONAL—QUESTION 5:

Who is the best person to contact for more information about your community's local or state option tax and its impact on the arts? **The ways in which communities establish, maintain, and operate local and state option taxes for the arts are rich and remarkable stories. May we contact you (or one of your peers) directly by phone or email to ask a few follow-up questions about the tax that is used to support the arts in your community? Your time will enable us to develop tools and training to assist other communities that are trying to develop new (or strengthen existing) tax funding systems for the arts.**

First Name: _____

Last Name: _____

Job Title: _____

Company Name: _____

E-mail Address: _____

Phone Number (in the "###-###-####" format): _____

Final Thoughts

OPTIONAL—THE LAST QUESTION:

Provide any final thoughts or feedback. **What key piece of information about your local arts agency and the work it is doing in your community was not captured by the questions on this survey? Is there anything else you'd like to share about your local arts agency and the opportunities/challenges that lay ahead?**

THANK YOU!!!

You have COMPLETED the 2019 LAA Profile survey for your local arts agency! **Thank you very much for committing the time necessary to provide this valuable information.**

- We will share the survey findings with you as they are published.
- Finally, remember that our new [LAA Dashboard](#) provides the ability to run your own customized reports and see how your LAA stacks up against its peers. The updated information from this 2019 Profile survey will be added to the Dashboard in the fall.

Your browser will be re-directed to our local arts agency research page in a few seconds.

Again, thank you for your participation!

Randy Cohen

Vice President of Research and Policy
Americans for the Arts

About Americans for the Arts

For more than 50 years, Americans for the Arts has been dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. From offices in Washington, D.C., and New York City, it serves more than 150,000 organizational and individual members and stakeholders.

Americans for the Arts is focused on four primary goals:

1. Lead and serve individuals and organizations to help build environments in which the arts and arts education thrive and contribute to more vibrant and creative communities.
2. Generate meaningful public and private sector policies and more leaders and resources for the arts and arts education.
3. Build individual awareness and appreciation of the value of the arts and arts education.
4. Ensure the operational stability of the organization and its ability to creatively respond to opportunities and challenges.

To achieve its goals, Americans for the Arts partners with local, state, and national arts organizations; government agencies; business leaders; individual philanthropists; educators; and funders throughout the country. It provides extensive arts-industry research and professional development opportunities for community arts leaders via specialized programs and services, including a content-rich website and an annual national convention.

Local arts agencies (LAAs) throughout the United States comprise Americans for the Arts' core constituency. A variety of unique partner networks with particular interests such as public art, united arts fundraising, arts education, and emerging arts leaders are also supported.

Through national visibility campaigns and local outreach, Americans for the Arts strives to motivate and mobilize opinion leaders and decision-makers who can make the arts thrive in America. Americans for the Arts produces annual events that heighten national visibility for the arts, including the National Arts Awards and BCA TEN honoring private-sector leadership and the Public Leadership in the Arts Awards (in cooperation with The United States Conference of Mayors) honoring elected officials in local, state, and federal government.

Americans for the Arts also hosts Arts Advocacy Day annually on Capitol Hill, convening arts advocates from across the country to advance federal support of the arts, humanities, and arts education.

For more information about Americans for the Arts, please visit www.AmericansForTheArts.org.

As they have for more than half a century, local arts agencies remain at the forefront of ensuring the arts have a vital presence in communities—strengthening their arts industries, ensuring equity and access for the public, and connecting the arts to the pressing issues of our times. While the “how” is different for all of them, the “why” always remains: **All the arts for all the people.**

The *2018 Profile of Local Arts Agencies* was funded in part by the National Endowment for the Arts. To learn more about the Annual Profile of Local Arts Agencies, access the interactive LAA Dashboard, and download reports and infographics, please visit:
www.AmericansForTheArts.org/LAAProfile.

